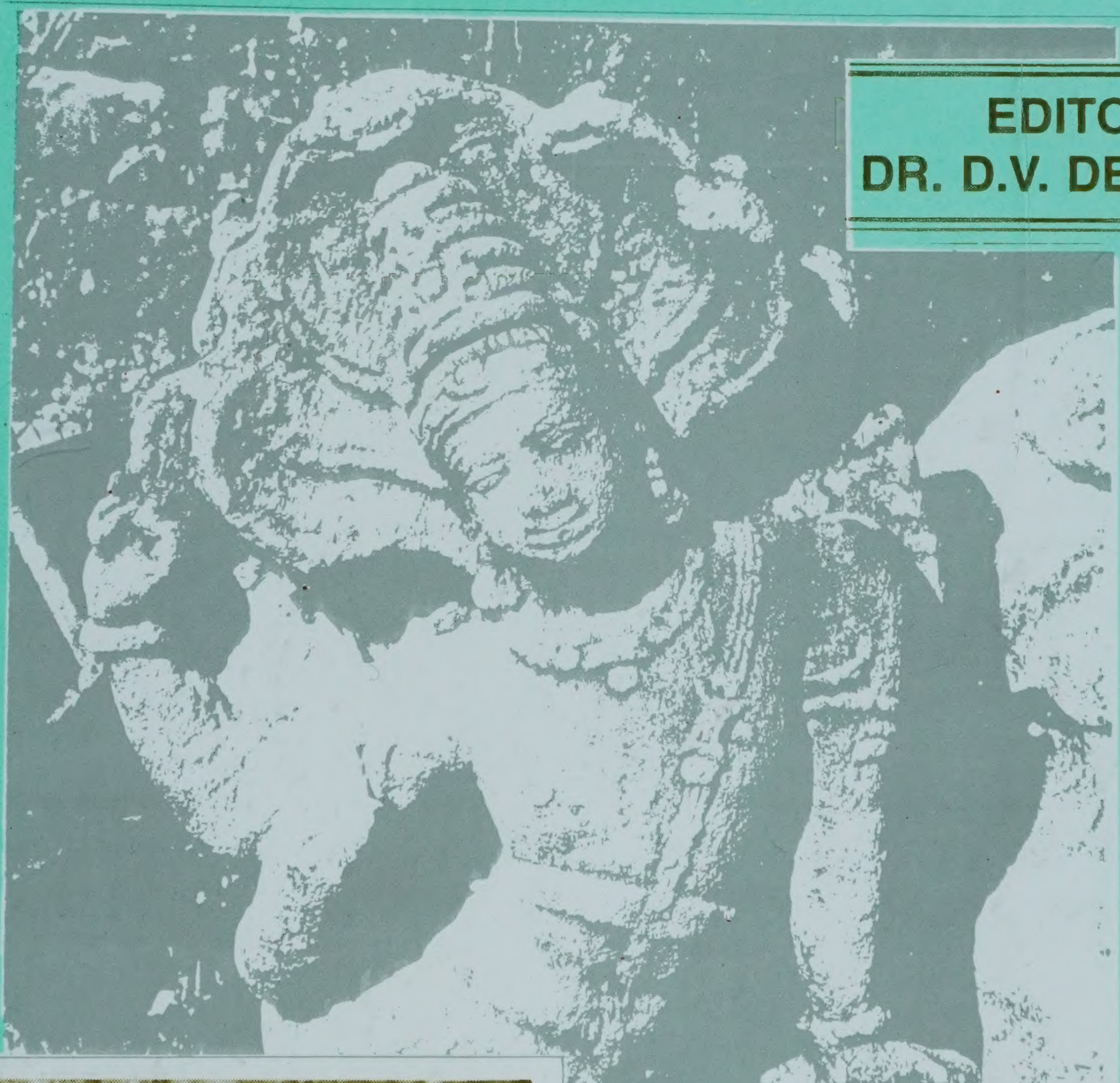
NĀGA CHANDRIKĀ

a compendium of the writings of
Dr. M. S. Nagaraja Rao



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DR. D.V. DEVARAJ

DIRECTORATE OF
ARCHAEOLOGY
AND MUSEUMS
IN KARNATAKA

NĀGACHANDRIKĀ

(A Compendium of Writings of Dr. M.S.Nagaraja Rao)

GOVERNMENT OF KARNATAKA

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Government of Karnataka
Mysore

Directorate of Archaeology & Museums
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FOREWORD

The present volume represents a part collection of the writings of Dr. M.S.Nagaraja Rao on archaeology and allied subjects. Archaeologists the world over know only too well the extremely busy and work-oriented schedule of programmes which Dr. Rao had set for himself both during his long tenure as Director of Archaeology and Museums in the State of Karnataka as well as during the three momentous years (1984-1987) when he effectively presided over the archaeological affairs of the whole of India as Director General, Archaeological Survey of India. Those who know Dr. Rao well and intimately also know that his lasting contributions and achievements as an archaeological policy-maker and executor would by themselves be enough for establishing his claims to greatness as an archaeologist. Hence, his learned writings on different aspects of the subject constitute a welcome bonus to the world of scholars. It is indeed surprising that, in the midst of implementing all the hectic programmes he had thoughtfully formulated for the betterment of the archaeological scenario in Karnataka and, even more importantly, in the whole of India, and in some neighbouring countries to boot, he found time to write, and write so well at that, on many different subjects of archaeology.

In all the four decades of my close contacts with specialists in archaeology-oriented subjects, I have often felt, and continue to feel to this day, that we have in Dr. Nagaraja Rao the very epitome of the 'complete archaeologist' such completeness surpassing the bounds of his native state of Karnataka and of India. We find in him, as reflected in his impressive and, on many fronts, unequalled record as an administrator of archaeological & cultural matters and in his writings included in the present volume, a remarkably lucid blend of the explorer (e.g. Tungabhadra valley, Dharwar District, Tekkalakota), the excavator (e.g. Sanganakallu, Tekkalakota, Hallur, Komaranahalli, Vijayanagar), the conservator (e.g. Angkor Wat in Cambodia), the museologist (e.g. District Museums in Karnataka, the Mysore Palace as a museum, etc.), the expert on art and architecture (e.g. on the Ashṭamātṛikas, the Saptānāgas, the sculptured panels from Tambur, Kirātārjunīyam in Indian art, Rāshṭrakūṭa temples at Sirivāḷa, etc.) and the epigraphist and numismatist (e.g. Jamalagama grant, Honnavar Plates, etc. and Roman and Byzantine gold coins). His constant concern for the proper preservation of archaeological remains of all descriptions is reflected not only by his practical approach to that problem during the periods when he held the highest positions available for an archaeologist both at the State and national levels, but also in his writings on the subject, which are but the direct results of his field-experiences.

I have no doubt that, at the end of a perusal of his writings included in the present volume, the reader will come to the conclusion that, besides being a 'complete archaeologist' at the national level, Dr. M.S.Nagaraja Rao is one of the rare archaeologists with a world perspective. A couple of articles in this collection embody the results of international cooperation in archaeological affairs, in which field Dr. Rao's trend-setting initiatives have been considerable and significant in the matters of enriching world archaeology and enhancing the prestige of Indian archaeologists and their expertise in knowledgeable circles abroad. While congratulating the Directorate of Archaeology and Museums, Government of Karnataka, Mysore for bringing out the present volume, which helps in bringing into sharp focus the personality of an academic, archaeological administrator, I cannot but give expression to my hope that the rest of Dr. Rao's writings will also be brought out in such compact volumes.

K.V.Ramesh

Mysore
20.3.1996
(Chāndramāna yugādi)

PREFACE

Dr. M.S.Nagaraja Rao had a distinguished career as an Archaeologist and Culture Administrator and has carved for himself a permanent niche in the chosen field of Archaeology. He started his career in the Department of Archaeology, Mysore in 1956 as an Epigraphist, from where he went to the Archaeological Survey of India, as an Exploration Assistant, in 1957. What distinguished Dr. Rao in his career, is that he headed both the organisations, where he began his career. In 1972, he returned to the State Department as the full time Director of Archaeology. From here he went to Delhi, as the Director General of Archaeological Survey of India in 1984, a distinction, which he is the only South Indian to achieve. He served both the institutions eminently, as the profile published here shows. What is amazing is the fact that inspite of a busy career, administering these organisations, he has found it possible to conduct research and publish so much, contributing to solve many problems in archaeology and history of our country. 'Publish or Perish' is what Dr. D.C. Pavate, Vice-Chancellor said to have told the academics of Karnatak University. Dr. Rao has taken this advice seriously, which has helped him to rise to the highest position in his chosen field. Even the select research writings of his, published here show that he is an 'all rounder' in Archaeology.

The Directorate of Archaeology & Museums has taken a decision to publish research writings of eminent scholars of Karnataka under the 'Chandrikā' series, and has already published the writings of Dr. Seshadri, 'Seshachandrikā'. We are happy to present this second volume in the series to the scholarly world, containing the writings of Dr. Nagaraja Rao, so that his research contributions are available in one place. We are grateful to Dr. Rao for making available copies of his writings.

We are thankful to Dr. K.V.Ramesh, a distinguished colleague of Dr. Rao for writing the Foreword. We are also grateful to Sri. L.K.Srinivasan a close friend, class-mate, and colleague of Nagaraja Rao, for a lucid profile of Dr. Rao. We are thankful to Shri T.S. Gangadhar who has rendered valuable assistance in the compilation of the volume. Thanks are also due to Sri. Balaraja Naidu for preparing additionally required photographs. Our thanks are due to Kum. Hemalatha of DTP, Comptek Computer Systems, Mysore for her efficient composing. We are grateful to Dr. V.Prakash, Director, CFTRI, Mysore for graciously accepting the printing of this book. Sri. K.A.Ranganath, Head, FOSTIS, and Sri. S.Umesh, Technical Officer, Printing, have shown their proverbial zeal in bringing out this volume. They have been ably assisted by Sriyuths G.Venkateshan and C.N.Janardhana in the printing. To all of them our grateful thanks.

We hope that this volume will receive the attention it deserves by studies and scholars.

D.V. Devaraj

(Dr. D.V.Devaraj)
Director of Archaeology &
Museums

Mysore
20.04.1996

DR. M.S.NAGARAJA RAO - A PROFILE

L.K.Srinivasan

Steadfast devotion to work, clear and pragmatic perception of realities in planning, immediate and long term goals in life, boundless enthusiasm to assume any responsibility, indefatigable energy to pursue the chosen goal even under difficult circumstances, capacity to persuade others to agree to his point of view, sweet manners and jovial disposition are some of the qualities which go to make a man great and distinguished, Dr. M.S.Nagaraja Rao possesses all the above qualities in good measure. It is because of these qualities that, in his early life, he could grow as a distinguished academician and subsequently reach the position of Director General of the Archaeological Survey of India, the highest office an archaeologist can think of in this country. Infact Dr. Rao's life is an example of what a person could successfully achieve by sheer determination and hard work. Despite being handicapped by humble beginnings in the early part of his life, growing up in the socially congenial and culturally rich environment in the old princely state of Mysore he imbibed many a positive quality seen around in those days, like a strong sense of patriotism, respect for cultural values and an urge to lead a purposeful life. He always set high goals for himself, but was always progmatic in planning the course of action meticulously and in carrying it out with determination and hardwork. He could never take a no for an answer from anybody once set on his course, nor could he withstand sloth or slovenliness unmindful of difficult situations. It was not uncommon as it is in this world of uneven human dispositions, he had to face adversities often from people who could not foresee his purpose or keep pace with the velocity of his thought and action. But most of the times inspite of this he could convince many and make his way to reach the goal to the surprise and admiration of even his detractors. These who know him from his early days can make out the strong influence of his father and teachers like Prof. K.A.Nilakanta Sastry and Prof. H.D.Sankalia in the shaping of his personality.

Nagaraja Rao was born in 1932 at Mandya which was then a small town in Mysore State. His mother Smt. Subhadramma hailed from a family of Maharashtrian origin, whose ancestors had migrated long back to this region entering military service under the Mysore Kings. His father, Sri Mirle Srinivasa Rao was a well known theatre artist of his time. Nagaraja Rao had his Primary and Middle School education in Channapatna, Mysore and Nanjangud. By the time Nagaraja Rao passed his Lower Secondary Examination, the already dwindling income of his father had dried up leaving him without any resources to help his son continue his education, a situation so common among Kannada stage artists in those days. It is at this juncture that poor students to pursue their educational career. Sri Narayana Rao was kind enough to ask Srinivasa Rao met the philanthropist-patron of education Sri Vittal Rao Narayan Rao, who had established a free hostel called Seshanna Hostel in Mysore which was specially meant for helping poor students to pursue their educational career. Sri. Narayana Rao was kind enough to ask Srinivas Rao to bring his son and leave him in this hostel. Thus began the association of Nagaraja Rao with Seshanna Hostel, which continued for nine years till he completed his education from the well known Maharaja's High School and Yuvaraja's and Maharaja's Colleges in Mysore. In 1955, he got his Master Degree in Indology in First Class, from the Maharaja's College, Mysore, under the care and tutelage of the giant academician of those days, the renowned Prof. K.A.Nilakanta Sastry. While in the Seshanna Hostel Rao had the opportunity to come in contact with other hostel mates like T.S.Krishnamurthy K.L.Seshagiri Rao, B.Subramanya Sastry, M.R.Narayan and B.N.Garudachar, who had a lasting influence in shaping his character and career. Incidentally all these rose to high positions later in their life. In Nov. 1955 Rao married Smt. Parimala Devagade from Haveri. He has three sons and four grand children. Two of his sons are in USA, and one is with him in Mysore.

While he was still studying in M.A.Class Dr. Rao had a brief stint as a teacher in Banumaiah's High School, Mysore and later, in 1956 shortly after completing his Master's degree he joined the Mysore State Department of Archaeology as Epigraphist, starting his career in archaeology again under Prof. Nilakanta Sastry, who was also ex-officio-Director of Archaeology then. In 1957, he joined the South Western Circle of Archaeological Survey of India at Aurangabad as Exploration Assistant, where he had the good fortune of getting his initial training in the field methods of archaeology under Sri. M.N.Deshpande, who was himself an illustrious student of Sir Mortimer Wheeler. Between 1957-62 while being posted at Haveri in Dharwar district, Karnataka, he explored the district, criss crossing it from village to village and discovered many archaeological sites of importance. Nagaraja Rao considers this period as one which really enriched his personality by providing him an opportunity to have a first hand knowledge of the life and culture of rural India and to understand the rich values of life as a whole.

Althrough this period Nagaraja Rao was nourishing the burning desire of fulfilling the cherished wish of his father that his son should obtain in doctoral degree. This desire found fulfillment in 1962 when young Rao got a University Grants Commission fellowship and joined the Deccan College Post-Graduate and Research Institute, Pune. Here, working under the tutelage of that doyen of Indian Archaeology Dr. H.D.Sankalia he explored the Tungabhadra river valley as a part of his doctoral studies and discovered the famous archaeological sites of Tekkalakota and Hallur, both of which he excavated, as also Sanganakallu in the same region basing on which he wrote his doctoral thesis, 'Neolithic Cultures of the Deccan with special reference to North Karnataka'.

In 1964, on the advise of Dr. Sankalia, Nagaraja Rao was appointed Curator of the Museum of Art and Archaeology, Kannada Research Institute, Karnataka University, Dharwar. This appointment provided him an opportunity to prove his mettle in the field of Museology. Participating in a Government of India sponsored Museums camp held in the Prince of Wales Museum, Bombay, he caught the attention of Dr. Grace Morley, the then Director of National Museum, New Delhi. He was selected as one of the three members of the delegation to participate in the UNESCO Seminar on development of Museums in Asia held in Delhi and Bombay.

In 1966, after submitting his Ph.D. dissertation, he proceeded to England as a Commonwealth Scholar for pursuing post-doctoral studies in archaeology. Working with Prof. F.R.Alchin in the Cambridge University for three years he made an intensive study of Indian and West Asian Archaeology. Besides, he got himself further trained in Archaeological Prospecting at the Lerici Foundation in Rome and also travelled in Eurupe for a first hand study of various museums and their organisation. In 1969 Dr. Rao went to U.S.A. with a grant from the John D.Rockfeller III Fund for further studies in Museology. He worked in the Institute of Fine Arts and the Metropolitan Museum of Art in New York for a year and obtained Post-Graduate Diploma in Museology from the New York University. Before returning to India he participated in the archaeological excavations at Tepe Yahya in Southern Iran on an Invitation from Prof. Lamberg Karlovsky of Harvard University. In 1970, he came back to India to resume his duties as Curator, Kannada Research Institute Museum, Dharwar. The next two years were rather a frustrating period with little scope for initiative. But he utilised this time for preparing ground work for one of his famous publications, the *Kiratarjuniyam in Indian Art.*

Fresh breeze was in offing. In 1972, he was selected to the post of Director of the Department of Archaeology and Museums, Karnataka State. This new appointment provided Dr. Rao with opportunities to fully utilise his rich experience in the field of archaeology and museum. Although the Mysore (later named Karnataka) Archaeological Department was one of the oldest in India, founded in 1884, and had a glorious record of achievements for nearly six decades, it had began to dwindle in resources and man power, without even having a full-time and permanent Director for twenty five years. When Nagaraja Rao assumed this office after a long lapse, he realised that he had a herculean task ahead. With amazing energy, enthusiasm and a clear perception of the problems that faced the Department he set about finding solutions and implementing them one by one with the wholehearted support and encouragement of the State Government.

The first task Dr. Rao undertook was to restructure of the Department to suite the changing needs of the time. Though the Department had been entrusted with the responsibility of conserving hundreds of ancient monuments, it had no technical infrastructure to carry out this responsibility in accordance with the accepted norms of Archaeological conservation. Within a short time Rao succeeded in establishing a conservation wing with trained engineers within the

Department. He started Inspecting the monuments for a first hand knowledge of the nature and problems concerning their protection and fix the order of priority in which they were to be taken up for repairs. The task was stupendous, the means at his disposal were small. He pleaded with the State Government for allocation of more funds for the purpose and succeeded in his effort. This was the start of a planned programme of conservation of monuments of historical and artistic interest in the state which he carried out vigorously through out his stewardship of the Department. But he also realised that apart from governmental efforts the involvement of the public was most essential into only to take care of the thousands of monuments and antiquities spread over every part of the state but also to serve the very basic purpose behind this programme. The whole philosophy of preservation of cultural heritage is to serve a national and social cause, to inculcate a sense of pride in our heritage and identity and to preserve the values of life our nation sense of pride in our heritage and identity and to preserve the values of the our nation has cherished althrough. In these days when fast changes are taking place in the material sphere of national life, this inculcation is of utmost importance, particularly for the younger generation.

For achieving this objective, he launched an innovative programme. He encouraged the co-ordinators of the National Service Scheme (NSS) in various college and universities to introduce in their programme the theme 'Youth and Preservation of Heritage'. Under this programme several NSS Camps were held in the premises of protected monuments in which hundreds of students and teachers took part. The volunteers were not only told about the historical, artistic and cultural aspects of the monuments but were also involved in cleaning the monuments and its surroundings with a view to provide them an opportunity to develop a sense of participation and pride in working for a cause. The youth participating in such camps would carry in turn the message of the heritage to the people at large. For involving a large section of people and officials in this cause, Dr. Rao addressed many officer-trainees in the Administrative Training Institute at the state level and the District Training Institutes informing them how officers working in other departments could also help in the preservation of cultural heritage and involve the public in this task. In fact the efforts of Dr. Rao in this field paid rich dividends. Many revenue, police and other officers serving in different parts of the states began to evince interest in many previously uncared for or even unknown monuments and antiquities, some bringing them to the notice of the Department of Archaeology and some taking steps on their own to see that they are not pilfered or damaged. Dr. Rao often mentions an incident illustrating the impact of his programmes. The Director of Treasuries in Bangalore once received "a few gold bits which looked like coins". Having listened to Nagaraj Rao's lecture in the Administrative Training Institute he telephoned to inform him that he should examine the gold bits before he ordered their melting. To his surprise the Treasury Officer found in the report of Dr. Rao that the forty three gold bits were actually Roman and Byzantine gold coins dating from first century A.D. to sixth century A.D. What could have normally gone into the fire to become just a lump of gold are know preserved in the Department Archaeology as lasting documents of contact between ancient South India and the Roman Empire.

As part of his programme of creating awareness of their cultural heritage among the people, Nagaraja Rao used another innovative idea of Poster Campaigns. With the help of renowned artist Sri Kamalesh, he created a series of attractive posters to educate the common man about the cultural heritage, its importance and some hints on do's and don't's towards preserving them for posterity. He also equipped all the museums under his control with film projectors and arranged film shows on Art and Culture on week ends.

In his capacity as Director, Nagaraja Rao had also a few museums in his charge. Development of museums was always dear to his heart. He not only improved the already existing museums, but also mooted the idea of setting up of museums in each district so that the antiquities of that district could be preserved in the District Museums. As a part of his long range project during the period of Nagaraja Rao's Directorship the Government established District Museums at Hassan and Raichur. The museums under the control of the Department under Dr. Rao not only served as repositories of movable cultural heritage but also as for a for cultural education.

Dr. Rao was also interested in research activities like exploration, excavation and bringing out publications on these. He carried out excavations at the famous Neolithic site of Haḷḷur and Megalithic sites of Taḍakanahaḷḷi and Komaranahaḷḷi, the former site incidentally pushing the antiquity use of iron in South India to 1400 B.C. and also establishing that Iron using people co-existed with the earlier Neolithic people influencing the cultural ethos of each other: a contribution of great significance for understanding Iron Age in India. Dr. Rao, however, concentrated his prime attention on the excavations of the ruins of the great medieval royal city of Vijayanagara. With his experience, he could visualise that, if carefully excavated and preserved properly, the city of Vijayanagara could be put on the world map as a great attraction to scholars and tourists. With this in view he got the Hampi Resurrection Authority constituted by the State Government for overseeing and co-ordinating the works of excavations and preservation of the remains of the Vijayanagara city.

Dr. Rao started large scale excavations at Hampi from 1979. The work is still continuing. Nagaraja Rao was also keen in publishing the results of research work done by the Directorate for the benefit of scholars and students. We may mention here the publication of the 'Progress of Archaeology in Karnataka 1956-1972, reprint of guide books on Somanathpur etc., which were in great demand, reports on excavations at Hemmige and the annual progress report on Hampi excavations. The results of the excavations and other researches carried out at Hampi form 1979 to 1984 were published under the title 'Vijayanagara-Progress of Research' (2 vols.). In fact, the years from 1979 to 1984 constitute a period of hectic and most fruitful Archaeological activity in Karnataka, which was mainly due to the dynamic efforts of Dr. Rao who not only involved the Department in an all round activity but also encouraged various scholars and institutions from India and abroad to take part in Archaeological research in the State.

One of the signal contributions of Dr. Rao in this period is to be seen in the extraordinarily thoughtful and devoted work he did for the preservation of the beautiful Palace complex in Mysore. The Mysore Palace, though a real art treasure, was not an ancient monument in the strict sense of the term to come within the jurisdiction of Department of Archaeology. However, the opportunity came up when the Government of Karnataka took over the responsibility of protection and preservation of the ceremonial part of the Mysore Palace complex and environs and the job was entrusted to him. Besides, he was also asked to act as the Secretary of the Palace Advisory Committee. During the period of his tenure in this capacity Dr. Rao worked with zest and devotion. He got many of the monuments inside the complex repaired and beautified besides taking steps to carry out structural repairs in the palace itself wherever needed. The entire underground cable system for Palace illumination which was in a deteriorated condition having been laid nearly 60 years back was completely replaced. In addition he also arranged for special illumination of the Fort wall from outside and took pains to develop the Gardens both within and outside the Palace Fort. Further he enlisted the services of the NRLC, Lucknow, for the chemical preservation of the extensive murals of the Palace.

Maintenance of a huge complex like Mysore Palace was a stupendous job, requiring enormous funds not only for structural preservation but also for arranging security and keeping it neat and tidy. To party meet this requirement. He opened the ceremonial areas for public view with a nominal fee of Rs. 1/- (later raised to Rs. 2/- and Rs. 5/- and now Rs. 10/-). The beautiful Palace and its art treasures had always been a magnetic attraction. Open to the public now thousands of people throng to see it every day. Thus with these efforts the Mysore Palace has become a self-sustaining monument, generating its own fund for its upkeep. Still greater was the achievement of Rao in making the Palace complex the cultural hub of Karnataka, particularly during Dasara festivities.

It was the wish of the late Maharaja, His Highness Sri. Jayachamaraja Wodeyar, that the Palace should be preserved as a centre for cultural activities, a wish he had expressed when he was gracious enough to give an audience to Nagaraja Rao in 1973. The Mysore Royal Family had always encouraged arts in all aspects. During the Dasara festival the Maharajas used to honour the artists and provide them an opportunity to perform before the Royalty. When Nagaraja Rao made a suggestion for the revival of this tradition the Palace Advisory Committee and the Government graciously accepted it. Thus began the famous Darbar Hall Music Festival, as part of Dasara festivities in Mysore. For several years, Rao had the privilege of organising the music festival, as the Chairman of the Dasara Cultural Committee in which distinguished artists like Dr. M.S.Subbalakshmi, Pandit Ravi Shankar, Pandit Bhimsem Joshi, Ustad Bismillah Khan, Ustad Amjad Ali Khan, Balamurali Krishna, M.S.Vasantha Kumari, K.J.Jesudas, Shemmangudi Srinivasa Iyer, V.Doreswamy Iyengar, Begum Parveen Sultana, Pandit Shiv Kumar Sharma and others performed in the Darbar Hall of The Mysore Palace. The Mysore Palace, linked with a great historical past and an architectural marvel in Indo- Saracenic style, has now become a treasure house of art, a cultural centre and a great tourist attraction. Perhaps, no other palace protected or unprotected in India is being put to such multiple use in the changing context of time without in any way infringing upon the serene dignity and character of the edifice.

Nagaraja Rao could achieve this because of his imagination and respect for Mysore and its tradition and in no less a measure the gracious support of the Palace Advisory Committee. Sri.N.Narashima Rao, the former Chief Secretary of the Government of Karnataka and Chairman of the Palace Advisory Committee, while writing his reminiscences in an article, 'The Mysore Palace and Me', made a special mention of the contribution of Nagaraja Rao. Equally gratifying was a by-product of this activity. Dr. Rao got the office of the Director of Archaeology and Museums shifted from an old building in Lakshmipuram to a block within the palace complex, thus providing it a respectable address.

With all these achievements standing to his credit as the Director of Archaeology and Museums of Karnataka State, the initial years of Dr.Rao's career were no smooth sailing. This was of course a situation not unexpected in an organisation which was slumbering due to neglect with only ex-officio or adhoc arrangements being made for years to head this once vibrant Department. He faced resistance within from many who could hardly cope up to carry out even their normal responsibilities in the changed situation. Dr. Rao often remembers fondly an incident which gave him the strength to pursue his cherished goals despite these adversities. Some time in the beginning of 1975, he got an opportunity to spend two days with late General (later field Marshal) K.M.Kariappa on an invitation for examination of some antiquities which the General wanted to present to the Government Museum at Madikeri. Here he stayed in General Cariappa's residence 'Roshanara'. One evening in the course of his conversation Dr. Rao told the General the great tension and problem he was going through. Gen. Cariappa asked Dr. Rao to move to 'sulking room' in Roshanara. Both seated there comfortably Cariappa narrated an incident from his life, when he was still a young soldier serving under Field Marhsal Montgomery in the Mediterranean War Theatre. The incident related to a tough assignment in war given to young Cariappa by the Field Marshall one evening with the instruction that the assignment be completed before sunrise next day and report it to him. Not knowing how to proceed to accomplish the assignment within that night, young Cariappa lay brooding over the problem on his camp cot till late in the night and went to sleep overcome by fatigue. Then was a strange experience. To quote

Cariappa himself, "Around 3 a.m. I felt that my father Medappa stood before me. He said, 'Kappa you are a Coorg, you are the son of Medappa, we never face problems, we disappeared. I woke up, shaken, looked around and did not find my father. But his words 'we do not have problems-we have only challenges to face' were ringing in my ears". Young Cariappa converting his *"problem"* into a *"challenge"* approached the assignment with a clear mind, achieved the target and reported to the Field Marshall his success well in time. Nagaraja Rao remembers distinctly what Cariappa told him after narrating the story: "so young man there are no problems in this world. There are only challenges. All that you have to do when you think you have a problem is to convert it into a challenge". From that day Rao in his entire career has faced only challenges and no problems. This is the secret of his success.

The academic experience and achievements of Dr. Rao in the fields of archaeology, art, culture, conservation and museum administration, the regular publication of books and articles coupled with his wide exposure to international scholarship through his travels across the globe for lectures and participation in seminars and conferences brought him considerable reputation. In 1983, taking has all round ability into consideration the Government of India selected him to head the Archaeological Survey of India as its Director General on deputation. Dr. Rao assumed charge as Director General, Archaeological Survey of India in January 1984, the first South Indian to occupy that position in the 125 years of its history. While many within the ASI there were some who considered him an outsider. Conditions were not all that conducive for smooth work. Undaunted by such developments Dr. Rao started work with his usual devotion and dynamism. To start with, he carried out a general review of the working of ASI to make his own assessment of its activities. He realised that a colossal organisation like the ASI with more than five thousand monuments and sites spread over the length and breath of the country under its charge and various other activities in its purview, needed a systematic policy of operation than adhoc decisions being taken case by case. With the limited resources at its disposal this review was very necessary so as to fix priority of tasks to be undertaken immediately and those which could wait a little longer. This review was done under three critical areas of assessment: a. The magnitude of the work to be accomplished; b. Financial resources available and c. Administrative setup necessary to take care of the tasks. It was realised that the foremost task of the ASI was to attend to the monuments and sites by way of conservation, maintenance, and environmental improvements. This was closely inter-linked with the other two i.e., availability of financial resources and administrative structure. The review revoked that the financial allocation for the stupendous task of conservation of the large number of monuments was woefully inadequate to meet the magnitude of the work involved in individual monuments as well as monumental complexes some of which in particular attracted tourists from all over the world. Within the finances available. It was imperative to identify and fix the priority among the monuments to be taken up for conservation.

The task in turn involved laying down of a general Conservation Policy. In consultation with his colleagues in the Directorate Dr. Rao mooted the idea of comprehensive conservation, which meant giving up the practice of piecemeal repairs ad to take up each monument for total conservation comprising of structural conservation, chemical preservation and environmental improvements so that the monument so attended would need only nominal maintenance for years to come. A programme was prepared judiciously selecting monuments requiring comprehensive treatment, involving several crores of rupees spread over five years under the 6th Five Year Plan. This new concept of comprehensive conservation found favour with the Ministry which approved the same. Dr. Rao was able to get an allocation of Rs. 30 crores from the planning commission at the instance of the late Prime Minister Sri Rajiv Gandhi for taking up this programme. This was five times more than what had been allocated in the previous Five Year Plan. To successfully implement this ambitions programme and to ensure better care of monuments, some administrative restricting of circles was needed. As recommended by a Parliamentary Review Committee headed by Ram Nivas Mirdha, it was to reduce the jurisdiction of some unwieldy circles and form smaller ones with lesser number of monuments. This was implemented by creating five new Circles with headquarter's at Lucknow, Chandigrah, Jaipur, Guwahathi and Bhubaneswar and two mini Circles in Shimla and Goa. In addition two more excavation units, one at Bhubaneshwar and other at Baroda were also formed to cope up with the need for undertaking excavations at several important sites spread over the country. Dr. Rao also took initiative to decentralise the financial powers vested in him to the Circle Officers and in the process the financial powers of the circles for independent operation were considerably increased. In order to organise and monitor the programmes envisaged, he took steps to bring in reforms within the Directorate. He established a computer system to store and process all information relating to various activities of the ASI and in particular to maintain detailed information on each of the protected monuments, so that the same could be retrieved and updated from time to time. Equipped with increased allocation and administrative reforms as well as with many identified and approved projects on hand by now, the new conservation policy took off with unprecedented operational speed and scale.

Among the important monuments which were taken for comprehensive conservation were: the Taj Mahal Agra (Uttar Pradesh), Jagannatha Temple, Puri (Orisa), Airavateswara Temple, Darasuram Ranganatha Temple at Erukkampattu (Tamil Nadu), transplantation of a group of 23 temples known as Papanasi group near Alampur (Andhra Pradesh), Rani-ka-Vav at Patan (Gujarat), monuments of Hampi, Vijayanagara (Karnataka), and Qutb Minar, Jamall Kamall, Roshanara Baradari, Chausath Khamba, Humayun's Tomb, Sabz Burz and the Red Fort in Delhi.

The Taj Mahal was appropriately given top priority because of many structural problems, compounded by pollution threat to the white marble arising from the establishment of the Mathura Refinery and Innumerable number of foundries located in close proximity. A top level Expect

Committee was got constituted with the Secretary, Department of Culture as Chairman to took into the various problems of the Taj. This committee was to serve as an apex body vested with the responsibility of constituting different technical sub-committees to identify problems and suggest solutions as well as to review these recommendations and monitor their implementation. Three groups namely Structural preservation group, Chemical preservation group and Environmental pollution group including horticultural development were formed. As part of the initial studies to be undertaken it was necessary to involve several scientific institutions and thus began linkages with the Structural Engineering Research Institute. Roorkee, National Building Research Institute, Roorkee, National Geophysical Research Institute, Hyderabad, National Environmental Engineering Research Institute, Nagpur and NRLC Lucknow, alongwith the Science Branch of ASI. Besides, Dr. Rao, under a timebound project, assigned the task of carrying out detailed investigations into the structural problems relating to the Ramappa Temple, Palampet (Andhra Pradesh), which is a unique contribution of the Kakatiyas to Indian Art, to the Regional Engineering College, Warrangal. Dr. Rao personally met the scientists in the above Institutions, briefed them about the problems and requested them to make available the report of their investigations expeditiously so that action can be taken soon. It was indeed a stupendous task to assemble and involve so many scientific institutions and scientists together, identify and assign them problems for investigation, go through their project proposals, allocate funds, periodically review the progress of investigations and report to the Experts Committee and the Ministry, all amidst the extremely tight schedule of work as Director General. it was for the first time that so many scientific institutions were collaborating and helping ASI in understanding various problems pertaining to monuments. It was highly creditable on the part of Dr. Rao to have started this type of study. Indeed the above achievements within a short period of his assuming charge speak of his ability and enthusiasm. Much more things were still to be accomplished by Dr. Rao in other fields of activity.

Archaeological Survey of India is one of the few Institutions in the world, which commands a large body of expertise in various branches of Archaeology. Research is its forte. This, however, needs planning and direction. In its history, performance or non- performance often depended upon the zeal and vision of the Director General, who has to take policy decisions fixing priorities, a job requiring real expertise in the field. It is here Nagaraja Rao excelled. We have already alluded to the tasks assigned to various scientific organisations and to the creation of Excavation Branches at Bhubaneshwar and Baroda. Dr. Rao not only got major excavations started but also saw to the completion of others like those at Sringaverpura (U.P.) Lalithagiri (Orissa) and Banahali (Karnataka). Among those which were continued on a large scale were Fatehpur Sikri (U.P), Vijayanagara (Hampi, Karnataka), Banavali (Haryana) and the early historical stupa site at Sanghol in the Punjab. It was during Dr. Rao's tenure that Hampi was declared as a World Heritage Site.

For the past few years ASI had lagged behind in the matter of bringing out its publications on the excavations and even Indian Archaeology-A Review (IAR), a prestigious publication recording the progress of Indian Archaeology annually, had fallen in arrears for which ASI was seriously criticised. Dr. Rao devoted his attention and ensured the publication of IAR for the years 1983-84 and 1984-85. The report on the excavations conducted by the ASI at Nagda, Daimabad, Lothal Panhalekaji and Satanikota, some of which were pending for decades, were also published in quick succession. Two guide books, one on Janagarh and another on Lothan, were brought out. The reports on the excavations at Nagarjunakonda, Burzhom and Surkotada were got press-ready. All this, much more than what had been done in the previous decade, was achieved within a span of three years of Dr. Rao's stay in ASI. Nagaraja Rao tried to broaden the activities of the ASI, encouraging International co-operation. Archaeological Missions were sent to several foreign countries. A composite team led by an expert excavator from the ASI and comprising Archaeologists chosen from the ASI as well as the State Departments of Archaeology was sent to Bahrain to excavate the tombs belonging early second millennium B.C. Dr. Rao himself led a team of experts in conservation to Combodia to examine and to prepare a project report on the conservation of the famous temple of Angkor Vat. The report of Dr. Rao on conservation of Angkor Vat has been implemented. Another team of experts from the science branch of the ASI was sent to Bhutan to restore the murals in the Buddhist shrine called the Gumpha. Similarly, Archaeological mission from other countries were also allowed to work in India. Under these arrangements, the Kansal University (Japan) team excavated the Buddhist site of Sravasti, a French team of Pre-historians and environmental archaeologists in collaboration with experts from ASI carried out archaeological reconnaissance in Rajasthan and a team of experts from the Society for South Asian Archaeology, U.K. excavated the Buddhist site at Sannati in Karnataka in collaboration with the experts from ASI. This exchange of Archaeological missions between India and other countries was an innovative idea. Besides, the ASI had more than 24 Cultural Exchange Programmes to administer. Dr. Rao rationalised the deputation norms, keeping the cultural background of the country with which the exchange was to take place *vis-a-vis* the specialisation of the archaeologists to be included in the programme and several Exchange Programmes were meaningfully implemented. Dr. Rao also led a three member delegation to Finland to sign a Cultural Exchange Programme for the study of Indus Seals by the Finnish scholar Dr. Asko Parpola.

However, not all is a success story. One of the programmes on which Nagaraja Rao spent energy and time still lies unimplemented. It is in the field of development of Human Resources and organisational skill. The ASI runs a School Archaeology to train personnel in field methods and theoretical aspects of archaeology with the basic idea of providing the services of professionally trained archaeologists to the country. This training is not only open to selected in-service personnel of ASI, but also to those deputed from the State Departments and

Universities, and even neighbouring countries. During the tenure Dr. Rao this school was elevated in status to that of Institute of Archaeology as recommended by the Ram Nivas Mirdha Committee constituted by the Government of India. The idea was to develop the same on the lines of the Institute of Archaeology, London. Dr. Rao got the building acquired at 24, Tilak Marg to house the institute, its library and a hostel for students. He also got nineteen posts sanctioned for manning various positions in the Institute including that of a Director (of the rank of Additional Director General in ASI). With a view to develop this into a prestigious Institute of higher learning in Archaeology which is still a desideratum in India. Dr. Rao envisaged establishment of several faculties like Explorations and Excavations, Art and Architectural studies, Conservation, Epigraphical studies, Archaeological studies of neighbouring countries, etc. Each faculty was to be headed by a top Academic Course Director assisted by Deputy Course Director and Assistance Course Director etc. He also decided to offer Fellowships for specialisation in certain fields. Additionally, he took plans of frame, recruitment rules based on those of Universities and Academic Institutions, and got the same cleared by the concerned ministries for the final approval of UPSC. However, all the efforts of Dr. Rao went in vain. After his departure early in 1987, these were never pursued, with the result that many of the posts remain unfilled even to this day and the Institute is still running more as a branch of ASI than as an Institution of higher learning which it was suppose to be.

Be that as it may. Perhaps the most gratifying achievement of Dr. Rao was the bringing back the famous bronze image of Nataraja of Sivapuram from the Norton Simon foundation, after the expiry of the period of agreement (10 years) the foundation had entered into with the Government of India. In addition, with the help of the Indian embassy in Washington, Dr. Rao also got another Nataraja bronze from Tiruvilvakkudi, which had been acquired by the Kimbell Art Museum, Fortworth, Texas, which the museum agreed to repatriate after having been informed that the image was stolen and illegally taken out of the country as was the case with Sivapuram Nataraja. These bronzes were later made over to the Tamil Nadu Government which acknowledged the efforts made by the Government of India and particularly Dr. Rao through his personal involvement getting the images repatriated to India and to the state of Tamil Nadu to which they belonged. Similarly he also arranged to get back the famous Terracotta Yakshi figure from Tamluk which had been stolen and illegally smuggled out of the country to the United Kingdom. During his tenure he had also recommended to the Government of India to start legal proceedings in a London Court for the repatriation of another bronze image of Nataraja from Govindaputtur, Tamil Nadu. The case was eventually won and the image has been brought back to the country.

Dr. Rao's tenure as Director General also saw the organisation of the First SAARC Archaeological Congress in New Delhi, in January 1986. Dr. Rao got it organised with such meticulous care and precision that all the national delegations from the SAARC countries felt happy and endorsed several decisions unanimously. He was also chosen as its first President. It was a success story in all aspects and brought encomiums to India and the ASI. Infact the efforts of Dr. Rao were highly commended. The SAARC Summit held in Bangalore to review the activities of SAARC had singled out the Archaeological Congress as the most successful event of 1986, and this was specially communicated to Dr. Rao by the then Additional Secretary, Ministry of External Affairs (Shri. M.Dubey), Government of India. In addition to the above, a workshop on epigraphy, also under SAARC, was organized in Mysore in which SAARC countries participated. Another national workshop only Humidity in Buildings. Relationship to Conservation' was organised in Goa by the ASI in collaboration with ICCROM (Rome Centre) in September 85 which was presided over by the Lt, Governor of Goa and inaugurated by Shri. K.P.Singh Deo, the then Union Minister for Culture. The participants included representatives from the Rome Centre (Dr. Ipolito Massari and Mr. Gaël de Guichen), the states and NRLC, Lucknow, besides conservation experts from ASI.

All the above achievements in a short period of three years brought Archaeological Survey of India to its glory experienced during the tenure of the former Directors General of the Survey, Sir Mortimer Wheeler, Sri. A.Ghosh and Sri. M.N.Deshpande. Nagaraja Rao was repatriated to his home state at the end of three year's deputation in January 1987. As a senior official of the Archaeological Survey put it, 'it is a loss to the Survey'. However the loss was not Rao's. For, his home State welcomed and continued him as the Director of Archaeology and Museums till he retired in June 1990.

Dr. Rao's return to Karnataka marked the resumption of several activities from where he had left them before his going to Delhi. He continued to work for the major project at Hampi (Vijayanagara) and publication of reports. The excavations at Hampi brought forth several palatial structures which were systematically conserved simultaneously. Another achievement in conservation is the transplantation of the dilapidated ancient temple of Amriteshwara from a deserted field to a new location in the town of Mirle, Mysore District, Karnataka, which also happens to be the ancestral home town of Rao.

In the area of publications, he ensured the publication of the reports of the Progress of Research of the Vijayanagara Project. An Architectural Inventory of the Urban Core of Vijayanagara in two volumes by George Michell and 'The Hoysala Artists: their Identity and Styles' by Kelleson Collyer, an Australian scholar, were also published under his direction. He himself wrote an authentic guide to the Mysore Palace. One of the significant publications brought out by him during this period is 'Vijayanagara : through the Eyes of Alexander Greenlaw 1856-John Golings 1983', showing the comparative situation of these monuments in a distance of 127 years. Incidentally Greenlaw's photographs published for the first time have a place of importance in the history of photography itself.

In December 1987 Dr. Rao organised at Hampi an International Seminar on Conservation and Preservation with special reference to Hampi monuments. Many internationally known conservation experts including Sir Bernard Feilden from UK participated in the seminar. Infact so impressed was Sir Bernard that he subsequently wrote to the Chief Minister of Karnataka as follows:

> "The Hampi Vijayanagara conference was a great success and a personal triumph for Dr. Rao. I hope the resolutions will be shown to you as there is urgent action to be taken to protect this (Hampi) fragile historic site which is of such significance and has the accolade of World Cultural Heritage status".

In 1982, the Karnataka Government converted the erstwhile Chamarajendra Technical Institute into Chamarajendra Academy of Visual Arts (CAVA). Although a Dean had been appointed to head this Academy, for some reason or the other it lacked proper syllabus and recognition of its degree and diploma for want of proper affiliation to a recognised University. This in turn had led to strike by students and teachers themselves who being mostly temporary were very unhappy and were not able to give their best to the students and the Academy had therefore, had become nearly non-functional. It is in this context that Dr. Rao was appointed as Dean to head the Academy. Working with his usual zeal and dedication Dr. Rao got the syllabus framed for all the six disciplines, framed regulations to suit the needs of an academic institution and got the Mysore University to grant affiliation and with the conduct of fresh, special examinations, got BFA degree awarded to all the successful students by the university of Mysore. He also finalised proposal for creating teaching and administrative staff needed for running the Academy efficiently, framed the Recruitment rules for inducting the right talent as per the requirement of the UGC and Mysore University and got these cleared by the Governing Council of the CAVA for approval by the Government. Thus Dr. Rao ended within six months the period of unrest and uncertainly of nearly six years through which CAVA had passed, put it back on rails and helped the students to get recognised degrees in fine arts after five years of study in the Academy.

Dr. Rao formally retired from Govt. service, although not from active life, on 30-06-1990 after having served both as Director of Archaeology and Museums, Karnataka State and Director General Archaeological Survey of India besides Dean of CAVA for nearly three and half decades with a sense of satisfaction of having served substantially the cause of archaeology, art and culture within the state as well as the country.

Nearly a year after his retirement from Government service, Dr. Rao was again in the lime light. In August 91 he was invited by the Cleveland State University, Cleveland, Ohio, U.S.A to be the inaugural visiting professor of the Indian Scholar Programme which the University of Cleveland had established after nine years of efforts. The search Committee of the programme selected Dr.Rao from among one hundred nominees from six countries for this signal honour. Dr.Rao taught thirty students, both American and Indian, subjects such as Indian Civilisation, Art of Karnataka, and Indian Art and Architecture for two semesters beginning from September 91 to March 92. During his tenure, as visiting professor he delivered lectures not only in the Cleveland State University but also in several other major cities of USA on the above subjects. In June 92, shortly after finishing the assignment as Visiting Professor in Cleveland state University, Dr.Rao was invited by the Asia Society of New York to participate in the International Seminar on Angkor Vat and its monuments organised by the Society in the context of the conservation carried out by the Archaeological Survey of India team at Angkor Vat. The work done by ASI's team had attracted adverse criticism from some international experts particularly, Prof.Ishizawa of Sofia University, Tokyo and Mr. John Sanday of world Heritage Fund besides some French archaeologists. Dr. Rao was invited by the Asia Society, New York specially to present the Indian view point at this seminar. It may be recalled here that Dr. Rao in the capacity of Director General of the ASI had led a team to Angkor Vat and prepared a project report on the preservation and conservation of Angkor Vat monument. The Government of India had sponsored the ASI every year beginning from 1986-87 to carry out conservation of the monuments of Angkor vat. The work begun during Dr.Rao's tenure had continued after even after Dr. Rao's repatriation to the State of Karnataka. On being invited to the seminar, Dr. Rao made a visit on this own in May 92 to Angkor Vat to see for himself and evaluate the technique and quality of the work carried out by the ASI's team in the light of the criticisms levelled against ASI and presented a paper in the seminar emphatically defending both the technique and quality of work carried out by the Indian team. His arguments were well received by the scholars who attended the seminar as reflected in the letter of Dr.K.Khasna Bish, President, Wings of the World Inc, Toranto, Canada, dated 30.08.93

> "It was pleasure to hear you speak last year at the Asia Society, New York. I am personally acquainted with the fine work that you and your colleagues have and have continued to do at Angkor vat... It is our opinion that the work that has been done under your guidance as well as the contribution of Government of India, deserve to be applauded, championed and supported by all North Americans..."

Nagaraja Rao's significant contribution lies not only as an efficient administrator, builder of Institutions and systematic planner and visionary who dedicated his life to the cause of Indian art and archaeology, but also in the fact that he remained and academician throughout. The list of publications that have come out from the pen of Nagaraja Rao appended herewith stands testimony to his continuous endeavour in the field of research. This excavations at the Neolithic sites of Tekkalakota, Sanganakallu and Hallur and the Iron Age grave sites of Tadakanahalli and Komaranahalli have helped us filling the gaps in our history. The discovery of Eleusine Coracona (Ragi) for the first time at Hallur added fresh knowledge to the botanical history of India. The excavation at Hallur, Tadakanahalli and Komaranahalli in particular have established that iron using people were already living in South India in 1400 B.C. The discovery of Asokan edicts at Udegolam, Bellary district, mentioning Asoka by name is another important contribution. Besides, his coverage and contribution in other fields are too extensive, ranging from editing a large number inscriptions to articles on prehistory, protohistory, architecture and sculpture, and conservation and museology, all of which display his erudition and wide range of knowledge.

Dr. Rao still remains active and is presently concentrating his researches on the concept of *Jirnnoddhara* (Conservation, Restoration Preservation of Heritage) as practiced in ancient India with special reference to South India based on inscriptions and literature. He is perhaps one of the few Indian archaeologists who have extensively travelled all over the world. Dr. Rao wears all his outstanding achievements in the field of Indian archaeology, art and culture with a sense of humility and grace. In his own words he is a 'Very fortunate small Indian' who had the privilege of serving the cause of Indian archaeology, art and culture in a big way which should act as an example for young archaeologists in India. Although his efforts to setup a training centre for archaeologists at Mysore did not materialise, he is optimistic that someone will fulfil this wont. In his post- retirement period he has been living a quiet life in Mysore taking care of his old mother and following a keep fit programme regularly.

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A. ARCHAEOLOGY

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ABBREVIATIONS

AI .	Ancient India
AOS	American Oriental Series
APAS	Andhra Pradesh Government Archaeological Series
ARADH	Annual Report of Archaeological Department of His Highness the Nizam's Dominions
BDA	Bulletin of the Department of Anthropology
BDCRI	Bulletin of the Deccan College Research Institute
BIA	Bulletin of the Institute of Archaeology London
IAR	Indian Archaeology A Review
ILN	The Illustrated London News
IND ANT	Indian Antiquary
IPPA	Indian Prehistoric and Protohistoric Antiquities Madras 1916
JAHRS	Journal of the Andhra Historical Research Society
JASB	Journal of the Asiatic Society of Bombay
JRASB	Journal of the Royal Asiatic Society of Bengal
MAR	Annual Report of the Mysore Archaeological Survey
MASI	Memoirs of the Archaeological Survey of India
PIHC	Proceedings of the Indian History Congress
TIFR	Tata Institute of Fundamental Research.

1

CHALCOLITHIC CULTURES OF THE DECCAN WITH SPECIAL REFERENCE TO NORTH KARNATAK*

I

INTRODUCTION

Less than half a century ago, the cultural history of India was supposed to begin only with the Mauryas or the invasion of Alexander, the Great, in B.C. 327-326. Smith was, therefore, justified in observing in 1905 that "India has no Bronze Age, that is to say she never passed through a stage of civilization marked by the general employment of bronze, an alloy of copper and tin for the manufacture of such implements and weapons as have been made ordinarily from iron or steel, since the beginning of the Iron Age."[1] But the epoch-making discoveries at Harappa in 1921 and at Mohenjadaro in the subsequent year ushered in a new vista of India's past, and the excavations by Sahni[2] and Banerji[3] pushed back, at one stroke, the history of India to 5,000 years back and revealed for the first time the chalcolithic nature of the ruins. These have been confirmed by the later explorations by Stein[4] and Majumdar,[5] and excavations by Marshall,[6] Mackay,[7] Vats[8] and Wheeler.[9]

The same story repeated itself in the Deccan after a lapse of a quarter of a century. Since the discovery of the Asokan inscriptions at Brahmagiri, Siddapur and Jatinga Rameshvara in the Chitradurga district, and Maski and Koppal in the Raichur district, - all in the northern part of the present Mysore State - the cultural history of Karnatak was considered to begin with the Mauryan period. But the discovery of and the excavations at Brahmagiri in 1942[10] by Dr. Krishna of Mysore Archaeological Survey brought to light the elements of an earlier culture which has now been designated 'chalcolithic'. In 1947, Sir Mortimer Wheeler, re-excavated the site and established a sequence of cultures based on stratigraphic evidence.[11] This, in brief, is the story of the discovery of Chalcolithic phase in the Cultural history of India.

These results gave fillip to the study of the proto-historic archaeology of India. Intensive explorations were, therefore, carried out in different parts of the country which have revealed the distribution of the sites of Chalcolithic Culture. The chief centres of this culture are Nagda on the Chambal; Ahar on Ahar river; Navdatoli, Maheshvar on the Narmada; Prakash and Bahal in the Tapti-Girna valley; Nasik, Jorwe, Daimabad and Nevasa in the Godavari-Pravara valley; Chandoli on the Ghod and Songaon on the Nira; Maski, Piklihal, Sanganakallu and Brahmagiri in the Krishna-Tungabhadra valley - 'all comprised in the stretch of land between Nagda in the north and Brahmagiri in the South, roughly extending from the tropic of Cancer to 15° Lat, a distance of about 600 miles.'[12] Recently, Pandu Rajar Dhibi in the Ajay valley in West Bengal[13] and T.Narasipur[14] and Hemmige,[15] both on the Kaveri, have exhibited all the elements of this culture, thus extending the limits of this culture complex to the east and further south. Though all these sites exhibited, regional differences, there has been a broad similarity in the equipments of this culture, viz., the use of painted pottery, copper though in a restricted degree, ribbon flake industry, and in the Deccan polished stone axes. Carbon-14 dates are available for the Chalcolithic levels of the sites, Navdatoli in Central India, Ahar in Rajasthan, Nevasa and Chandoli in Northern Deccan, Utnur in Andhra. These dates for Navdatoli ranges from 1600 B.C. to 1300,[16] while for Utnur, the date is B,C. 2150 ± 150.[17] Thus, the chronology for the Chalcolithic phase in India, particularly Central India and the Deccan ranges from B.C. 2000 to 1025.

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For the study of the Chalcolithic phase of the Deccan and north Karnatak, the discovery of the sites of Jorwe, Nasik and Nevasa, was of far reaching importance. For, the elements of this Culture were already met with at Brahmagiri, the first known southern outpost of this culture. It was, therefore, thought very necessary to study the Chalcolithic culture in the region lying in between, i.e. the northern districts of the present Mysore State - Bellary, Dharwar, Belgaum, Bijapur, Raichur, Gulbarga and Bidar - all situated in the river valleys of Tungabhadra, Krishna, and Bhima, and observe how far the Chalcolithic culture of the northern Deccan has influenced the Southern sites, and/or vice versa. With this plan in view, Sri. M.N.Deshpande, the then Superintendent of the Archaeological Survey of India, organised thorough explorations in the districts of Dhulia, Ahmednagar, Bijapur and Dharwar, as part of the regular plan of the survey of antiquarian remains in India.

As already noted, Wheeler's excavations at Brahmagiri had established a sequence of cultures, viz., the Chalcolithic - polished stone axe culture - the Megalithic and the Early Historic cultures with an appreciable overlap in between.[18] In the next year, Subbarao, who had explored the adjacent Bellary region[19] excavated Sanganakallu,[20] 3 miles north of Bellary town, where the chalcolithic was preceded by the neolithic and followed by the megalithic without much time lag in between.[21] In Raichur Doab, Maski was excavated by the Archaeological Department of Hyderabad[22] and the excavated materials were re-examined by Gordons.[23] But it was Thapar[24] who systematically dug the site and confirmed the culture sequence already obtained at Brahmagiri and Sanganakallu. Dr. Allchin who surveyed the Raichur region, excavated Piklihal[25] in the same region and further confirmed the evidence from Brahmagiri, Maski and other sites.

With this background, the district of Bijapur was explored by Sri. A.Sundara of the Archaeological Survey and the rivers Bhima, Don and Krishna were systematically surveyed, bringing to light a large number of sites.[26] The writer himself explored the stretch of land drained by Tungabhadra, with the tributaries Varada and Kumudvati, in the Dharwar district and located a number of sites.[27]

The results of the explorations and the excavations in the Tungabhadra valley referred to above and the writer's own work prompted him to make a thorough study of the Chalcolithic phase of the north Karnatak region in relation to the Deccan Chalcolithic in general. He confined his investigations only to the Tungabhadra valley, comprising the districts of Bellary, Dharwar and Raichur. For the importance of this region, particularly of Bellary area, has been very well stressed by Rao Bahadur Dikshit in his address to the historians, as early as 1943, in the memorable words, 'Bellary district which has been the pivot of the lower Deccan, the seat of the Vijayanagar empire and the junction between the Kannada-Telugu linguistic areas, holds the key to the study and understanding of various epochs of India's history from the Palaeolithic over 50,000 years old, to the dawn of the Mauryan period. No other area in India holds a similar promise of a better harvest to the investigator of Prehistoric Cultures. Palaeolithic man stayed here, as in other widely disputed area of the Peninsula in the river valleys where his implements are still found. Neolithic sites and factories have been distinctly recognised and the birth of Iron Age in India was ushered in this tract. The exact stages by which metal supplanted the use of stone in the tools and implements of man can be studied.

Antiquities of early Iron Age and pre-Mauryan cultures in the adjoining strip of Mysore territory included in the Chitaldurg district, in the Nizam's dominions give the hope that the intervening district of Bellary area is bound to reveal to the systematic investigator, similar finds of far-reaching importance'.[28] Therefore, the three districts of Bellary, Raichur and Dharwar were intensively surveyed, the results of which form the subject matter of the present study.

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II

NATURE AND SCOPE OF THE SUBJECT

The title of the present thesis, 'the Chalcolithic Cultures of the Deccan with reference to North Karnatak' needs some explanation. For the purpose of the present study the 'Deccan' is meant that stretch of land between the Tapti in the north and Kaveri in the south. In the first instance, it is proposed to examine the work so far carried out in that region called the 'Northern Deccan' which consists of the river valleys of the Tapti, the Godavari, and the Bhima; then in the 'Southern Deccan' or 'North Karnatak' - the area between the Bhima and the Tungabhadra rivers. The Kaveri valley sites, further south are few and isolated and nothing is known of the region in between the Tungabhadra and Kaveri. Hence the results of the excavated sites on the Kaveri would be considered only for a comparative study.

Although the title refers to 'North Karnatak', all the rivers in the northern districts of Karnatak have not been surveyed by the author. Parts of the district of Bijapur have been explored by the officials of the Archaeological survey of India and a number of sites have been brought to light. The other districts are yet to be surveyed.

During his field survey, the author explored thoroughly the river Tungabhadra from the southern tip of Dharwar district, upto the confluence of the river with the Krishna. For the excavations at Brahmagiri, Sanganakallu and Piklihal have already shown the similarity in the equipments of this culture with those of the Godavari valley. It was, therefore, proposed to conduct fresh excavations at promising sites in the Tungabhadra valley and compare the cultural traits in the two contiguous regions, viz., the southern and the northern Deccan, i.e., North Karnatak and Maharashtra. Accordingly after a thorough survey, two sites were selected, one on the granitoid hills and the other on the bank of the river itself and excavated.

Further, the word 'Chalcolithic' is to be explained. While giving a picture of the neolithic pattern of India, Krishnaswami has divided the available data into four neolithic provinces.[29] In doing so, he does not show any clear demarcation between the neolithic and the Chalcolithic. But Sankalia proposes a distinction, with the available data, and says that the criterion for the difference between the 'Neolithic', and 'Chalcolithic' cultures should be technological.[30] As for instance whether the Chalcolithic man possessed the knowledge of smelting copper or not. But as the evidence for this is scanty, he considers other criteria, viz., (i) variations in pottery traditions, (ii) the presence or absence of ground stone industry; (iii) as well as the stone blade industry.[31]

But it would be better to take economy rather than technology or any other criterion into consideration, in differentiating these cultural groups. The presence or absence of stone tools or copper implements is no criterion. The basalt dykes are easily detectable in the granitoid or gneissic region of Bellary, Raichur and the adjacent districts of Andhra Pradesh, whereas, in the Southern Maharashtra, it requires the expert knowledge of a geologist to detect such dykes even though they are present. Naturally, the neolithic inhabitant of Bellary and the adjacent region made use of the material which he could see without going in search of it. This would possibly explain the presence of large number of polished stone tools in the southern Deccan and their comparative rarity in the northern part.

As we know, the neolithic and the chalcolithic are not far removed from each other chronologically. Almost all the neolithic or chalcolithic sites have proved to be small village communities. As pointed out elsewhere,[32] 'neolithic' is an economic stage towards urbanisation, although the term did not carry that connotation when it was first used. And chalcolithic phase is considered to be only a neolithic stage.[33] Therefore, it is best to designate the various cultural groups of the Deccan including North Karnatak, as neolithic-chalcolithic. In short, the present study would be a comparative study of the pastoral-cum-food producing cultures of the Deccan and north Karnatak, in the 2nd millennium B.C.

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III

GEOGRAPHY AND GEOLOGY OF THE DECCAN

As has already been explained in the previous section, the area taken up for study is the 'Deccan' with Tapti as the northern boundary and Tungabhadra as the southern one. 'Deccan' is the corrupt from of the Sanskrit *'Dakshina'* meaning 'South' or 'right hand'. However, *Dakshinapatha* is the most popular designation for the Deccan in the classical Sanskrit literature and the epigraphs.

Geographically, the Deccan is divided into two natural divisions. Firstly, the elevated plateau flanked by the Satmala in the north, the Sahyadris in the west and the eastern ghats; Secondly, the costal plains of Konkan and Kanara along the west coast, being overlooked by the long chain of Sahyadris.

The Sahyadris are the most conspicuous of the mountain system of the Deccan. They from an almost continuous wall with a main range of altitude varying between 2500 feet and 4000 feet above the MSL. They have a longitudinal range of 600 miles extending from Tapti downwards. The right flank of these hill ranges, however, present a contrast to left. Hence the land looses only a little heights and in the shade of the plateau, there occurs a series of low hills. Beyond the right flank is the plateau of the Maharashtra and Karnatak.

The Satmala, or the Sahydri Parvat, range in the north is only a spur of the main Sahydris. This separates the Godavari and the Tapti valleys and is the 'northern wall of the Deccan table land'. The other main spurs of hill ranges further south are the Jalna hills extending from Daulatbad to Jalna; the Balaghat chain extending from Harischandragarh to Biloli; and lastly the Mahadeo hills beginning from Mahabaleshvar and stretching across the Satara district.

The southern boundary of the Deccan is marked by the famous granite hill ranges which may be the 'Malyavat' or the 'Rishyamuka' hills rising abruptly in the districts of the Chitradurga, Bellary, Raichur, Kurnool and other adjacent Andhra districts.

The Rivers:

The major river systems of the 'Deccan' of our study are the Tapti, the Godavari, the Bhima, the Krishna, and the Tungabhadra. Except Tapti, which is westerly, all the others are easterly rivers.

The Tapti rises in the Satpura range near Mutai, and drains westwards reaching the Arabian sea. Its main tributary is the Girna.

The Godavari with its source in the Western Ghats, at Trymbakeshvar in the Nasik district meanders eastwards and joins the bay of Bengal, after crossing Maharashtra and Andhra Pradesh. The tributaries of this are the Kadrava, the Pravara, the Purna, the Vanjara and the Pranhita which conveys the united waters of the Penganga, the Wardha and the Wainganga.

Further south is the Bhima, taking its birth near the Bhimashankar in the Poona district. Its main feeders are the Indrayani, the Mula-Mutha, the Nira and the Kagna. However, the Bhima herself is a major tributary to the Krishna. The river drains the central part of Maharashtra plateau and the northern part of Mysore (Karnataka), before the confluence with the Krishna, forming the Shorapur Doab.

Krishna, literally meaning 'black' colour, as her waters are black, rises near Mahabaleshvar on the spur of the Sahyadris. She drains a stretch of about 800 miles, a little less than Godavari, flowing past the states of Maharashtra, Karnatak and Andhra Pradesh. Two streams, the Ghataprabha and the Malaprabha which also flow from the Western Ghats, join the Krishna in the Bijapur district.

Further east, near Kurnool, the Tungabhadra, 'the Gangas of the South' joins the Krishna forming the 'Raichur Doab'. Tungabhadra herself is formed by the twin rivers, Tunga and Bhadra which rise at Gangamula in the Varahaparvata, a spur of the Sahyadris. After the confluence at Kudala, Tungabhadra drains the districts of Shimoga, Chitradurga and Dharwar, Raichur and Bellary, and then finally merges with the Krishna near Alampur. Tungabhadra's main feeders are the Kumudvati and Varada in the Dharwar district, and the Hagari flowing past the Chitradurga and Bellary districts.

Geology[34]:

Deccan has been one of the oldest landmasses of the earth. The main geological formations occurring in the Deccan are; (i) the archaeans' (ii) the Kaladgis; and (iii) the Deccan traps.

The archaeans are the oldest rook formations characterised by the Dharwars, and the gneisses and schists. The former have a complex series occurring in long narrow bands in roughly northwest- southeast direction. The latter, viz., the gneisses and schists, have a great lateral extent and extend south of the Krishna Valley. They from the different varieties of granites and gneisses.

These formations were followed by a long geological period of quiescence called the 'eparchaean interval' when the mountain building activity continued. Then occur the Kaladgis consisting mainly of quartzites, lime stones, shales and sandstones.

The Deccan trap occupy a major portion in between the Tapi and the Krishna valleys. They occur in lava sheets, consequent to the eruptions during the cretaceous eocene. Basalt is the most common type of rock occurring in this.

Besides these, laterites, products of the tropical weathering, under humid conditions occur.

In north Karnatak region, archaean granite rocks predominate, particularly in the Chitradurga, Bellary and Raichur region. The texture of the granite rocks is coarse and all the mineral constituents such as felspar, quartz and biotite could be distinctly recognised megascopically.

Due to prolonged, intensive weathering around joint planes, granite blocks have been formed which are further rounded by exploitation. Some of the boulders so formed have been detached from their original positions, thus causing the formation of natural rock shelters.

A large number of dykes occur in the region. The particular mention may be made of the dykes which traverse the Bellary and Anantapur districts, and a number of them near the Tungabhadra. These dykes provided the necessary raw material for the inhabitants of the region in the 2nd millennium B.C.

Silicious materials such as cherts occur in the lime stone deposits, which also have been utilised by man for preparing tools of blade industry. Black quartzite which is used for this industry in the sites further upstream of Tungabhadra occur in the auriferous tract of the schist belts.

The other economic materials such as Gold, Copper and Steatite also occur in the region. Special mention may be made of the Gold mines of Hutti and Maski, in Raichur, Kublayakatta in Dharwar, and the Gold bearing auriferous tract of the Honnali belt in Shimoga districts, all occurring in the Dharwar bands.

Another important metal is copper, occurring in the region, and Hyder Ali is said to have attempted mining of this metal in the famous copper mountains in the Bellary region.[35]

Steatite or soapstone also occurs in the region and explains the beads of that material found in the excavations.

Thus the geology of the region was most favourable for the pastoral-cum-agricultural inhabitants of the 2nd millennium B.C.

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IV

SURVEY OF THE NEOLITHIC-CHALCOLITHIC CULTURES OF THE DECCAN

Past Explorations and Excavations:

Before detailing the work carried out by the writer, it is necessary to take into account, the work so far carried out in the region under study. Since the discovery of the site of Brahmagiri and the chalcolithic elements, considerable field work has been carried out, by active workers in the field. For the purpose of the present study, the Deccan could be divided mainly into two divisions, Viz., the northern and the southern, comprising roughly northern and southern Maharashtra, excluding the Konkan and Vidarbha, and the northern districts of Mysore State, excluding north Kanara; respectively. Since the elements of the neolithic-chalcolithic were first noticed in the southern part, the work done there, has been detailed first.

Although it is out of the purview of the definition of the region under study, mention must be made of the discovery of handmade pottery and fluted cores of chert by Foote,[36] as early as 1903, at Patapadu Cache, on the Hingni river, in the former state of Banganpalle, now in Kurnool district of Andhra Pradesh. His collection included a lipped bowl, handmade and painted in black with groups of vertical and horizontal bands, fragment of a lipped bowl painted in block with bands, and a thick 'lens shaped' lid. These antiquities are of significance, as they could now be ascribed to the neolithic-chalcolithic period, as Allchin has shown with comparative evidence.[37] In 1936, Maski in Raichur district in the erstwhile state of Hyderabad, was excavated by the state department of Archaeology.[38] Although the finds from the excavations are varied and of great interest, the excavations were only briefly reported and the sequence of cultures could not be followed. The same was the fate of excavations at Kallur in the same district.[39] However, the latter site is worthy of note for the famous copper swords with antennae hilts reportedly said to have been found in a cavern while blasting the rocks.[40] These swords are almost similar to those specimens found at Fatehgarh.[41] The finds from the excavations particularly the lump of copper pyrite and three swords mentioned above at once associate the site with the chalcolithic phase.[42]

The first systematic excavations were conducted at Brahmagiri in 1942, by Krishna.[43] While trying to expose the town site of Isila of the Asokan edict at the neighbouring village of Siddapura, he struck an earlier culture in the lower deposits of the site which is characterised by the occurrence of polished stone axes, blade tools, handmade, thick grey ware and highly burnished black pottery. But for the brief note, the detailed account of the excavations remains unpublished. Wheeler re-excavated the site in 1947, and established a sequence of cultures with certainty.[44] The excavations at the habitation site revealed the existence of three distinct cultural periods, viz., (i) Stone Axe culture provisionally dated from 1st millennium B.C. to the beginning of the 2nd Cent. B.C.; (ii) Megalithic culture after about 200 B.C. to the middle of the 1st Cent. A.D.; and (iii) Andhra Culture, circa 1st Cent. A.D. to the 3rd Cent. A.D. For our study the main characteristics of the Polished Stone Axe culture may be noted.[45]

The polished stone axe culture has been divided into two phases, viz., Br. I.A. and I.B. Throughout the period, polished stone axes, and blade tools of flint, agate and jasper occur. Pottery was handmade grey ware. But the earliest phase, viz., IA, yielded a painted and incised ware, which were found to be absent in the succeeding phase. Further in one trench, there was a weathered layer in between the two phases showing a gap.

Though not much evidence was available regarding the structures, the limited dig showed that the houses were of timber and possibly rectangular in plain.

Regarding the burial customs, children were found to have been packed into two globular urns, placed mouth-to-mouth, and buried in pits vertically, dug for the purpose. In two instances, they were found buried in extended fashion. The one adult buried in a narrow pit, lay north-south and was provided with burial appendage consisting of a spouted pot placed near the skull and two grey ware bowls, near the upper end of the femurs.[46]

Thus the first excavations at Brahmagiri gave not only a clear sequence of cultures but a starting point for further studies.

The next year Subbarao excavated the site of Sanganakallu,[47] after a preliminary survey of the Bellary region.[48] The small scale excavation not only confirmed the Brahmagiri sequence, but brought to light an earlier *a-ceramic* phase characterised by quartz and patinated trap flakes. Further, the upper levels of the site showed that the above neolithic or polished stone axe culture, there was an overlap of neolithic and megalithic cultures. As at Brahmagiri, here too, Subbarao distinguished two sub-periods, in the neolithic (i.e. his period II), mainly on the basis of ceramic evidence. The earlier phase which is said to represent the true neolithic, was characterised mainly by pale grey pottery, polished stone axes, and a fine blade industry of chert, jasper and chalcedony. The later phase, i.e., sub-period 2, said to be chalcolithic in nature and similar to Brahmagiri stone Axe culture, distinguished itself of the diminishing pale grey and mainly associated with a brown-and-black ware, and a few sherds of painted ware, polished stone tools and 'a weakening microlithic facies'.[49]

Again there was a lull in the region, until 1952, when Allchin surveyed the Raichur Doab, for his study of the early cultures of the region. After exploring the area, he excavated the site of Piklihal,[50] near Mudgal in Raichur district. The results more or less confirmed the sequence at Brahmagiri and Sanganakallu. The earliest period, designated the lower neolithic was characterised by (Allchin's A1, A2 and A3 wares (Grey ware, burnished wares - often painted with ochre) and a pre-firing painted ware with purple paint. The other antiquities included ground stone tools and blades. Further a large number of cattle bones were also found. The upper neolithic shows the disappearance of A3 wares and on increase in A4 and A5 wares. Copper and bronze make their appearance and lithic industries continue. On the evidence of a number of wheel thrown black-or-purple-on red ware (AB ware as it is called), which is also noted at Brahmagiri (surface collection by the author), an intrusion, possibly from the northern Deccan,. of the chalcolithic is postulated.[51]

Three burials were found, of which one of the upper neolithic. However, all of them belong to the same culture complex. The dead were buried in pits and were provided with grave goods, for the life after death. In the case of one male, stone axe was placed near the feet, a small bowl near the loins and five parallel sided blades by the side of the head. The female skeleton, buried in a pit was provided with a spouted pot by her head and a deep bowl near the loins. No child burials were found.

The later cultural accumulations showed that the site was occupied during the Iron Age, Early Historic, Early Medieval and Medieval periods.

Thapar's re-excavations at Maski[52] in 1954 revealed the following cultural sequence: period I, chalcolithic; after this, the site was deserted as indicated by a sterile layer; period II, megalithic; an overlap of megalithic and the early historic cultures; period III, the early historic characterised by the red ware and the russet coated painted ware.

Period I, the chalcolithic,[53] with which our study is concerned, distinguished itself by two wares, as far as pottery is concerned, viz., a dull red ware and pinkish buff ware, the latter occurring in considerably large quantities at the lower levels. A painted ware decorated with linear patterns in black or chocolate on a red background, reminiscent of a similar ware at Brahmagiri also occurred, again confined to the early levels. Generally the pottery was wheel made, with some exceptions of handmade wares. Of the lithic industries, long blades of chalcedony and chert occurred in considerable numbers; but surprisingly no polished axes were found in stratified deposits, although a number of them were reported from the earlier excavations, and a large number of them were collected from the surface. Besides these, a number of beads, of semiprecious stones, such as carnelian, agate, chalcedony, coral, shell, paste etc., terracottas, and only one metal object of indeterminate description were found.

Not much evidence was available regarding the structures, but they were probably of Wattle and daub. Burials were totally absent.

Further south, in the Kaveri valley, Seshadri excavated the site of T.Narasipur,[54] situated at the confluence of the Kaveri and the Kapila (Kabini) rivers. The site was known for the neolithic antiquities, particularly, the pottery object known as the 'neck rest' from the time Foote collected them here.[55] Seshadri's excavations revealed the following sequence:

(i) The neolithic; (ii) The Chalcolithic; and (iii) the Megalithic.

The earliest phase, the neolithic, is largely associated with animal bones and pottery. Of the pottery fabrics, the burnished ware predominates. The upper layers of the neolithic period have yielded burnished black ware, the lips and rims of which were painted with red ochre. Of the types, lipped bowls are very common. Polished stone axes are also found in this phase.

This earlier phase is said to have been superimposed by a debris of 'chalcolithic' phase which is characterised by the occurrence of painted black-on-red pottery comparable to those found at Brahmagiri, Sanganakal and other sites; and fluted cores of black jasper.[56] The pottery fabrics of earlier phase, however, continue to occur.

The lower neolithic phase yielded an extended burial, oriented east-west, and with the two hands placed over each other on the abdomen. Near the skull, were placed two vessels of handmade and cream coloured, and a shallow bowl, with a protruding channel spout. Near the right ear of dead, a pottery 'Neck rest' - a hollow stand with a concave top-was found. Though this site is replete with this object, its use was not known until its association with this burial.

Above the chalcolithic phase occurred the Megalithic debris mainly characterised by the typical black-and-red ware, all black ware and the red ware met with at all other sites.[57]

Though not situated in the North Karnatak region, two more sites deserve to the mentioned in this connection. They are Nagarjunakonda in the Guntur district, and Utnur in the Mahababnagar district, of the neighbouring Andhra Pradesh.

Nagarjunakonda has been continuously excavated for more than a decade. The neolithic site was excavated by Soundararajan[58] and others. The cultural elements unearthed reveal that this period was contemporary with the polished stone Axe culture of Brahmagiri IA and IB and Sanganakallu II, Sub-period 1. 'Except a single sherd (not illustrated) with regular streaks of brownish red on grey fabric, painted sherds are absent'.[59] The pottery forms and shapes are similar to those found at Sanganakallu and Brahmagiri. Polished stone axes blade industry occurred only in the upper most layer. The meagre quantity of copper objects from the periphery of the pits, does not warrant, according to the excavator, to designate the phase as 'chalcolithic'.

Three kinds of burial customs have been discerned at Nagarjunakonda.[60] The children were buried in pale grey urns, and it was the case of fragmentary or secondary burial. Urn burials have been brought to light right in the habitation area, possibly under the floor. Secondly the adults were buried in north-south orientation and provided with grave goods, consisting mostly of spouted vessels.[61] Thirdly, in a single instance, the skeletan of an adult was found in a flexed position in a deep, round pit.

The site of Utnur, just 6 miles north of the river Tungabhadra, presents a very unusual evidence. The mound excavated is an ash mound, which is said to have been formed due to the periodical burning of cow dung. These ash mounds are peculiar features particularly of Bellary and Raichur districts of Karnatak.[62]

These mounds were variously explained as volcanic ash, cremation grounds and sites of industrial working etc. However, the credit of identifying these mounds as heaps of burnt cow dung goes to Foote.[63] This has been further confirmed by recent scientific analysis of Zeuner.[64]

Allchin excavated the Utnur mound in 1957, and distinguished five periods of occupation.[65] He found that this was a cattle pen occupied and levelled several times, after periodical burnings. The excavations yielded neolithic pottery, similar to those at Piklihal, ground stone tools and tools of blade industry. The most noteworthy and conclusive evidence is, however, that of the impressions of cattle hoofs, in one of the early occupational levels. The date for a sample from period IB level is B.C. 2160 ± 150 for that middle-neolithic horizon.[66] This is, incidentally, the earliest date so far known for the Deccan neolithic.

We may now turn to the northern Deccan. While the earliest elements of this so called chalcolithic culture were noticed, at Brahmagiri, as early as 1942, nothing was known of this culture in the northern Deccan. The credit of first noticing the elements of this culture should go to Sali, who announced in a daily news paper 'Dainik Bharat', in 1950, the discovery of complete vessels painted in black, on matt red surface, in accidentally exposed sections of the river Pravara, at the village Jorwe in Ahmednagar district. However, the antiquity of this pottery was not accepted until it was found at the lowest levels at the site of Nasik.[67] The excavations, at the site of Jorwe[68] itself proved the association of this pottery with the new culture called 'chalcolithic', which was distinguished by, besides painted pottery, the lithic blade industry consisting of parallel sided blades, lunates, etc., made on silicious materials such as chalcedony, jasper and chert, and copper objects. Mention must be made of six flat celts of low grade bronze kept in a painted jar covered by another vessel. The typical shapes of this painted 'Jorwe fabric', as it was designated after its type site, were carinated spouted vessels with funnel shaped mouths, concave sided carinated bowls, and highnecked jars with globular bodies. All these are painted in black on the matt red surface, the designs generally being geometric. The handmade, thick, coarse grey is represented by urns with flaring mouth and globular body. The interesting surface find is that of the double pot in grey fabric.[69] Its importance lies in its close similarity with an almost similar pot with painted horizontal bands, from the site of Kot Diji (now in Pakistan), a Harappan site.[70]

The lithic blade industry consisted of the usual parallel sided flakes, lunates, scrapers, pen knife blades etc.

There was no evidence of structures nor the burials.

At this juncture it is necessary to review the importance of the discovery of Brahmagiri in the south and Jorwe in the north, and its repercussions on the protohistoric studies of the Deccan. As already noticed, by the time Jorwe culture, chalcolithic in nature, was brought to light, the sites of Brahmagiri and Sanganakallu were excavated and had yielded chalcolithic elements, and also an association of a painted ware. A comparison of the results of these excavations with those of Nasik and Jorwe exhibited a conspicuous similarity and at once indicated that some contacts might have existed between these early communities of the south and north, particularly as the occurrence of the grey ware, the painted ware and the blade industry indicated. But the sites were far apart and the intermediate link had to be discovered.

The explorations carried out by the western circle (later southern circle) of the Archaeological Survey of India and the Deccan College, Poona, brought to light a number of sites in the region in between of which the most notable are Prakash on Gommai, Bahal on the Girna, Nevasa on the Pravara, Kopargaon, Bhojpur, Sinnar etc. Of these sites, Bahal (1952), Prakash (1954) and Nevasa (1954-56) were excavated by Deshpande, Thapar and Sankalia and others. The last mentioned site was excavated horizontally. Before detailing the results of these excavations, an account of the explorations will be reviewed briefly. For many more sites have been explored and excavated, the results of which are not of little importance for the present study.

It has already been referred that Mr. Deshpande, the then Superintendent of the Southwestern circle, who had already excavated a couple of chalcolithic sites, planned the survey in the Deccan in the light of the problems of neolithic chalcolithic inter-relationship. The results of the survey were quite rewarding.

The explorations in the Dhulia district since 1957 in the valleys of Tapti, Kan, Panjhra, Amaravati with their tributaries, Rankanala etc., brought to light a large number of sites belonging to the chalcolithic complex.[71] The sites included habitational as well as burial sites, adjoining or very close to the former. These sites yielded a variety of antiquities. The main pottery fabrics include a ware comparable to that found in the late Harappan levels, the grey ware met with in the southern Deccan, the Jorwe ware and "a distinct group of painted ceramic which differed in fabric, shape and painted motifs from the normal chalcolithic pottery of the region, designated as the 'Savalda ware', after the type site where its distinguishing features were first noticed."[72] The Savalda ware is very interesting for the unique painted motifs on them. The paintings are chiefly executed in black and occasionally other pigments like violet, brown and ochre are used. The painted motifs, besides linear patterns, include stylised fish, peacocks, antennae hilted arrows, arrowheads, harpoons, saw-like designs etc.[73]

Besides these, a large quantity of fluted cores and tools of chalcolithic blade industry, beads and terracotta objects, all ascribable to the chalcolithic phase on comparative evidence, have been found, in these newly explored sites in the Tapi valley.

The results of the explorations in Ahmednagar district,[74] confined to the Pravara valley was in no way less important. The most noteworthy of the newly discovered sites, is Diamabad.[75] The assemblage of cultural equipment were similar to other sites of the region.

Besides these, many other sites discovered by several workers and worth mention are Nevasa (Deshpande), Chandoli (Deo and Ansari), Songaon (Inamdar of Aundh Museum) etc. These sites have been excavated and the results would be reviewed presently.

Further South, in the North Karnatak region, besides the work of the Kannada Research Institute,[76] the districts of Bijapur and Dharwar were explored. The survey by this Institute brought to light the sites of Saptasagar and Madhavpur in the Belgaum district,[77] which yielded typical grey wares, polished axes etc. Regular, systematic village to village survey were carriedout in the Bhima and Don river valleys in the Bijapur district, and in the Tungabhadra with its tributaries the Varada and the Kumudvati in the Dharwar District.[78]

The explorations in the Bijapur region, revealed the fusion of the cultural elements of the southern and the northern Deccan. A number of sites[79] yielded antiquities such as handmade pottery, painted pottery comparable to the wares found in northern Deccan, ribbon flakes and cores, showing the wide spread distribution of this lithic industry. The other antiquities included polished stone axes, beads etc. The chance discovery of the mound at Urchan[80] situated on the left bank of the Bhima in Gulbarga is worth mention in this connection. Here the mound is strewn with antiquities mentioned above and as the mound is comparatively undisturbed, excavations would be highly rewarding. The painted black-on-red ware is similar to that of the Godavari-Pravara complex in shape and make. Interesting finds from this site are the long, copper spiral bead, the fluted cores and tools of blade industry.

As an official of the Archaeological Survey of India, the writer surveyed the southern and south eastern talukas of the Dharwar district.[81] The river Tungabhadra and its tributaries Varada and Kumudvati drained the region surveyed. The explorations resulted in the discovery of nearly a dozen sites ascribable to the chalcolithic phase.[82] All these sites yielded the typical handmade pottery, the grey ware, except at two sites where painted black-on-red ware also occurred. Besides these polished stone axes and, in a couple of places, blade flakes and cores were found. However, all the sites exhibited undoubted evidence of the neolithic-chalcolithic character and also possible inter- relationship with the chalcolithic of the northern Deccan.

In the above survey is enumerated, in brief, the field explorations carried out since the discovery of the sites of Nasik and Jorwe. But, as already mentioned, a number of sites have been excavated in the northern Deccan the results of which will be detailed in the following pages. For from these, a broad picture of the chalcolithic of the Northern Deccan emerges in the light of which the inter-relation of the both the contiguous regions could be evaluated.

Deshpande excavated the site of Bahal, a tiny village on the left bank of the river Girna a tributary to Tapti, first in 1952 and again in 1957.[83] The section of 38 feet at the site revealed a 35 feet cultural debris, which could be divided into five successive cultures on the evidence of the cultural contents, as follows: (i) The Chalcolithic; (ii) The Early Historic; (iii) The Satavahana or Indo-Roman; (iv) The late Medieval; and (v) The Maratha periods.

The earliest occupation of the site was of the chalcolithic folk who settled on the black soil. This occupational periods has been divided into two sub-periods, IA and IB.

Sub-period IA is the earliest phase and is characterised by the thick grey ware, comparable to the one found at Brahmagiri. There are very few shapes, chief of which are urns with globular body and flaring mouths, bowls with flat bases or *Kunda* types and the huge storage jars. The last mentioned show incised and applique decoration with finger pressed depressions. Particular mention must be made of applique female figures on a storage jar. A few thinner varieties of the grey fabric show a post firing ochre on the rim and knobs of lids.[84]

Sub-period IB is marked by mainly the black-on-red painted ware with a variety of painted designs, mostly geometric in nature. The other antiquities worth mention are beads - terracotta, shell and paste - blade industry comprising the parallel sided blades, serrated, lunates and trapezes, and the interesting terracotta combs.[85] Copper was meagre and is represented only by a lump.

The same year (1957), Deshpande excavated the burial site of Tekwada, on the opposite bank of Girna, opposite Bahal and exposed burials ascribed to chalcolithic phase. He correlated them with IB phase of Bahal. Incidentally it may be mentioned that no burials were found in the habitational area. Four burials, in all, were encountered in one trench.[86] Three of these were urn burials while the fourth a pit burial. The urn burials were dug into the black soil, while the pit was found cut into the yellow clay below the black soil. The urn burials were of child burials. The remaining two were of huge storage jars covered with large bowls. Black-and-red ware bowls - 5 and 2 respectively - were found placed with the urns. Majority of these bore graffiti marks. One of the jars also yielded a number of beads of paste, a spherical carnelian bead and a tubular bead of steatite.

The extended burial of an adult, - 5' 2" in height interred in a pit cut into the yellow silt was oriented north-south direction with three vessels as burial appendage. They were, two bowls - one of grey ware and the other of black-and-red ware painted in white in the interior with groups of six strokes. The third vessel was that of a high necked jar with a squat body and straight high neck. The exterior of this vessel is painted on the shoulder with curvilinear lines forming a shell pattern and joined together by a band of six oblique strokes at the top of each curved loop.[87] This is definitely a vessel of jorwe fabric. The association of this painted ware with the grey and black-and-red wares has been criterion of the excavator to ascribe this burial and the others occurring in the same stratum to Bahal IB, on the opposite bank.

Prakash,[88] at the confluence of Gomai and Tapti, was excavated by Thapar, a couple of years after the first season of Bahal excavation. The excavation of the 70 feet high mound revealed a 55 feet cultural deposit representing four periods of occupation.

The earliest occupation, as at Bahal, was that of the chalcolithic people, characterised by the lithic blade industry[89] and a little quantity of copper. The pottery fabrics included some sherds of thick, coarse grey painted with ochre, a thin burnished grey painted in white with linear designs and a principal painted red ware with a variety of designs, executed in black, consisting of hatched diamonds, and other geometrical designs. However, animal motifs are worth mentioning. The fabric is similar to that of Jorwe.

Apart from these evidences, no other details regarding the cultures are as yet available.

Nevasa, overlooking the Pravara in Ahmednagar district has been excavated extensively during the years 1954-56[90] and 1959-61.[91] This has provided a complete sequence from the chalcolithic to the medieval periods.

The chalcolithic period was characterised by the occurrence of polished stone axes, pottery the blade industry and a meagre quantity of copper.

Of the stone tools, a number of complete tools, besides querns, rubbers, mullers and sling balls have been recovered from the excavations. Typologically, the tools, consisting of axes, adzes and chisels, present a striking similarity with those of the southern Deccan, particularly the specimens from Brahmagiri. However, the most important evidence is that of small 'factories' or 'workshops' proving that the tools were locally manufactured.[92]

The blade industry represented a variety of tools, the technique of manufacture being the famous crested guiding ridge.[93] The copper objects found are chisel-cum-picker, fish hook and a celt.[94]

The pottery from the site was of two kinds, (i) partly handmade and partly on turn-table; (ii) wheel-made.

The former wares are mainly grey wares with the burnished variety, some painted with ochre. The main types include huge storage jars, urns with flaring rims and bowls, lotus and lids.

The latter painted ware, is the wheel-made variety and mostly painted in black on a matt red surface. The types of most common occurrence are carinated bowls, small vessels, and spouted vessels with squat body and a high neck. The painted designs are monotonous geometric patterns - hatched diamonds, triangles, squares and rectangles and some depicting wavy horned antelope, dog etc. The other antiquities from the site include beads of semi-precious stones such as carnelian, jasper and also the metal, copper; copper celts and fish-hooks. Mention must be made of a terracotta female figurine identified as mother Goddess.[95]

The structural remains from the excavations show that the structures were small huts with lime floors and walls made of thatched bamboo screens plastered with mud, and the roofs were flat, or roughly sloping. The plan of the houses was probably square, rectangular or circular.

The most interesting evidence from the Nevasa excavation is that of the burial custom.[96] In the four seasons, a total of 133 burials have been exposed of which only five are of adults, the rest being those of children. All the burials are in the habitation area only. Adults in fully extended or slightly flexed manner were buried in shallow pits and buried in large jars, horizontally entered in pits. Children were buried in urns in a variety of ways, such as (i) single urns covered with a carinated bowl, (ii) double urns buried horizontally, placed mouth-to-mouth; (iii) double urns placed mouth-to-mouth and buried vertically and (iv) three or five pots depending upon the height of the child-or- adult, buried horizontally. The bases of the intermediates pots were cut and the mouth of the adjacent pot covered this base thus making a coffin of pots.

The general orientation of both the adult and urn burials was north-south, although roughly north-north-west and south-south- east was also found in some cases.

Of the adult burials, some were with no funerary appendage. In the case of all these burials, the portion below the ankle was missing.[97] In the burial two grown up boys were interred very close to each other.

Urn burial was also practised in the case of adults. Two multiple pot burials have been unearthed. One of these was very interesting as, as many as five vessels were used to prepare the coffin.[98] Four of the vessels were of grey ware while one was a jorwe painted ware. The body was much disturbed, only the skull with the lower jaw, bones of arms and legs, vertebrae being intact. As many as nine vessels, spouted jars, carinated bowls and high necked vessels - formed the grave goods.

As mentioned above, all the child burials were in urns. However, two urns contained no bones but filled with earth.[99] These were of either very young infants whose bones have disintegrated or they were just symbolic in nature. The urns used for these burials were generally of grey fabric similar to that of Brahmagiri. But instances are not wanting to show that painted vessels of red fabric were also used. At least seven instances were found in the third season. The examples of single urns and double-urns mouth- to-mouth, buried vertically provide striking similarity to those at Brahmagiri.[100]

Almost all the burials were provided with grave goods consisting of bowls of different dimensions and geometric designs and in a few cases animal motifs, such as wavy horned antelope in solid black. Some vessels also bore graffiti, and impressed marks including a figures of a man, pipal leaves, mat impressions etc. The grave goods consisting of vessels numbered in one case nine while in another, it was four.

Some of the burials also showed that small pots and beads of shell, agate, carnelian and copper, were also placed as burial appendage. In one instance, a copper bangle was found round the ankle of a child. However, the most interesting evidence is of a copper necklace of seventeen barrel-shaped beads found round the neck of a child. The beads were strung together with a thread of white silk "spun from cocoons on a cotton nep"[110].

The importance of this site is further enhanced by the fact that it is the first site to be dated by C-14 method in the northern Deccan, and an absolute chronology for the protohistoric culture could be given. Two samples from the chalcolithic phase examined by the Pennsylvania University and TIFR, gave the dates, 3220 ± 115 and 3106 ± 1100 B.C.[102]

Next to Nevasa, Daimabad yielded very interesting and corroborative evidence for the reconstruction of the life of the chalcolithic man. The site was discovered by Bopardikar[103] and excavated by Deshpande.[104] It is situated midway between Jorwe and Nevasa, overlooking the Pravara. As many as six trenches of 20 feet square were excavated to know the cultural sequence. For, the surface collection of antiquities had shown the presence of the handmade grey ware, the Malva ware and the Jorwe ware, besides hundred of blades of chalcedony and chert, and a number of polished stone axes. The excavations showed that the cultural deposit was 15 feet in thickness belonging to a single culture complex, viz, the 'Chalcolithic', and three distinct phases could be demarcated on the basis of the ceramic evidence.

The earliest phase belongs to the first inhabitants of the region who settled on the black soil as at Navasa. The main ceramic of the phase is the thick, coarse and burnished grey wares exactly similar to those of Brahmagiri. This was handmade and consisted of the following main types; large globular pots with flaring rims, subspherical bowls, and lids with knobs having a pointed tip which is painted with red ochre. Large troughs, platters and huge storage jars also occurred and they were decorated with linear, incised or applique with pressed decorations. "Painted pottery was scarce, but special mention should be made of the fragment of a huge jar, which though not recovered from the regular excavation could still be regarded as belonging to this phase, as it was found resting on the natural soil. It was treated with a pinkish buff slip on the exterior, which was profusely painted with a jungle scene in two horizontal compartments. The upper compartment had a muscular human figure with two deer approaching it as if enchanted and peacocks in between; the lower had three tigers springing away in the opposite direction. The bodies of the animals were hatched in broken lines".[105]

The depiction of the human figure shows that it is not merely conventional but an attempt to show the muscularity of the limbs. The right hand of the figure rests on his hip while the left hand is outstretched. He wares a garment below his waist, probably of leaves resembling that worn by the modern Katkari tribesman of the Konkan. Unfortunately the part depicting head is missing.

The other antiquities deserving mention are the lithic tools of blade industry; beads of terracotta and semiprecious stones; and fragment of a mace-head.

The succeeding phase, phase II was distinguished by the predominance of the Malwa ware, the main ceramic of the chalcolithic sites of Narmada valley. This ware is decorated in black on red surface. The main types occurring in this site, are: the sub-spherical bowl, sometimes with tubular spouts, shallow cups, rimless *hundi* types, and the high necked jars. Fragment of a channel spout, with painted design is worthy of note as similar channel spouted bowls have been found at Navadatoli which are said to indicate contacts with Iran.[106] The decorative designs were geometric in patterns, including triangles, squares, lozenges, hatched or filled,. oblique vertical and horizontal strokes; non-geometric patterns, such as hooks, loops, and animals and birds, include, dog, deer, goat, tiger, crane and peacock. A meagre quantity of grey ware continues in this phase.

The blade industry continued in large quantities and copper objects consisting of a fragmentary celt, a pinhead and fragmentary knife blade occurred.[107] Beads of carnelian, shell and faience, terracotta bull and the head of a dog are the other note-worthy finds.

The occupation of the site is without a break but the new element in the third phase is the predominance of the Jorwe pottery, of well levigated clay, made on fast wheel and fired at very high degree of temperature and giving a metallic ring. The usual types, also met with at Jorwe and Nevasa are the spouted, carinated pot, the carinated bowl and the high necked jar with a squat body. The painted motifs are also predominantly geometric although animal motifs are also present. Mention must be made of a bowl, the rim of which was also painted, and the interior depicted in stylised fashion what is supposed to be the union of the male and female,[108] while two other sherds show a crane and serpent. Many vessels had peculiar marks on them which are called the 'potter's marks', a feature also noted at Nevasa. Handmade grey ware persisted, particularly being used in child burials.

This phase showed an increase in the blade industry, compared to the previous phase. Stone maceheads or ringstones, perforated discs, beads of semiprecious stones and a gold coil, two terracotta human figurines and a dog are the other antiquities reported.

Though a large number of polished stone axes were collected from the surface of the mound, as at Maski, not one was found in the stratified deposits. The only tools of the neolithic complex are the so-called maceheads already referred to.

Of the structures of the period, the evidence of post holes show that they were either circular or rectangular in plan. The floors show that they were of rammed clay mixed with husk and plastered with lime. The thick deposit of lime resting on black clay, on the periphery exposed in one of the trenches showed that it could have been an embankment raised to check the floods.

Burials were found in all the three phases.

The one example of extended burial belonging to the earliest phase showed the dead was interred in the habitation only. It was oriented north-south. But the upper part of the body was cut off by a later pit, and therefore, it is not possible to say whether any grave goods were placed near the skull.

Phase two also yielded an adult burial in an oval pit dug for the purpose and interred in north-south orientation. No burial furniture was found.[109] The portion below the ankle was missed or deliberately cut off, a feature also noticed at Nevasa.[110]

The last occupational phase of the site, two adult skeletons were noticed. One of them was very much damaged; the other, of an adult buried in north-south orientation was resting on a floor level. Again the lower extremeties were missing and the burial was bereft of any grave goods. Since no pit was traced and a series of 14 post holes found around the skeleton, suggesting a canopy above, the excavator thinks that it was a case of lying in state before burial.[111]

The latest inhabitants of the place practiced urn burials in the case of children and grown-up boys. Skeletal remains of children, the skull, the ribs and the lower extremeties were placed in two grey urns which were placed horizontally and mouth-to-mouth and buried in the narrow pits just sufficient for the purpose. In the case of small children, only one urn was used. An instance showed that the urn was placed horizontally with the mouth facing south. In the case of grownup children three urns were used, as at Nevasa.[112] These burials were provided with grave goods consisting of painted vessels such as carinated vessels with spout and concave-sided carinated bowls.[113] Bone beads were also found in one of the burials.

Thus, next to Nevasa, Daimabad has given an excellent account of the life of the chalcolithic people in the Northern Deccan, even though the excavations have been of limited nature. No other site in Northern Deccan, nay, in the whole of the Deccan, would be more promising than Daimabad to know the details of not only the chalcolithic culture but also the neolithic of the southern Deccan represented at this site in the earliest phase. What is now required is a large scale, horizontal excavation.

Quite a number of sites have been discovered during the explorations in 1958, in the middle region of the Tapti valley[114] besides the sites already found by Sali.[115]. Of these, two sites

Bahurupa and Sawalda were dug by Joshi.[116] Both these sites are very near the site of Prakash excavated by Thapar and mentioned above.

The site of Bahurupa on the northern bank of Tapti showed a very meagre deposit of 1½ feet, and that too much disturbed. Except pottery and microliths nothing is reported. The pottery is of the painted variety, majority of which were painted in black with a rich variety of geometric designs.[117] Animal and fish motifs were also found. Mention must be made of a sherd depicting "a wild animal with erect hair on the back and chasing another, whose curled tail is only seen."[118] The pottery include the white painted black-and-grey also met with at Prakash. The other elements of the chalcolithic, like the blade industry also occurred.

Sawalda, however, contained better undisturbed deposit of about 12 feet. The site was occupied in two periods, comparable to Prakash.

Period I was of chalcolithic characterised by the usual painted pottery encountered at Prakash and Bahurupa and the designs are similar and do not show much variety;[119] The coarse grey ware; and a few blades of chalcedony. The types are commonly met with in the excavated sites of Maharashtra and Karnatak.[120]

Period II showed the occurrence of black-and-red ware, black ware and the types associated with NBP. The pottery of the earlier phase is said to be absent.

Chandoli near Poona situated on the river Ghod, a tributary to Bhima, was discovered by the information given by a school teacher, at Manchar, a village nearby.[121] It was excavated by Deo and Ansari in 1961.[122] The excavations showed that it was a one- culture site, belonging to the chalcolithic period,. and having no superimpositions, of later occupations. The maximum thickness of the deposit, even of the chalcolithic phase was found to be only about a metre (app. 3 feet).

The chalcolithic phase was not different from the already known evidence from several excavated sites in the region. The principal characteristic features were, the occurrence of painted pottery, blades of chalcedony, variety of copper objects, stone and terracotta objects.

The excavators have distinguished six major varieties of pottery fabrics, viz., (i) Jorwe, (ii) Grey occasionally painted with ochre, (iii) Coarse red, (iv) Malwa; (v) creamslipped; and (vi) black-and-red wares.

In the Jorwe fabric, the usual types such as concave-sided carinated bowls, spouted vessels, globular pots with high necks occur. The painted designs in black include the geometric patterns and a few depicting the antelopes, mountains and trees. The Malwa ware does not show any new types other than those found at Navdatoli, with the exception of two types. The latter include, a vessel with tubular spout and the legged stand. The creamslipped ware at Chandoli shows a degeneration compared to that of Navdatoli. The shapes too were confined to high necked jars and globular vessels. The designs painted in black were of palm leaves, concentric circles and banners.

The metal objects were mainly of copper. These copper implements[123] consisted of "two chisels with leveled edge and square section, an axe and leg ornaments". The most interesting specimen is that of a dagger with a long antannae-ended tang with a leaf-shaped mid-rib. It is the first example recovered from excavations and could be compared with the Fatehgarh and Kallur swords.

Of the stone objects, mention may be made of querns, mace-heads and hundred of slingballs. The only example of a polished stone axe of dolerite was blunt due to use.

Lamps, wheels and perforated discs were also found. But the bottle vessel painted in black with strokes all over the body, representing the form of a bull with legs, tail and hump attached by applique method, is worthy of note as similar theriomorphic pottery vessels are found in west Asian sites of Hissar and Sialk.[124]

There were no evidences regarding the structures, but the lumps of clay with bamboo impressions showed that the walls must have been of thatched bamboo screens plastered with mud. Semicircular hearths and circular 'Kundas', the latter containing ash and charcoal were the features noted.

Unburials confining to children were common. There were twenty-four burials in all of which two were of adults. Around the neck of the child was found a bead at the centre, strung together with a thread, identified as silk or flax. It may be noted that a similar necklace was found round the neck of a child at Nevasa,[125] referred to above. One of the adult burials was in a coffin made of 3 urns. The skeleton in the pots showed burning marks, and the feet below the ankle were missing as at Daimabad[126] and Navasa.[127]

Next to Navasa, Chandoli is of importance because of the C 14 determinations obtained for its early stratum. The samples from layer 2, the lowest stratum, have given the following dates; 1330 ± 70 B.C.; 1330 ± 70 B.C.; and 1240 ± 190 B.C.[128]

In the preceding pages, a detailed account of the explorations and excavations so far carried out in the northern and southern Deccan has been given. The results of these reveal, besides a large number of the sites of this culture complex the main characteristic features with the regional variations and peculiarities, which may be summarized here.

The excavations in the southern Deccan show that the region was occupied during the later 3rd millennium B.C. as evidenced by the Utnur C.14 determinations, by a pastoral-cum-food producing folk. They lived on the 'made grounds' or 'open spaces' in the granitoid, castellated hills and probably practiced agriculture.

They seem to have lived in small huts, the plans of which are not clear, with walls of bamboo screen, plastered with mud and supported by wooden posts. They domesticated animals such as cows, bulls, buffaloes, goat and sheep.

Their culture distinguished by the use of generally handmade pottery, although some wheelmade, painted black or violet-in dull red surface are also found. The most striking feature, however, is the use of the ground stone tools such as axes, chisels, adzes and hammers etc. They are made of the locally available basalt to manufacture these tools. The other lithic industry associated with these small communities, is the blade industry made on silicious materials such as chert, jasper and chalcedony. The technique noted is the 'crested guiding ridge technique'. These people have also used the metal copper but scarcely.

The burial custom noted among them is that the adults were interred in pits and provided with pottery, such as spouted jars, and bowls for use in the after life. Children have been buried in urns, sometimes in crouched positions.

While these are the general characteristic features of the 'Neolithic' folk of the southern Deccan, the life and main characteristic features of the 'Chalcolithic' people of the northern Deccan are well delineated because of the large scale excavations.

These people have occupied the river valleys of the northern region around 1700-1300 B.C. The excavations have shown that they lived in circular, rectangular and square huts with walls made of bamboo screens-plastered with mud. Their main ceramic industry was a wheelmade painted ware, made of well levigated clay, fired at a very high degree of temperature and above all painted in black with a variety of designs, which include geometric, plant, animal and human motifs. The handmade grey wares noticed in the southern region also occur but in minority.

Here the blade industry is the major lithic industry, the polished stone axes being rare. In the former, the materials used are the same, viz, chert, chalcedony and silicions ones, as also the technique which have been noticed in the south.

The use of copper is also attested to by the finding of copper celts, necklaces, beads, fishhook etc.

The burials present a better picture, the adults were buried in pits and also in coffins of three or more jars. Children were buried in urns, of grey fabric. Adults as well as children were provided with vessels, probably for use in the life after death. Some of the children were found wearing necklaces of copper beads, or beads placed along with the pots.

Thus from the above account, it is very clear that there are many features of similarity and contrast between the northern and southern Deccan. The points of similarity are (i) the occurrence of grey wares particularly the urn-types; (ii) painted pottery; (iii) the polished stone tools; (iv) the blade industry; and lastly (v) the burial customs.

The features of contrasts were:

(i) The general and major use of handmade pottery in the south, and the wheelmade painted pottery in the north; (ii) The majority of tools of the south being polished stone axes and their rarity or absence in the north; and (iii) The southerners generally living on the castellated hills, while the northern folk occupied the river banks.

To know further, the details of the mode of life, their similarities and contrasts, the writer carried out further field survey and excavations in the southern Deccan, which will form the subject of the next chapter.

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36. Foote, R.B., *IPPA., Notes.,* p. 115 and pl.26; Allchin has published this collection and his own from the site and the drawings for the first time; see, 'Painted Pottery from Patapadu, Andhra Pradesh', *Antiquity,* Vol. XXXVI, No.143, pp. 221-224; the writer also had the occasion to handle them at the Madras Museum, where they are housed.

37. Allchin, F.R., *Op.cit.*

38. *ARADH,* 1936-37, pp. 14-16; Gordon, D.H. and M.E., have studied these antiquities and tried to ascertain their chronological context; see Gordon, D.H., and M.E., 'The Cultures of Maski and Madhavpur', *JRASB,* (Letters), Vol. IX, 1943, Art. 3, pp.83-97.

39. *ARADH,* 1937-40, pp.31-32.

40. These copper swords are reported to have been found at Kallur (*ARADH,* 1938-39, p.21 and pl.Vb) and Shri. Lal, published an article on them drawing the attention of the scholars to the similarity to those of Fatehgarh Swords 'Chalcolithic phase in South Indian Prehistory', *JRASB,* (Letters), Vol.XV, No.1, pp.41-44, 1949. Dr. G.G.Mujumdar and Prof. Rajguru of the Deccan College visited the site in 1965 and got the following information: The Patil who is showing the spot where the swords are supposed to have been found (*ARADH,* 1938-39, pl.va) informed them that the swords were brought to him by a villager and were not found in the hill near Kallur. However, he could not recollect from which village actually the swords were brought. Thus the origin and provenance of the swords are shrouded in mystery. It would not be surprising even if they were brought from U.P.

    However, there is definite evidence from all the excavated sites, that copper was used, though sparingly during the neolithic-chalcolithic phase, in this part of Karnatak.

41. Such an antennae hilted dagger has been found for the first time in a stratigraphic context at Chandoli, in Maharashtra, *IAR.,* 1960-61, pl.XXXIV, No.2; Deo, and Ansari, *Chalcolithic Chandoli,* fig. 58; p.1965, Poona.

42. Lal, B.B., *Op.cit.*

43. *MAR,* 1942, pp.100 ff.

44. Wheeler R.E.M., 'Brahmagiri and Chandravalli 1947; Megalithic and other cultures in the Chitaldurg District, Mysore State', *AI,* No.4, pp.181-310.

45. *Ibid.,* pp.202-203.

46. Wheeler, *op.cit.,* pls.CVII A, B; CIX, A.B; CX.

47. Subbarao, B., *Stone Age Cultures of Bellary,* 1948, Poona.

48. Subbarao, B., 'Archaeological Explorations around Bellary', *BDCRI,* Vol. VII, pp.209-224.
49. Subbarao, B., *Stone Age Cultures of Bellary,* p.10.
50. Allchin, F.R., *Piklihal Excavations, APAS,* No.1, Hyderabad.
51. *Ibid.,* pp.xv-xvi.
52. Thapar, B.K., 'Maski 1954: A Chalcolithic site of the Southern Deccan', *AI,* No.13 pp.4-142.
53. *Ibid.,* pp.12-13.
54. *IAR.,* 1958-59, p.33; 1959-60; and 1961-62, pp.35-36.
55. *IPPA, Notes,* pp.69-70, pl. 23.
56. The material is the same as the one used at Hallur, for blade industry. It has been examined by Dr. Sadasivaiah of Geology Dept. of Karnatak University and is identified as black quartzite.
57. Dr. Seshadri has recently excavated the site of T.Narasipur again (May 1965). The results confirmed the sequence obtained previously. This year's dig yielded plenty of carbon material. A completely charred log has been recovered. The dates available for the site recently are B.C. 1805 ± 110 and 1495 ± 110. *C=14 Dates-May 1966,* Cyclostyled Bulletin of TIFR. From personal discussions with Dr. Seshadri and mentioned with thanks.
58. *IAR.,* 1957-58, pp. 5-6; 1958-59, p.6; and 1959-60, p.6; see also, Soundararajan, K.V., 'Studies in the Stone Age of Nagarjunakonda and its neighbourhood', *AI,* No. 14, pp. 93 ff.
59. *AI,* No. 14, p. 105.
60. Gupta, S.P., 'IS There a Neolithic Burial Custom in the Deccan', *JAHRS,* Vol. XXIX, pts. 3-4, p.57; and *IAR,* 1957-58, pp.5-6.
61. *IAR,* 1957-58, p.6, Figs. 2 and 3.
62. For the distribution and characteristic features of these mounds, see Allchin, F.R., *Neolithic Cattle Keepers of South India,* pp. 47-71, Cambridge, 1963. Some more such mounds have been recently discovered in Bijapur and Belgaum districts, by Sri. A.Sundara and in Gulbarga by Sri. Paddayya. Mentioned with permission and thanks.
63. Foote, R.B., *IPPA,* pp. 89-95.
64. Zeuner, F.E., 'On the origin of the 'Ash mounds of the Bellary District, India', *BIA,* No. 2, pp. 37-44. 1959. Further confirmation is available by the recent experiments carried out by Dr. Mujumdar, of the Deccan College, who re-excavated Kupgal near Bellary. Mujumdar G.G. and Rajguru, S.N., *On the Origins and Environments of Kupgal Ash Mound,* Poona.
65. Allchin, F.R., *Utnur Excavations,* pp. 65-71, *APAS,* No. 5, 1961, Hyderabad.

66. *Ibid.,* p. 63; Recently Tata Institute, Bombay has also analysed the samples from the site. The dates are - II A, T.F.167, 4000 ± 115; III, 'Radiocarbon Dating in Archaeology', *Uttar Pradesh,* Dec. 1965, p. 5.

67. Sankalia, H.D., and Deo, S.B., *Excavations at Nasik and Jorwe,* 1950-51, Poona, 1955.

68. *Ibid.,* p. 147 ff.

69. Sankalia, H.D., and Deo, S.B., *op.cit.,* pl. XXXV, No. 3.

70. Thapar, B.K., *op.cit.,* pl. XVIII, B; this pot is now in the Prince of Wales Museum of Western India, Bombay.

71. Explored by Sr. Sali, the discoverer of Jorwe. *IAR,* 1957-58, p. 24; 1958-59, p. 24; 1059-60, pp. 33-34; 1960-61, p. 26; 1961-62, p. 32; 1963-64, p. 39 (cyclostyled copy); see also Sali, S.A., 'An outline of Archaeological Evidence from Dhulia District', *Samshodhak,* Vol. 29, pp. 104-113a, quarterly Journal of the I.V.K. Rajwade Samshodhak Mandal, Dhulia, 1962.

72. Sali, S.A., *Ibid.,* p. 108.

73. Sali, S.A., 'A New ceramic of the chalcolithic from Dhulia District (Maharashtra State)', *JASB,* Vol. 38/1963 (New series), pp. 207-210.

74. Explored by Sri. B.P.Bopardikar, the discoverer of the famous site of Daimabad.

75. *IAR,* 1957-58, p. 31; 1958-59, p. 15; 1959-60, p. 30; 1960-61, p. 19. Daimabad has been excavated by Deshpande and the results would be reviewed in the following pages.

76. *Progress Reports of the Kannada Research Institute,* for 1953-54, pp. 24-26.

77. Gordon, D.H. and M.E., *op.cit.,* pp. 91-96.

78. Bijapur district was surveyed by Shriyuts A. Sundara and P.Narayanababu of Archaeological Survey. Dharwar was explored by the writer.

79. *IAR,* 1957-58, p. 3a; 1958-59, p. 32; 1959-60, pp. 37-38; 1060- 61, pp. 28 and 65; 1961-62, p. 34; 1962-63, pp. 41-42 and 47 (cyclostyled copy).

80. *Ibid.,* 1960-61, p. 65.

81. *Ibid.,* 1958-59, p. 32; 1959-60, pp. 37-38; 1960-61, p. 28; 1061-62, p. 34; See also Nagaraja Rao, M.S. 'Archaeological Remains of the Dharwar District - A Review', *JASB,* Vol. 38/1963, (New Series), pp. 154-164.

82. Nagaraja Rao, M.S., 'Recent Explorations in the Tungabhadra Basin - The chalcolithic phase', *BDCRI,* Vol XXIII, pp. 55-77; see also *JASB, op.cit,* p. 158.

83. *IAR,* 1956-57, pp. 117-118; The writer also participated in the second season's work at the site.

84. The brief report in *IAR,* 1956-57, p.17, does not mention any other antiquity from this level except pottery. But the lowest levels have also yielded blades of silicious material.

However, on the ceramic evidence, it compares very well with the neolithic of the lower Deccan.

85. *IAR,* 1956-57, pls. XIX-XXI.

86. *Ibid.,* pl. XXII.

87. *Ibid.,* p. 9, fig. 8, No. 5.

88. *Ibid.,* 1954-55, p. 13.

89. *Ibid.,* p;. XX.A.

90. *Ibid.,* 1954, pp. 5-8; 1955-56, pp. 8-10. The results of these excavations have been published. See Sankalia, et al., *From History to Prehistory at Nevasa,* Poona, 1960.

91. *IAR.,* 1959-60, pp. 25-28; 1960-61, pp. 1921. The report of the excavations of these years is in progress.

92. Sankalia, et al., *op.cit.,* p. 151, Fig. 71.

93. Subbarao, B., 'Chalcolithic Blade Industry of Maheshwar (Central India) and a Note on the History of Technique', *BDCRI,* Vol. XVII, No. 1, pp. 126-149.

94. *IAR,* 1960-61, pl. XXXI, B.

95. *Ibid.,* 1959-60, pl. XXXI B.

96. *Ibid.,* 1954-55, p. 7; 1955-56, p. 8; 1959-60, p. 28; 1960-61, p. 20; and see also Sankalia, et al., *op.cit.,* pp. 23-24.

97. *Ibid.,* 1960-61, p. 20.

98. *Ibid.,* 1959-60, pl. XXX B.

99. *Ibid.,* p. 28.

100. *AI,* No. 4, pl. cviii A and cix, A and pl. c vii B respectively.

101. *IAR,* 1959-60, p. 28; see also, Gulati, A.N., *Technical Reports on Archaeological Remains,* p. 55, Poona, 1961. and 'History of Flax in India', BDCRI, Vol. XX, 1962-63, pp. 112- 117.

102. Sankalia, H.D., *Prehistory and Protohistory in India and Pakistan,* p. 204.

103. *IAR.,* 1958-59, p. 15.

104. *Ibid.,* pp. 15-18; The writer also participated in these excavations.

105. *IAR.,* 1958-59, pp. 15 and 17, Fig. 8. pl. XXII B. This jar from its fabric and painted designs belongs to the Malwa variety and therefore, should be ascribed to phase II, which distinguishes itself on the basis of the Malwa ware which is the main ceramic of the phase. It was found in a section of the mound. Just because it was found resting on the natural soil, on the slope of the mound, it cannot be ascribed to the earliest phase. In the excavations which was considerably extensive, Malwa fabric occurs only sparsely in phase 1.

106. Sankalia, H.D., et. al., *Excavations at Maheshvar and Navdatoli,* p. 250 and Fig. 44, T. 72e; also see Sankalia, H.D., 'Spouted vessels from Navdatoli and Iran', *Antiquity,* Vol. XXIX, pp. 112-115, 1955 and 'New Light on the Indo-Iranian or Western Asiatic Relations Between 1700 B.C. - 1200 B.C.' *Artibus Asiae,* Vol. XXVI, 3/4, pp. 312-332.

107. *IAR.,* 1958-59, pl. XXI B.

108. *Ibid.,* p. 16, Fig. 17.

109. *IAR,* 1958-59, pl. XXIV. A.

110. *Ibid.,* 1960-61, p. 20 and pl. XXXI A.

111. It is hard to conceive that the dead was laid in state under a canopy and was never given a ceremonial burial. Nor is there any evidence to say that his kith and kin left dead lying there, probably because of fire or any other reason. As is well known the chalcolithic folk buried the dead in the habitation and even under the floor of the house in which they lived. Therefore, this was probably a burial under the floor, and the 14 postholes are those of the posts which supported the roof of that structure under which the burial was interred. Or the other possibility could be that the dead was laid and covered with mud and a timber canopy was erected supported by posts. The structure has since then disintegrated and only the postholes are remaining. Some of the communities in Karnatak, even today erect a shade of thatched coconut palm leaves supported by four posts, over the burial, with the intention that dead lying below should be protected from the Sun.

112. *IAR.,* 1958-59, pl. XXV B; cf. Nevasa, *IAR.,* 1959-60, pl. XXX.B

113. *Ibid.,* 1958-59, pl. XXV.A.

114. *Ibid.,* p. 32.

115. *Ibid.,* 1957-58 onwards.

116. *Ibid.,* 1959-69, pp. 34-37.

117. *Ibid.,* p. 35, fig. 35.

118. *Ibid.,* No. 10.

119. It is surprising that while Sali discovered a large number of motifs *(JASB, op.cit.,),* nothing is reported from the excavations.

120. *IAR.,* 1959-60, p. 36, fig. 15.

121. *Ibid.,* 1957-58, p. 67.

122. *Ibid.,* 1960-61, pp. 26-27; and Deo, S.B., and Ansari, Z.D., *Chalcolithic Chandoli,* Poona 1965.

123. *IAR.,* 1960-61, pl. XXXIV.

124. Sankalia, H.D., 'New Light on the Indo-Iranian or Western Asiatic Relations between 1700 B.C. - 1200 B.C.' *Artibus Asiae,* Vol. XXVI, 3/4, pp. 312-332.

125. *IAR,* 1959-60, p. 28.

126. *Ibid,* 1958-59, pl. XXIV A.

127. *Ibid,* 1960-61, p. 20 and pl. XXXI A.

128. Deo, S.B., and Ansari, Z.D., C *Op.cit.,* p. 25. The carbon samples were processed by the Radio-Carbon laboratories of University of Pennsylvania and the Tata Institute of Fundamental Research.

V

PRESENT EXPLORATIONS AND EXCAVATIONS

In the preceding chapter a rapid survey of the explorations and excavations have been made. Although broad similarities in the cultural equipments were noted between the northern and southern Deccan, fresh excavations were needed to have chronological continuation, and also to further establish the cultural interrelationship. Therefore, fresh explorations to find suitable sites for excavations were necessary. Hence, a through survey of the Tungabhadra upto its confluence with the Krishna was carried by the author as part of the field survey.

A. Explorations:

As already mentioned the left bank of the river Tungabhadra, as it meanders in the Dharwar district was surveyed and a number of sites located, when the writer was an official in the Archaeological Survey of India.[129] Among these sites, some had yielded antiquities of neolithic-chalcolithic character.[130] The present field survey was begun by the author (as a Research Scholar of the Deccan College), with a re-survey of a couple of sites in the Dharwar district. Further explorations were continued following the river, in the Bellary-Raichur districts and a number of sites located.

In the following pages of brief account of each site is given. Some of the sites showed their occupation from the neolithic to the early historic period, while others only during the early historic period.

Hallur (Tq. Hirekerur, Dist. Dharwar):
Lat. 14° 21′ N: Long. 75° 38′, E. 1″ Map. 48 N/11.

The village is situated on the left bank of the river Tungabhadra. The ancient mound located to the north of the village is divided into two parts. The southern part of the mound shows its occupation during the medieval period represented by the construction of a mud fort with a moat cut around (Pl. 17a). The northern part shows a well preserved deposit of about 20 feet, except for the upper portion which is disturbed by cultivation.

The antiquities collected from the surface of the mound include the following:

(i) Polished stone tools, such as axes, adzes, chisels, wedges etc., made on basalt.

Tools of blade industry were conspicuous by their absence except for a fluted core of black quartzite.

(ii) Pottery which could be classified into the following wares: (a) Grey ware - both coarse and burnished; (b) All black ware; (c) Black-and-red ware, with a white painted variety; (d) Russet-coated painted ware; and (e) the red slipped ware.

(iii) The terracotta objects found are edge-ground sharpeners and unpierced discs.

Besides these, a number of tools of Old Stone Age, such as cleavers, handaxes and pebble tools were collected in the adjacent area.

Fatehpur, (Tq. Ranibennur - Dist. Dharwar):
Lat. 14° 25′ N: Long. 75° 38′ E. 1" Map. 48 N/11.

The site is very much destroyed by constant cultivation. The antiquities collected from the site are; a polished stone axe, a fluted core of chalcedony and a small quantity of pottery of the Early Historic period.

Mudenur (Tq. Ranibennur, Dist. Dharwar):
Lat. 14° 23′ N: Long. 75° 43′, E. 1" Map. 48 N/11.

The village is situated at the confluence of the rivers Kumudvati and Tungabhadra. Three sites were located within the revenue jurisdiction of this village.

One of these sites situated to the northwest of the village is an Early Historic site and yielded large quantities of black-and-red ware, russet-coated painted ware and redslipped ware, which are usually found in the Satavahana levels of excavated sites of the region.

The other two sites are situated on the bank of the Tungabhadra and are disturbed because of cultivation. The antiquities collected are, a fluted core of chalcedony, a polished stone axe and pottery, consisting of the following wares: Grey ware; black- and-red ware; and red slipped ware of the Early Historic period. Some of the bowls of grey ware were decorated with applique design of the head of cow or bull.[131]

Nadiharalahalli (Tq. Ranibennur, dist. Dharwar):
Lat. 14° 34′ N: Long. 75° 49′, E. 1" Map. 48 N/14.

The habitation site, is located to the south of the village, on the bank of the river Tungabhadra. It is cultivated and therefore, much disturbed. The antiquities collected are: a number of polished stone axes, and pottery. The following wares were found. Coarse grey; Coarse brown-and-black ware; Black-and- red ware; russet coated painted ware and the red slipped pottery.

Belur (Tq. Ranibennur, Dist. Dharwar):
Lat. 14° 43′ N: Long. 75° 46′, E. 1" Map. 48 N/14.

The site situated to the north of the village is much disturbed because of cultivation. A large quantity of burnished and coarse grey ware besides pottery of the Early Historic period, were found.

Hadargeri (Tq. Ranibennur, Dist. Dharwar):
Lat. 14° 45' N: Long. 75° 45', E. 1" Map. 48 N/10.

The present village itself is situated on the ancient mound. part of the mound is cultivated. The antiquities collected are as follows:

(i) Polished Stone axes. 15, all made on dolerite.

(ii) Rubber stone 1.

(iii) Pottery: (a) Grey ware-burnished and coarse varieties; (b) painted pottery; (c) Black-and-Red ware; (d) All black ware; and (e) Red slipped ware.

The grey wares consisted of coarse and burnished varieties, the latter having perforated vessels too.

More than a dozen sherds of painted ware was found. These had a cream or buff or dull red slip, and were painted in black with geometric designs, which consisted of horizontal, wavy and curvilinear bands.[132] These are comparable to the painted wares found at Brahmagiri (surface collection), Sanganakal, Maski and Piklihal (AB ware) and appear to be the local variation of the Jorwe painted fabric.

The other pottery are the usual Early Historic varieties.

(iv) Beads - 2. One of carnelian and the other, arecanut shaped terracotta bead.

The other sites which yielded polished stone tools, grey ware of the neolithic complex and Early Historic pottery are Madapur (14° 46' N, 75° 35' E, 48 N/9).[133] Kunbev (14° 40' N, 75° 35' E, 48 N/10), Niralgi (14° 56' N, 75° 39' E, 48 N/9) and Battur (1^{5o} 10' N, 75° 31' E, 48 N/12).

Madapur yielded a few sherds of black-on-red painted pottery comparable to the Jorwe fabric. Otherwise, all the sites have yielded polished axes and grey ware pottery.

Another site which is to be mentioned here is Hosaritti (48 N/9). Here a fluted core of chert, with double-facetted platform,[134] was found.

The above sites were discovered on the left bank of the river Tungabhadra, when the writer was an official of the Archaeological Survey of India. This was continued when he took up the survey as a research student and the following sites were located, in the districts of Bellary and Raichur.

Chikrampur (Tq. Gangavati, Dist. Raichur):
(Not shown in 1" Map).

This is a deserted ancient site,[135] two miles to the northwest of the village Anegundi, opposite Hampi, the famous Vijayanagar. It is a 'terrace' or 'linchet', locally called 'Vanake Khindi' surrounded by granite boulders around. At the northern end of the site is a large rockshelter. The rock faces of this shelter contain paintings executed in red ochre, depicting bulls and human figures in stylised forms.

The habitation site in front of the shelter measures 200 feet x 150 feet and the thickness of the deposit appears to be only 2½ feet, as the exposed rain gully shows.

The following antiquities were collected from the site:[136]

(i) Blade Industry: Fluted cores and paralled-sided blades with marks of use, of chert of various colours are found.

(ii) Pottery: Pale Grey ware, burnished black ware, and buff or dull red ware, all handmade and betraying the use of quartz powder mixed in the paste. Urns, spouted vessels and thick storage jars occur.

(iii) Fragment of a terracotta bull is another find.

The site is important as it is a single culture site.

Belagoduhalu (Tq. Hospet, Dist. Bellary):
Lat. 15° 26′ N: Long. 76° 36′, E. 1" Map. $57^{A}/11$.

The ancient mound is situated to the northeast of the present village Belagoduhalu, on the right bank of the river Tungabhadra. It is a narrow mound, approximately measuring 60′ x 20′, about 20 feet above the water-level. The cultural deposit appears to be about 6 feet, and undisturbed. It is being eroded by the river and a nala. Foote had collected a few polished tools and blades and pottery.[137]

The writer's own collection include the following:

(i) A polished stone axe with a pointed butt and ground, with a broken edge.

(ii) Microlithic blade tools, mostly made on chert, but a few chalcedony specimens also occur. A large number of flakes are also found. Two fluted cores, lunates etc., are among other finds.

(iii) Pottery from the site could be grouped as (a) Grey ware and (b) Early Historic Pottery, mentioned above. The former include pale grey, burnished grey, orange or pinkish grey, with ochre painted variety. Perforated variety also occurs. The latter include black-and-red, russet-coated painted ware and the red slipped ware.

Nandihal (Tq. Gangavati, Dist. Raichur)
Lat. 15° 32′ N: Long. 76° 48′, E. 1" Map. $57^{A}/14$.

The ancient site is located to the north of the village situated on the left bank of the river. The upper part of the site is disturbed by cultivation. The following antiquities were collected.

(i) Two polished axes made on finegrained basalt.

(ii) Blade tools of chert and chalcedony. A fluted core, and a fine point made on a crested guiding ridge flake.

(iii) Pottery belonging to the neolithic and the Early Historic. The former with pale grey and pinkish red wares, represented by urns, small vessels etc. The latter consists of the red slipped ware with the sprinkler type of vessels.

(iv) The other minor antiquities include, (a) a carnelian, hexagonal, bicone bead; (b) unpierced discs; and (c) a few pieces of shell bangle.

Yabbal (Tq. Gangavati, Dist. Raichur):
Lat. 15° 27' N: Long. 76° 36', E. 1" Map. $57^A/14$.

The present village itself is situated on a mound at the confluence of a stream with the Tungabhadra. The mound is much disturbed by the earthgrabbers. The following antiquities were found:

(i) Pottery: (a) Grey ware with ochre painted variety, (b) black-and-red ware of the Early Historic period.

(ii) A small copper bowl with straight sides and an almost flat base.

(iii) Edge ground potsherds.

At the periphery of the mound, near the river a number of pits with large pots were noticed. They contain bones and lime. Some of them were encircled with stones.

Mushtoor (Tq. Gangavati, Dist. Raichur).
Lat. 15° 27' N: Long. 76° 38', E. 1" Map. $57^A/11$.

The present village of Mushtoor is itself situated on an Early Historic mound, on the left bank of the river Tungabhadra.

The pottery collected from the mound are (a) black-and-red ware, (b) russet-coated painted ware, and (c) red-slipped ware.

The circular pits with storage jars containing ash and lime, noticed at Yabbal, are also found on the western fringe of the mound.

Udegollam (Tq. Shirguppa, Dist. Bellary)
Lat. 15° 32' N: Long. 76° 48', E. 1" Map. $57^A/14$.

An Early Historic mound with an exposed large section on the right bank of the river Tungabhadra was located to the southwest of the village (pl. 1a). The site is now under cultivation. The surface collection of pottery include (a) Black-and-red ware, (b) Russet coated painted ware, & (c) Red slipped ware.*

Nadivi (Tq. Shirguppa, Dist. Bellary)

Lat. 15° 31' N: Long. 76° 48', E. 1" Map. 57^A/14.

The ancient site is located to the northeast of the present village. The following antiquities were found.

(i) Pottery consisting of black-and-red ware and the redslipped ware.

(ii) A carnelian bead.

Laksmipur (Deserted village) (Tq. Shirguppa, Dist. Bellary):

(Not shown in map) 1" Map. 57^A/14.

This deserted village is an ancient mound (pl. 2a), located in a small island in the middle of Tungabhadra, opposite of village Nittur. The site extends in an area of 6 acres, and is cultivated. The antiquities found are the following:

(i) Two polished stone axes.

(ii) Burnished grey ware of handmade variety represented by Urn type of vessels.

Bagavadi (Tq. Shirguppa, Dist. Bellary):

Lat. 15° 42' N: Long. 76° 55', E. 1" Map. 57^A/14.

The ancient site is situated on the right bank of the river Tungabhadra, at a distance of about a mile from the present village, to the north of the village. The following antiquities were collected:

(i) A polished stone axe.

(ii) Pottery consisting of (a) black-and-red ware; (b) russet-coated painted ware; and (c) redslipped ware.

Hachcholli (Tq. Shirguppa, Dist. Bellary):

Lat. 15° 48' N: Long. 76° 59', E. 1" Map. 57^A/13.

A large mound (pl. 2b) situated about a mile away from the present village, was located. Though the mound appears to be undisturbed, only a few antiquities of Early Historic and Medieval periods were available on the surface.

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* Two Asokan edicts have been discovered on boulders at this site in recent years (M.S.N.)

Tekkalakota (Tq. Shirguppa, Dist. Bellary)
Lat. 15° 32′ N: Long. 76° 53′, E. 1″ Map. $57^A/14$.

This large village, 3 miles east of the Tungabhadra, was surveyed by the writer as information was available that blades of chert were found on the granite hills in the neighbourhood of the village.

In the initial explorations on these granite hills, locally known as the 'Hudedgudda', (pl. 3) seven open spaces or 'made grounds' at different heights, were located (pl. 1, b-c). These sites were surrounded by castellated granite rocks all around. Later explorations brought to light as many as 19 such habitational made grounds (fig. 3).

The open spaces are characterised by a large number of polished stone axes, blade tools of chert and chalcedony, pottery mostly handmade, and a few wheel-made painted variety. Another noteworthy feature is the presence of a large number of boat- shaped, oval querns, and grinding grooves on the natural boulders.

While the localities on the hill showed least evidence of occupation in the Early Historic and later periods, two localities at the foot of the hill proved continuous occupation, upto the Bahmani period. In these sites, besides the neolithic antiquities, Early Historic antiquities such as black-and-red ware, russet-coated painted ware and red-slipped ware were found. In one of the localities, called 'Bale Tota', at the foot of the hill, a Kannada inscription (Pl. 16) engraved on a natural boulder dated in Saka 943 (A.D. 1021) shows that the site was occupied during the medieval period.[138]

Besides this field survey, the writer visited all the excavated sites in the region.

B. Excavations:

After the field survey, it was necessary to correlate the surface evidence and find out their stratigraphic position on the one hand, and to compare the results on the other. Therefore, fresh excavations was a desideratum. Two kinds of sites came to light from the explorations viz., those on the granite hills and those on the river banks. Two sites were selected, viz., Tekkalakota in the Bellary district and Hallur in Dharwar. Accordingly excavations were conducted at Tekkalakota between November 1963 and March 1964, and at Hallur, in February-March 1965.

A summarized account of the excavations is given in the following pages.

EXCAVATIONS AT TEKKALAKOTA[139]:

The Trenches:

Excavations were carried out in that open space designated TKT. I. (pl. 4a, fig. 3) and three trenches were dug by the writer.[140] They are designated Tr. 1., Tr. 2A, and Tr. 5.

Tr. 1: measuring 20' x 20' (6.15 square) was laid in the centre of the locality and excavated completely upto basal red moorum. The thickness of the cultural deposit was found to be 43" (1.2m). (pl. 4b, fig. 4).

Tr. 2A: a circular locality measuring approximately 20 feet diameter, situated to the east of the main locality, was completely excavated and the average thickness of the deposit above basal rock was found to be 16" (40 cms) (fig. 5). This was probably a circular house. (pl. 5 a, fig. 8).

Tr. 5: In the south-eastern corner of the locality was dug and found that the natural boulder was sloping towards northwest as the deposit was more here (pl. 5 b, fig. 6).

Cultural phases & Characteristics:

Trenches 1 and 5 yielded evidence of two cultural phases whereas in Tr. 2A, represented phase I only. From the stratigraphy and cultural contents, the following distinguishing features were observed in the two cultural phases.

Phase I:

This phase is represented by Layers 3 and 4 in Tr. 1, and 3, 4 and 5 in Tr. 5. The deposit of Tr. 2A represented only this phase. It is characterised by polished stone axes, blades of chert, chalcedony and rarely, occurrence of gold objects, beads of steatite and semiprecious stones, tools made on bones, and only one copper axe. The ceramic industry mainly consisted of grey ware, with its varieties-pale grey, burnished grey with or without paintings in ochre, - a brown ware and a buff ware. Fractional burials with or without burial appendage occurred.

Phase II:

Represented by the layers 1, 1A and 2 in Tr.1, and 1 and 2 in Tr. 5, this phase distinguishes itself by the occurrence of more copper objects, continuance of polished stone axes and blade industry and beads. The noteworthy changes in this phase are rarity or absence of the ochre painted ware and the paucity of palegrey, and the appearance of the new ceramic wares represented by the brown-and-black ware, dull red ware, with a black painted red variety, black-and-red ware, which is totally absent in the earlier phase, and particularly associated with burials; in one instance, a black-and-red ware bowl is painted in white, in the interior; normal, extended burials with elaborate burial appendage, and multiple pot burials. Children were buried either in urns and/or directly under ground.

Structural Phases:

Tr. 1: Structural remains are represented in this trench by a series of post-holes dug into the natural moorum, found at a depth of 42" (107 cms) below the surface, in the northwest corner of the trench. Only a quarter of a circle of postholes is exposed within the excavated area. These indicate a circular structure after reconstruction (fig. 7) with round posts of 3" thickness and at an interval of 9" to 11". The reconstruction shows that the diameter of this circular hut, to be 18 feet. Since the post-holes are dug into the natural red moorum this structure belongs to the earliest settlers of the site.

Tr. 2A: Two structural phases could be distinguished from the deposit in this circular locality.

A: The structure of this phase was circular in plain. Since the basal rock was sloping in nature, the first inhabitants prepared a levelled surface by filling the hollows and depressions by giving bedding of chips of stones with a sort of mud plaster (pl. 5a, fig. 8). The thickness of the deposit and the diameter of the locality shows that it was a circular structure. The roof seems to have been conical and walls, nearly 4 to 6 feet, were made of bamboo-screens plastered with mud, as seen from the burnt daub with bamboo impressions (pl. 12c).

B: No debris of this phase is found. But a saddle quern oval in shape belongs to this phase as it is found on top of the earlier deposit. This shows that the people occupied this very temporarily.

These occupational phases also belong to the early settlers, or of Phase I of the site.

Tr. 5: In all four occupational phases were distinguished in this trench. Three of them could be ascribed to Phase I while the other are to Phase II.

Ia: The earliest occupants of the site seem to have filled up the great depression with rubble stones and paved it with a lime floor, which was 1½" in thickness. Over this, rose a mud wall structure, the plan of which is not clear because, the area dug was very narrow. When the structure collapsed extraneous silt seems to have been brought again to make a level surface.

Ib: The next occupation was on the layer of extraneous silt. This is indicated by a large flat semicircular stone in the northern part of the trench and a patch of lime floor, plastered again and again at least three times. The plan of this structure was not clear because, the area dug was narrow.

Ic: Remains of this structural phase are indicated by the presence of four flat topped-stones which served as the bin-rests. Three such groups were noticed.

Occupational Phase II belongs to Phase II of the site. To this belongs the semicircular arrangement of large boulders seen in the middle of the trench, (pl. 5b, fig. 9), representing a circular structure. Though it is not certain that these boulders actually supported the walls, that walls with plastered screen bambows, were there is attested by the presence of fragments of burnt daub with bamboo impressions. In the north-east corner of the trench, a rectangular structure is indicated by a regular course of rubble-stones. On the western part were two groups of flat topped stones used probably as base for strange bin rests. In between one such group of four-flat topped stones, ten polished stone axes were kept. To this structure belongs the rectangular platform of backed clay, with rounded corners, to the west of which was a circular pot rest. (fig. 9).

Burials:

Seven burials were encountered in the excavations of the author. Three of them in Tr. 1 and four in Tr. 2A. While Trench 5 was devoid any burials. Six of these burials - three adults and three children - belong to phase I and one to Phase II.[141]

Phase I: The earliest inhabitants who settled on the basal red moorum, dug narrow pits and buried the skeletal remains in them. These burials were fractional in nature. Usually long bones, and the skull were collected and buried in north-south orientation, in the pits over which they seem to have placed stones from skull to the extremities. Two burials were found in the red moorum very close to each other at a distance of 76 cms. The burial of an adult in the Tr. 2A, shows, that normal, extended burial was also practiced in this phase.

Burial No. 1 (fig. 10):

A pit was dug into the red moorum and remains of three individuals have been interred. After filling the pit, boulders have been placed over the pit. There was no burial pots.

Two of the individuals of this pit, are represented by at least long bones, and the skull, where as the third one with only the fragmentary skull. Two of the skull placed to the north. One of the former was resting on its back on a flat granite piece. One of those two on the south end appears to be that of a female between 20-25 years of age, whereas the other, is aged 20 years, but the sex of whom is not clear. The fragmentary skull at the northern end is cut by a pit dug into the moorum and sealed by layer 4. Besides these bones, fragmentary ribs and pelvic bones were also found in a disintegrated form. This seems to be a post- inhumation burial.

The arrangement of the bones in the pit shows an attempt on the part of the people who buried in placing the bones in the anatomical position.

Since the long bones of two individuals are buried together in a mixed form, it is difficult to ascribe these bones to any particular individual of the three interred. But the burial indicates the interring three individuals, probably of the same family together.

Burial No. 7: (pl. 7 a, fig. 10):

Just 76 cms to the east of the burial No. 1, this burial of an individual was found. As in No. 1 here also it was found that the dead was buried in a narrow pit and after interring it was filled and stones were placed over the pit. The skull was placed to the south and the long bones were arranged in their positions. To the left of the skull was a goblet of pale grey ware (pl. 8a, and fig. 14f), painted with ochre at the edges of the rim, carination and the pedestal, and placed in an inverted position. The adult is a male aged between 20 and 25 years.

The placing of the boulders over the pit after filling is worth noting. To this day people of the lower strata of society in the south place stones on the body of the dead and fill up the pit, as they believe the dead may leave the grave, particularly at nights. Similar custom is said to prevail among the sects of American red Indians and some tribes in Ceylon.[142]

Burial No. 5 (pl. 6b, fig. 11):

This burial was found in Tr. 2A, and oriented west-east. The dead was inserted in the narrow space between the upper boulder and the sloping basal rock. The adult, a male aged between 25-30 years, was lying on his right shoulders. The face was tilted towards south. The lower jaw was dislocated slightly, and the skull was crushed. The ribs and the vertebral column were found intact but very fragile. One arm, probably the right, was found below the ribs whereas the other was found stretchrd to the right of the body. One of the femurs, probably the left, was found extending right into the crevice of the sloping rock. The other parts of the leg were missing.

Two vessels (pl. 8c, figs. 13 and 14d), a large urn which was completely crushed, covered with a large bowl with a short spout, both of pale grey ware, were found placed just above the abdomen. Since urns are usually associated with child burials and such big urns are not found as funerary furniture, it is difficult to ascribe these two vessels to the adult buried just below. Both these vessels were devoid of any skeletal remains of a child, but were on the body of the adult himself. Therefore, the possibility of their being placed as funerary appendage cannot be ruled out.

As opposed to the general practice of north-south orientation noticed in the site, this burial is oriented west-east. Further, it is found outside the house, under the rock. The reason for these departures is due probably to the fact that the inhabitants of the house did not like their dear one to be away even though dead.

Another important problem regarding this burial is its association with the phase I. Normal, extended burials, oriented north-south are the marked features of Phase II. This burial found outside the house, is also an extended one, unlike the secondary or fractional ones found in the red moorum. Therefore, if extended burials are taken to be the marked features of the Phase II, this burial would have to be ascribed to Phase II. But the debris of this circular locality is ascribably to Phase I on the basis of pottery and other antiquities. Further the two vessels found on the abdomen of the body are pale grey, the main ceramic of Phase I. Another important factor worthy of note is the absence of the black-and-red ware, which is invariably associated with all the burials of Phase II as already referred to. All these evidences tend to prove that this burial should be ascribed to Phase I. Therefore, with the available evidence, if may be stated that both primary and secondary burials were practiced in this phase. This could be revised or confirmed when we obtain more data from the horizontal dig at the site in the coming years.

Child Burials:

All the child burials were found in the circular locality Tr. 2A. One was found in the house under the floor of the house, buried in an embryonic position, while the other two fractional in nature,[143] one of them in an urn, were found at the northern end.

Burial No. 3:

A child buried in a embryonic position under the floor of the house; Upper jaw and few other bones missing, probably disintegrated. Ribs, bones of both the extremities, clavicle and a number of carpals, metacarpals and phalanges were found. The child was 2 years old.

Burial No. 4:

A few fragments of bones of a body found in a grey ware urn with a ground stone axe. The urn was covered with a lid of burnished black ware (figs. 18a-b). The edge of the latter was painted with red ochre.

Burial No. 6:

A few bones of a child such as ribs, parts of the skull etc. were found in the debris at the northern end of the locality. Bones were too fragmentary.

Phase II:

Of this phase, there is only one example in the present excavations.[144]

Burial No. 2 (pl. 7a fig. 12):

This was found in Tr. 1. in layer 3 sealed by 2. It is of an adult female between 40 and 45 years of age, buried in a narrow oval pit in roughly north-south orientation. The body is in a good state of preservation, but for a little deformation of the skull due to the pressure of the superimposed debris. The person is lying on her right shoulder, slightly tilted towards right. The face was turned towards west. A little away from the feet, to the south, were seven funerary vessels (pl. 7b.) A flat stone was kept to keep the vessels in tact.

The funerary vessels were arranged as follows: At the base were two black-and-red bowls of different sizes. The bigger one contained a small dish with incurved sides, also of black-and-red ware. Just above was another black-and-red ware bowl on either side of which were placed, a spouted globular pot of a dull red ware, and a globular pot of brown-and-black ware with rougnened exterior. Below the spouted pot was the rim fragment of a globular vessel. The bigger bowl of black-and-red ware found at the bottom is painted with white in the interior with groups of five strokes.

Chronology:

So far five samples have been processed and dates are available for the site. They are as follows.[145]

T.F.239 Neolithic period Tekkalakota, Mysore 3395±105 (3490±105)
Charcoal from Trench TKT-I, Tr. 1, pit sealed by layer 4, depth 1.35m. Sample was given NaOH pretreatment.

T.F. 237 Neolithic period. 3465±105 (3565±105)
Charcoal from TKT-I, Tr. 1, layer 4, depth 1m. Sample was given NaOH pretreatment.

T.F.266 Neolithic period 3625±105 (3730±105)
Charcoal from Trench TKT-II, Tr. 2, layer 2, depth 0.18m. Few rootlets visible. Sample was given NaOH pretreatment.

T.F. 277 Ash-pit. Tekkalakota 2229±105 (2285±110)
Charred grains from Trench A, TKT-GWD, Layer 2, Ash pit, depth 0.3m. NaOH treatment was also given. Comment (H.D.S.): archaeological date uncertain as the sample is coming from an ash pit.

T.F. 262 Neolithic culture. Tekkalakota. 3460±105 (3560±140)
Charcoal from TKT-I, Trench 9, layer 1, depth 25m (A few rootlets were present in the sample). NaOH pretreatment was also given.

Thus the converted dates to B.C. would respectively be as follows.[146]

B.C. 1540, 1615, 1780, 335[147] and 1610.

The lowest layer of the locality TKT.I, where large scale excavation is in progress, provides the date circa. B.C. 1600, while that of TKT.II, a terrace about 40 feet below the former has a date circa B.. 1780. Therefore, the neolithic culture at Tekkalakota could safely be dated to the period between Circa B.C. 1700 and 1500.

Results of the Excavations:

From a study of the excavated[148] remains the following picture emerges of the inhabitants of the site.

The neolithic folk arrived in this region sometime in circa 1700 B.C. and occupied the open spaces on these granite hills. These people, as seen from the study of the skeletal remains,[149] were medium to tall, and represented mixed racial features of Mediterranean and proto-australoid. They chose only those hills which were castellated for, (i) the open spaces on them were free from rocks and they could utilise them for construction of structures and huts; (ii) the castellation around these open spaces provided natural fortification and protection; (iii) the natural rockshelters on these also provided temporary accommodation; and (iv) the valley around was available for cultivation.

The inhabitants seem to have first cleared the natural vegetation and filled up the crevices, and then constructed their structures to live in. The structures were circular (fig. 7) with wooden posts of 3" thickness fixed at intervals. The walls were of screen bamboos plastered with mud and the floor two was plastered with lime again and again. The roof seems to have been conical and probably covered with either grass or twigs as is done today by the Boyas - a semi-hunting community (pls. 14c; 15b). The houses were equipped with bins with legs and placed on flat topped stones. The spaces in between were also made use of to deposit stone axes, etc. The houses had pot rests and rectangular platforms of baked clay. Small oval lamps were used for lighting purposes.

The ceramics consisted mainly of hand made wares. The utensils consisted of at least ten kinds for storing, drinking and eating. Huge jars, with legs were used for storing grains. Globular pots of various dimensions seem to have been used for cooking, and other domestic purposes. Bowls and pedestaled cups, seem to have been used for eating and drinking respectively. Perforated vessels, were probably used for straining or steam-cooking purposes. Large jars and urns with flaring rims were used for burying the skeletal remains of the grown-ups and children respectively. Globular and spouted vessels of red ware, pale grey, bowls of black and red ware, and burnished wares, were used to be kept as grave furniture for the life after death.

The inhabitants were largely non-vegetarians, as evidenced by the large quantity of animal bones. Cattle sheep, deer, squirrels and rats seem to have formed main part of their diet. The finding of copper fish-hooks,[150] show that they might have been fishing in the adjacent Tungabhadra and eaten that. But the finding of charred grains,[151] identified as *Dolichos Biflorus* and known as *Hurali* (Kannada), *Kulath* or *Kulthi* (Hindi-Marathi), *Vulava* (Telugu) and *Kolu* (Tamil), show that this must have been cultivated by the people. However, this could be used not as primary food, but as a complimentary item such as *sambar* (curry) to be used with the main diet. Therefore, they might have cultivated either rice, wheat or any other millet. The presence of querns with boat-shaped deep depression, rubbers and grinders, show that some grains were ground, probably after soaking overnight as is normally done today, to prepare bread (Roti, Chapati etc.). For this cultivation, the valley around and their cattle must have been put to use. Since cattle, goat etc., were domesticated their milk must also have formed an important source of food.

The tools mainly consisted of stones. They were two-fold. One was the ground stone tools and the other miniature blade tools. The ground tools were prepared from the basalt available in the region. The main type of tools were polished, edge-ground axes, chisels, adzes, picks etc. (pl. 9a-b, figs. 23-26). The availability of large number of tools shows wood-cutting or splitting activity.

The other major variety of tools is that of the silicious materials. These are mainly parallel-sided blades, lunates, penknife blades, serrated blades and points made largely on chert and chalcedony (pl. 10 a-b, figs. 27-28). They seem to have been used by hafting and making composite tools. A number of bone tools have been found (pl. 12a, fig. 29 c-d), of which chisel ends, points are worth mention. Metal tools are rare, and is represented by one heavy copper are which seems to have been sparingly used (pl. 11a). Fish hook and chisel-cum-poker are the other tools to be met with.[152]

The main occupation of the people seems to be domestication of animals, particularly cattle and primitive agriculture. Hunting and fishing also seems to have been in vogue. Mat impresions found at the base of the two of the hugs jars of the four-pot- burial show that the people also knew mat-weaving.

The sense of aesthetics and love of weaving ornaments are indicated by the occurrence of heavy gold ornaments (pl. 11, 1-2 fig. 29, a, b) - ear-ornaments or pendants -, a large number of beads of shell, steatite and carnelian (pl. 11c, fig. 29e, f). This also showed the proficiency of the folk in the manufacture of beads.

Lastly the burials show the faith and belief of the people. The very fact that they buried the dead and not cremate or dispose them of in any other way indicates that they believed in the life after death, and possibly rebirth. This gains more ground from the fact that the dead was provided with a variety of vessels - globular pots, spouted vessels, bowls of different dimensions - which was meant for use in the life after death. This also probably meant ancestor worship. Further the children were buried in urns or under the floor, in embryonic posture. It this connection, the shape of the urn which resembles the belly of a pregnant woman, might indicate that the child interred in it was given a symbolic reentry into the womb of the mother.[153]

The repeated depiction of bulls, in terracottas paintings, bruisings and punctured decoration etc. might also indicate the worship of these animals.

EXCAVATIONS AT HALLUR[154]:

Hallur is situated on the left bank of the river Tungabhadra, and is the last village in the southern tip of Dharwar district. It is known as Vijayapura or Vijayasamudra in the inscriptions and was the war camp of Hoysala Viraballala III during his military operations with the Chalukyas.

The ancient mound is situated to the north of the village. It has been much disturbed by the construction of a medieval mud fort. It is cut into two parts by a moat, around the fort. The northern part is intact, but for the top portion which is disturbed by cultivation. As mentioned above, the site yielded during surface exploration, a variety of antiquities which included neolithic hand-made pottery, black-and-red ware of the megalithic as well as the early historic. There was also a variety of white painted ware in the black-and-red ware reminding one of the Ahar and Gilund painted wares. It was, therefore, decided to excavate in the little disturbed northern part, with the following problems; (i) To know the nature of the neolithic people inhabiting the river bank, and (ii) to know the stratigraphic position of the white painted variety of black-and-red ware.

The Trenches:

Two trenches were laid on this mound. Tr. 1 measuring 6m x 6m at the S.E. end of the mound, as it was the highest point and the cultural deposit was expected to be maximum, and Tr. 2. measuring 3m x 5m. But as the work progressed the area dug was limited to 6m x 4m and 3m x 2.50m respectively. Natural compact soil was struct at a depth of 6.78m in Tr. 1 and at 4.70m in Tr. 2. In all 14 layers in Tr. 1 and 11 layers in Tr. 2 were distinguished. The upper deposit of about 1.50m was much disturbed by modern burials in Tr. 1.

CORRELATION CHERT OF LAYERS AND PHASES AT HALLUR - 1965

Tr. 1 Layers	Tr. 2 Layers	Culture Sequence	
1 2 Disturbance 3			
4 5 6 7	1 2 3 4 5	Overlap of Megalithic and Neolithic Culture	Period II
8 9 10 11	6 7 8 9 10	Chalcolithic	Period I Phase 2
12 13 14	11 and 12	Neolithic	Period I Phase 1.

Cultural Sequence and Characteristics:

On the basis of cultural contents recovered from the two trenches, two distinct periods could be discerned.

The above chart shows the correlation of layers in both the trenches.

Period I, which is termed neolithic, could be sub-divided into two phases, again, on the basis of the changes in the pottery traditions and other cultural equipment.

Phase 1, represents the earliest occupation of the site. It is mainly characterised by the handmade pottery, (i) Pale grey, (ii) Black Burnished grey, both with, ochre painted variety, (iii) a coarse blackish grey, and (iv) a very small quantity of reddish brown ware with another painted variety. The lithic industry is represented by the occurrence of only a couple of edge ground tools, that too, on a soft material like schist, which is locally available. A few quartz flakes representing an industry is found. However, the typical blade industry with the crested guiding ridge technique, found in all the neolithic - chalcolithic sites of the Deccan, is conspicuous by its absence in this phase, in the limited area dug. Even the beads and other antiquities are extremely rare, only one shell with edges ground, being available in this phase.

Phase 2: In this phase a change in the pottery tradition is clearly discernable.

The principal wares of this phase are:

i. Black-burnished ware which continues from the earlier phase.

ii. Brown-and-black, the principal ware of the phase.

iii. A coarse, dull red and brown ware.

The above three are also occasionally painted with ochre at the rims.

iv. Very few painted black-on-red wheel-thrown ware, akin to Jorwe fabric.

Palegrey, the principal ceramic of the earlier phase, is conspicuous by its absence in this phase.

The neolithic stone industry consisting of polished stone axes, chisels, wedges, etc., occur in good numbers. The material used is doleritic basalt.

There is also a rich blade industry on black quartzite exhibiting the crested guiding ridge technique. The majority of tools, show the use of parallel sided blades, lunates serrated blades, etc., typical of the other neolithic-chalcolithic sites.

Copper makes its appearance in this phase in the form of fish hook, double-edged, miniature axes and rods etc. (pl. 20c)

Beads, mostly of steatite and shell and occasionally bone, stone, terracottas and bone tools also occur.

Another noteworthy feature is the occurrence of a double-pot burial of a child.

Period II on the otherhand, shows an overlap of the existing neolithic-chalcolithic culture with a new wave of folk with the knowledge of iron, i.e. the megalithic.

In this phase, besides pottery and other antiquities of phase 2, period I, the new features noticed are the typical megalithic pottery represented by the highly burnished black-and-red ware, all black ware, both with a white painted variety, red-slipped ware, and iron implements such as arrowheads, spearheads and daggers.

The upper deposit of about 1.5m, is much disturbed by modern burials, and cultivation. The mixed antiquities when sorted out, show that they belong to Megalithic, Early Historic and medieval phases.

Structures:

Structural remains were found only in trench 1. The earliest phase is devoid of any structural remains. Remains of two complete circular structures were exposed in this trench, belonging to Phase 2 of Period I.

Structure No. 1 (pl. 18a):

Remains of this structure were found at a depth of about 3.90m in the northwestern part of trench 1. It is circular in plan, 3m. in diameter, with well rammed floor and enclosed by a circular wall as evidenced by the circular post-holes found at intervals, containing fibrous remains of burnt bamboo. The floor was found to be successively raised several times by preparing a bedding of chips of schist stone and rammed earth. There were two post holes in the centre of the house which probably supported a conical roof. At the northern part of the hut was a circular hearth or fire place. (pl. 18a), the like of which has been found at Chandoli.[155] The hearth contained lot of ash and charcoal. On the floor, in the central part of the house, was a polished axe. The most interesting find from the house is the charred grains which have been identified as *ragi, elcusine coracana* found for the first time, in so early an age as the neolithic-chalcolithic context in India.

Structure No. 2:

The remains of the second circular structure were found in the same level as the above, towards the eastern end of the trench. As in structure No. 1, this house also showed a number of raised floors made up of schist stone. The diameter of the interior is 3m. Post holes at intervals, circular on plan, were exposed which must have supported a wall, probably of thatched bamboo. However, no wall remains have been found. The post holes yielded disintegrated bamboo in the form of fibrous material. When the floor was uneven, as one raised floor as noticed in this house, the inhabitants have brought fine river sand, spread it in the interior, rammed it well and prepared a levelled floor. No other remains such as hearth etc. have been found.

No structural remains of period II, i.e., the Iron Age have been found, except patches of floors here and there.

Burials:

Burial No. 1 (Pl. 18b):

This is a burial of a child in two urns, of brown-and-black ware (pl. 18c). The urns were found placed horizontally mouth-to- mouth, in an oval pit dug for the purpose, in an almost east-west orientation. The pit was dug into layer 10, a series of floors being cut, and was sealed by layer 9, which itself is composed of a number of floors. Thus the burial appears to be under the floor of a house itself. A couple of post holes outside the burial pit confirm this.

The urns were in a completely crushed condition, due to the weight of the super-imposed debris. They contained within them a few bones of a child, consisting of skull fragments, ribs and a few teeth. The other bones were completely disintegrated. The teeth and the fragments of the skull were in the jar at the eastern end, while the ribs were at the middle part where the mouths of the pots met, and possibly the extremities were at the western pot. At the western end of the pit was a bowl with flaring sides, of burnished grey fabric, while another small bowl was found at the northern side of the western pot, at the neck. Within the western pot was another small bowl with a squat body and smeared with red ochre in the interior. All these small vessels formed the burial appendage, probably meant for use, in the life after death.

Burial No. 2 (not illustrated):

This was also a double pot burial, encountered in trench 2, interred in a pit, sealed by layer 5 and belonging to period II. On the basis of the fabric of the urns, this burial belongs to the people of phase 2, who continued to live on the site with the newly arrived Iron using people. But a later pit dug into the burial pit had destroyed the burial, and only parts of the burial urns, mouth-to-mouth were remaining. The contents of the burial were also disturbed.

Burial No. 3:

A double pot burial was noticed on the surface, at the southern slope of the excavated mound, near the junction of the moat and the river. When a small square was dug to expose this burial, a large pit was encountered yielding a large quantity of pottery of the period II. This pit had cut the pit of the double-urn burial, and therefore, the remnants of the burial were cleared up. No skeletal remains were found. The jars used were large storage jars, with a crude applique decoration depicting a rope or chain pattern, executed by incised method on the applique band around the shoulder of the jar. At the termination of this applique pattern which was curled, two small knobs conical in shape, were affixed. Thus the burial jars are similar to those found at Tekkalakota used in the multiple pot burial[156] This might belong to period II. As pointed out else where, the slope of the burials urns, and the typical applique knobs on the burial jars, indicate symbolically that the dead was given a re-entry into the mother's womb, even when buried.[157]

Burials of Period II, i.e. of Iron Age, do not occur in the habitation area. They are found on the slopes of the hills to the north and west of the village, in the form of dolmenoid cists and stone circles, and in large numbers.

Chronological Considerations:

As already mentioned, two periods have been distinguished at this site. Period I again has been sub-divided into two phases on the basis of ceramic evidence and the presence or absence of metal and blade tools. The only neolithic site in Karnatak so far dated by Carbon-14 method is Tekkalakota.[158] Utnur in the neighbouring Andhra Pradesh is another.[159]

Comparative Chronology:

On the basis of comparative evidence, Phase 2 of Period I at Hallur could be equated with Tekkalakota, phases 1 and 2. Phase 1 of Tekkalakota appears to represent a late phase of phase 1 or early part of phase 2 of Hallur. Because, although pale grey ware is the main ceramic of the phase at both the sites, the typical chalcolithic blade industry and copper are absent at Hallur in the earliest phase, as noted in both the excavated trenches. it is, therefore, postulated that phase 1 of Hallur appears to be earlier than phase 1 at Tekkalakota. So far, five dates are available for Tekkalakota.[160] The date suggested for a sample from the lowest layer is B.C. 1615 ± 105.[161] Thus phase 2 of Hallur may tentatively be ascribed to Circa B.C. 1500. Then phase 1 would be much earlier and period II much later.

On the basis of this evidence, the following tentative chronology may be postulated for Hallur cultural sequence:

Period I	Phase 1	Circa B.C. 1800-1500
	Phase 2	Circa B.C. 1500-1100
Period II		Circa B.C. 1100-800

Absolute Chronology:

Carbon samples from all the phases have been sent to Tata Institute, Bombay for processing. So far four dates have been received, two for phase 1 of Period I and two for Period II. They are as follows:

Hallur, Mysore:

T.F. 580, Neolithic Culture, 3560±105 (3660±105)
Charcoal from Trench 1, layer, 14, depth 6.1 to 6.4m. The sample derives from the lowest layer of the site, (i.e. phase 1 of Period I).

T.F. 575, Neolithic Period, 2895±100 (2980±105)
Charcoal from Trench 1, layer, 7, depth 3.2m. Sample No. 6. field No. HLR/1965. Submitted by M.S.Nagaraja Rao. Comment (M.S.N.): Sample derives from the latest neolithic phase, just prior to the arrival of the Megalithic people.[162]

T.F. 573, Overlap phase, 2820±100 (2905±100)
Charcoal from Trench 1, depth 2.35-3.55m, layer 5. Samples belongs to Megalithic-Neolithic overlap phase.[163]

T.F. 570, Overlap phase, 2970±105 (3055±105)
Charcoal from Trench 1, layer 4, depth 1.80-2.10m. Sample belongs to Megalithic-Neolithic overlap phase.[163]
(The last two dates are of period II)

Thus the date for the earliest phase of the site is circa B.C. 1701±105; for the upper stratum of phase 2 is B.C. 1030±105; and for period II, i.e. the Megalithic, circa B.C. 1105±105; and 955±100.[164] It is thus evident that the chronology postulated for the periods I and II is confirmed by C.14 determinations. The chronology also further gains weight by the recent C-14 dates for T. Narsipur, which has yielded similar cultural contents. The dates for T.Narasipur are Circa B.C. 1805±110 and 1495±110.[165]

Results of the Hallur Excavations:

From the limited excavations the following sketch of the life of the early pastoral-cum-food producing people of Hallur becomes clear.

The earliest phase of the site appears to represent an early phase of the neolithic, having no contact as yet, with the chalcolithic folk of the northern Deccan, as the typical blade industry of the latter is absent in that phase. This appears to be substantiated by the fact that copper is also absent.[166] No structural remains or burials have been found, and therefore, nothing could be said about the life of the earliest settlers of the site.

Phase 2 of period I, presents a better pictures. The structures of this phase are circular with well rammed floors and provided with circular hearths or fire-places (pl. 18a). Whenever, the floor was uneven the occupants have levelled the surface by spreading fine river sand and ramming it. Locally available schist chips have been used to prepare floor beds and floors are also raised. The walls appear to have been made of thatched bamboo plastered with mud and supported by posts at intervals.

The pottery is generally handmade with a few exceptions of painted pottery which appears to be wheel thrown. The vessels include globular pots, bowls etc., which were meant for ordinary domestic use. But large jars and urns were also utilised for burial purposes.

The inhabitants were largely non-vegetarians and seem to have used beef, pork etc. Many charred bones indicate that after roasting the flesh was consumed.[167] But the charred grains recovered from the floor of the house no. 1 and identified as *ragi, Eleusine Coracana*[168] prove beyond doubt that this cereal was not only cultivated but formed a part of the diet of the folk. It is interesting to note in this context that even today *ragi* forms the main diet of the farmer class of the region around Hallur, old Mysore State and further south. Incidentally this is the earliest evidence of this cereal dating back to circa B.C. 1500. We already know that the pulse *huruli, Dolichos Biflorus*[169] and the cereal wheat[170] were cultivated and used by the early pastoral communities of Tekkalakota in North Karnatak and Songoan in Maharashtra. *Ragi* from Hallur adds to the list of the grains.

Polished stone tools were mainly used for cutting and splitting wood or bone. They were highly ground and polished, and appear to have been manufactured elsewhere. Trap dykes occur a little away upstream of Tungabhadra.

The other major lithic industry is the blade tools which seem to have been introduced by the new comers to the site, around B.C. 1500. A number cores and flakes found indicate that the tools are of local manufacture and the material, black-quartzite, is probably derived from the auriferous tract of the famous Honnali Schist belt. Fishing the other activities are suggested by the bone points, copper implements such as miniature axes and fish hooks.

Domestication of animals and cultivation are the main occupation of the folk discernable from the evidence of the skeletal remains of the animals, and the availability of cereals respectively from the site. The reed mat impression at the base of a jar and copper fish hook attest to the fact that the people were engaged also in mat weaving and fishing.

Among the animals domesticated, cattle seems to be predominant as the bones indicate. The other animals represented are swine, either domesticated or wild, sheep and goats, antelopes and carnivorous animals (dogs). It is interesting that horse gets associated with the chalcolithic phase of occupation.[171] However, the remains are scanty and further and more evidence should be looked for, to attest its association with the neolithic-chalcolithic phase.

Beads of steatite, terracotta, stone, bone and shell show the skill of the folk in the lapidary art and their love to bedeck themselves with ornaments. Particular mention must be made here of fragment of a pottery headrest, of burnished grey fabric, found on the floor of the structure no. 1. Such pottery 'neck rests', as they were designated by Foote, were first reported by him from the site of T.Narasipur on the Kaveri.[172] Their actual use and significance were not known. But recent excavations by Seshadri, at the same site have shown that they were used for ceremonial purposes. A head rest, at Narasipur, was found placed in a burial, near the ear of the skull.[172a] Thus their use was sepulchral. Occurrence of this similar object at Hallur is therefore, significant.

The burials, though only a few, prove clearly the belief of the people in the life after death. The three burials described above belong to neolithic-chalcolithic phase. They show that urn burials were common and that children were buried in urns placed mouth-to-mouth, in the habitation area under the floor of the house itself.

Period II of the site shows, that a new wave of people, with the knowledge of Iron, and the typical, highly burnished, black-and- red ware pottery, and the peculiar burial custom, arrived on the site, in about circa B.C.1000. But enough evidence is not available to reconstruct the life of these iron using, megalithic people as the new comers are designated. But the following observations could be made.

Their principal ceramic was the highly burnished black-and-red ware, with a white painted variety. Their tools were of iron and mainly consisted of arrowheads, spearheads and knives. The husks of grains, encrusted on some of the iron implements, identified as *ragi Eleusine*

Coracana, and rice, (*Oryza Sativa L*)[173] provide a clue to their food habits and cultivation. Incidentally this is the earliest evidence of rice in Karnatak.

Further the excavations have definitely proved that white painted black-and-red ware of this site is of megalithic origin, whose authors arrived here by about B.C. 1000. This indicates the interrelation between the earlier pastoral folk and the megalithic people. As we know, white painted black-and-red ware have occurred in the chalcolithic burials of Tekwada in Khandesh[173a] and Tekkalakota in Bellary region (pl. 19c, fig. 22). At the latter site the black-and-red ware is exclusively associated with burials. A suggestion was, therefore, made that this ware was probably an imported one as for as the chalcolithic sites of the Deccan are concerned.[173b] From the evidence at Hallur, this suggestion gains ground and indicates that the pastoral folk borrowed this from the megalithic people with whom they came into contact in about B.C. 1000. The northern extension of this megalithic culture is proved from the pit burial at Ranjala in Khandesh.[173c]

These iron using people buried their dead away from the habitational area, and generally preferred the slopes of hills. Dolmenoid cists and stone circles are found on the hilly tracts, to the north and west of the Hallur site.

Thus the excavations at Hallur, substantiated the evidence available from Tekkalakota, and also provided more and new information regarding the Iron Age in Karnatak.

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131. *Ibid.,* fig. 1, Nos. 7-8.
132. *Ibid.,* fig. 2 and pl. II, Nos. 6-17.
133. Latitude, Longitude and reference to 1" Map respectively are mentioned in the parenthesis.
134. Nagaraja Rao, M.S., *op.cit.,* pl. I, No. 7.
135. The site was independently noticed by Sri. A.Sundara of Archaeological Survey.
136. No published stone axes were found by the Writer. But Sri. A.Sundara collected two axes. Information by Sri. Sundara.
137. *IPPA Catalogue Raisonne,* pp. 83-84.
138. Nagaraja Rao, M.S., and Malhotra, K.C., *The Stone Age Hilldwellers of Tekkalakota,* Appendix C, pp. 104-105.
139. The results of the excavations conducted by the writer under the direction of Dr.Sankalia are published; see Nagaraja Rao, M.S. & Malhotra K.C., *The Stone Age Hilldwellers of Tekkalakota,* Poona, 1965.

140. After the initial excavations, the locality has been taken up for a horizontal excavation. Only the upper layers have been exposed in the one season's work. Further work is in progress. One trench was also dug at the foot of the hill which showed occupation from neolithic to the Early Historic period.

141. In the large scale excavations under progress, 11 burials in all - three child burials in urns and 8 adult burials-were exposed. Seven of the latter are extended ones, invariably provided with black-and-red-bowls and brown-and-black pots. The 8th one, (burial No.4 in Tr. 53 (TKT.I) is a multiple pot burial. Here, 4 huge jars, were placed horizontally in north-south orientation, and were joined together by breaking the base of the middle pots. The skeleton which was placed in this urn-coffin was placed in north-south orientation, after exposure. The 4-pots have been laid carefully in a pit dug for the purpose. Around the coffin, as many as 9 vessels - bowls of black-and-red ware, globular pots of brown- and-black ware, small vase and small spouted pot of burnished ware were placed as funerary goods. It is interesting that the base of the burial jars were having twilled impression of date palm matt, thus indicating that the jars were probably made by coiling or building method. The three child burials were in urns. One (in Tr.57) was urn of brown-and-black ware, covered with another pot, and laid horizontally in the ground. While in another (in Tr.39), copper bangles were found along with the remains of a child. Mentioned with the kind permission of Dr. Sankalia. See also, Sankalia H.D., 'Stone Age Hilldwellers of South India', *Indica,* vol. 1, No. 2, pp. 129-140, 1964.

142. From the personal observations of Dr. K.A.R.Kennedy of Carnell University, and mentioned with thanks. Mr. Deraniyagala of Ceylon (Sri Lanka) informs me that in the neolithic burials, the skulls were smashed and a boulder was found on the skull. This is probably intentional or because of the weight of the stone.

143. Three more burials of children have been found in the large scale excavation ascribable to Phase II, as already referred to above (Reference 141 *Supra* p. 40). All the three are urn burials. One of them which contained a number of copper bangles is worth mentioning.

144. As already mentioned 11 adult burials were exposed all belonging to this phase, during the large scale excavations.

145. Agrawal, D.P. et al., 'The Measurement of Radiocarbon Activity and Some Determinations of Ages of Archaeological Samples', *Current Science,* July 5, 1965, 34, No. 13, pp. 394-397.

146. In calculating the dates, the dates provided in the parenthesis in TIFR Bulletins have been taken. These dates in parenthesis are based on the value of 5730±40 years for the half-life of rediocarbon.

147. The sample comes from an ash pit of Early Historic period, characterised by black-and-red ware, russet-coated painted ware, etc., and therefore, the date is quite in order.

148. For detailed study of the antiquities, see Nagaraja Rao & Malhotra, *op.cit.,* pp. 35ff.

149. Nagaraja Rao M.S. and Malhotra K.C. *Op.cit.,* pp. 156-158.

150. Fish hook of copper was found in the large scale excavations. Mentioned with the kind permission of Dr. Sankalia.

151. The grains were found in the large scale excavations, in TKT.II, Locality. Mentioned with the kindness of Dr. Sankalia.

152. These are found in the large-scale excavations.

153. Observation by Sri. K.C.Malhotra, and mentioned with thanks.

154. The excavations at the site were to have been conducted when I was a research student of the Deccan College. However, this could not be done, as I had to continue the excavations at Tekkalakota till March 1964. Therefore, this work had to be taken up only in February 1965, after the joint excavations at Sanganakallu by the Kannada Research Institute and the Deccan College. For this, Dr. Sankalia, Joint Director, Deccan College, provided the funds, and Dr. P.B.Desai, Director, K.R.I. recommended my deputation for nearly 7 weeks. The authorities of the Karnatak University kindly accepted the proposal and thus the excavations became a joint venture. I am grateful to Dr. Sankalia, Dr. P.B.Desai and to the authorities of the Karnataka univeristy for all the facilities provided to conduct this excavation. (The report of the excavation entitled *Protohistoric Cultures of the Tungabhadra Valley, Hallur-1965,* has been published in 1971)

155. Deo, S.B. and Ansari, Z.D., *Chalcolithic Chandoli,* fig. 8a, Poona, 1965.

156. Nagaraja Rao, M.S. and Malhotra, K.C. *Stone Age Hill Dwellers of Tekkalakota,* p. 96, pl. XIV.

157. *Ibid.,* p. 93.

158. *Ibid.,* p. xii.

159. Allchin, F.R., *Utnur Excavations, APAS,* No. 5, p. 63.

160. Agrawal D.P., et al., 'The Measurements of Radio-Carbon Activity and Some Determinations of Ages of Archaeological Samples', *Current Science.,* Vol. 34, No. 13, p. 397.

161. Nagaraja Rao M.S., and Malhotra, K.C., *op.cit.,* p. xii.

162. *C-14 Date List - August 1966,* Cyclostyled bulletin received from the Secretary, Radiocarbon Dating Committee, TIFR, Bombay.

163. *C-14 Dates - May 1966,* Cyclostyled bulletins from TIFR. These dates were received earlier.

164. Each sample is given two dates in years B.P. The First is based on the C-14 half-life value of 5568±30 years; the second within parenthesis, on 5730±40 years. The latter is used as the best working value. See Godwin, H., Nature, 1962, 195, p. 984.

165. *C.14 Dates - May 1966.*

166. The observation, based on the corroborative evidence of the two excavated trenches, is tentative, and is to be confirmed or revised, if large scale excavations demand it.

167. Alur K.R., 'Animal Remains from Hallur', in Nagaraja Rao M.S., *Protohistoric Cultures of the Tungabhadra Valley - Hallur - 1965.* Dharwar 1971.

168. Vishnu Mittre, 'Plant Economy at Hallur', in Nagaraja Rao M.S., *op.cit.* Dharwar, 1971.

169. Sankalia H.D., 'Stone Age Hilldwellers of South India', *Indica,* Vol. I, No. 2, p.135.

170. At Songaon, *IAR,* 1964-65, p.I.49, (Cyclostyled copy).

171. Alur, K.R. *op.cit.*

172. Foote, *IPPA, Notes,* p. 69, pl. 23, 234, 128.

172a. *IAR,* 19, 61-62, p. 36, pl. LVII A.

173. Vishnu Mittre, *op.cit.*

173a. *IAR.,* 1956-57, pp. 18-19, fig. 8, No. 3.

173b. Nagaraja Rao and Malhotra, *op.cit.,* p. 51.

173c. *IAR.,* 1960-61, p. 26.

VI

COMPARATIVE STUDY OF THE CHALCOLITHIC CULTURES OF THE NORTHERN DECCAN (MAHARASHTRA) AND THE SOUTHERN DECCAN (NORTH KARNATAK)

From the contents of the preceding two chapters, it becomes apparent that the two contiguous regions were occupied by small pastoral-cum-Agricultural communities, during the 2nd millennium B.C. However, it should be pointed out here that the neolithic inhabitants of the Southern Deccan appear to be chronologically earlier settlers of the region than the northerners. This is supported by the C-14 dates from utnur,[174] T.Narasipur,[175] Hallur,[176] Tekkalakota,[177] and Sanganakallu[178] for which the dates are circa B.C. 2000, 1800, 1700, 1600 and 1590 respectively, whereas, the dates for Nevasa,[179] Chandoli[180] and now Sangaon,[181] in northern Deccan show that the region was occupied between Circa B.C. 1600 and 1200. Daimabad, situated between Nevasa and Jorwe, is an exception. Phase I of this site, belonging to the earliest settlers, characterised by the typical handmade grey ware and is contemporary to the neolithic of the southern Deccan. Phase III, which represents the Jorwe culture, could be ascribed to circa B.C. 1500 to 1250, on the comparative evidence of Nevasa and other sites. Phase II, i.e. the Malwa could belong to circa B.C. 1700-1500 as the dates for the Malwa phase of Navdatoli shows.[182] Therefore, Phase I of Daimabad must be earlier than B.C. 1700. The southern neolithic, as we know is dated to Circa B.C. 2000- 1700, as the Utnur, T.Narasipur and Hallur dates prove. Thus there is a cultural phase in the Godavari Valley, contemporary to the southern neolithic. However, since this phase is now known from only one site, the details of which are still not known, the comparisons of the cultural traits would be confined only to the middle of the 2nd millennium B.C. when the two cultural groups seem to have more contacts with each other.

The cultural group of the northern Deccan is confirmed to the Deccan trap area, the typical topography of which are the rolling plains spotted with low, flat topped hills. But the southern cultural group flourished in the granitic and gneissic region characterised by castellated granite hills. This environment has played a great part in the nature of the habitations of these communities. In the northern Deccan, they occupied the river valleys and small villages sprang up. But due to existence of the large open spaces on the granitoid hills (particularly of the Chitradurga, Bellary, Raichur and the neighbouring districts of Andhra Pradesh) which also provided natural fortification by the castellation, rockshelters and cisterns, the north Karnatak folk preferred to live on these hills. Where such hills were absent, river banks have been inhabited as for example, Hallur, T.Narasipur and Hemmige.

The plan of the structures of these early inhabitants of the two regions show remarkable similarity. The evidence from Tekkalakota (pl. 5a, figs. 7 and 8) Sanganakallu and Hallur (pl. 18a) prove that structures were circular, with walls of probably thatched bamboo plastered with mud, supported by posts at intervals, and equipped with circular hearths or fire places

(Hallur, pl. 18a). Similar circular structures have been noticed at Daimabad,[183] and circular fire place at Chandoli,[184] both in the northern Deccan. Though not in the region under study, but belonging to the same chronological horizon, are the Circular structures unearthened at Navdotoli[185] on the Narmada, which may be mentioned in this context. Incidentally, mention must also be made of the evidence of sub-terranean dwelling in the neolithic context, at Nagarjunakonda[186] for what it is worth. Here a large number of pits were supposed to have been used for dwelling purposes. This feature at once reminds us of the Burzahom pit-dwelling practice.[187]

As for as the pottery traditions are concerned, the folk of the southern Deccan generally had a handmade pottery tradition, though, as observed by Allchin, a part of it was made on a turn-table often a simple lower half of round-bottomed pot and turned with hand as and when necessary.[188]

The principal ware is the grey ware, with burnished and unburnished, and a post-firing ochre painted, varieties. The early phases of Brahmagiri, Maski, Piklihal and Hallur also have a pre-firing painted ware, which though rare, Allchin considers a regular concomitant of the lower neolithic both at Piklihal and Hallur.[189] The later phases of the North Karnatak are distinguished by the occurrence of two new wares viz., a wheel thrown painted black-on-red ware, and a coarse brown-and-black ware.

The pottery traditions of the northern Deccan has a different story to say. The typical ware of the region is the 'Jorwe Ware' designated after the type site of Jorwe. This ware has a matt red surface, with a variety of designs, painted in black. The designs include geometric, plant, animals and acquatic features. It is essentially a fabric, made on fast wheel indicated by concentric striations with very well levigated clay and fired at high temperature as the metallic ring attests.

These contrasting pottery traditions show that the two cultural groups freely adopted the pottery from each other. The neolithic grey wares occur in the early phases of the excavated sites of the Deccan.[190] These have been borrowed from the neolithic folk of the north Karnatak. In passing, it may also be mentioned, that they have also borrowed other fabrics such as the Malwa, from the central Indian chalcolithic. The shapes of the vessels in the grey wares are almost the same as the ones met with at the sites of Karnatak (figs. 13-14).

The Southern neolithic folk on the other hand were influenced by the painted pottery traditions. Wheel made, black-painted red pottery though sparse, occurs in the upper levels of the sites of Brahmagiri, Maski, Piklihal (AB Ware), Tekkalakota (fig. 19), Sanganakallu, Hallur (pl. 19a) and T.Narasipur.[191] From a close study of this ware, it appears to be a local variant of the Jorwe Pottery. This further indicates the cultural contacts between Northern and the Southern folk.

Further, Black-and-red ware, with a white painted variety occurs in several sites, in the chalcolithic context, viz, at Tekwada, opposite Bahal, Chandoli in the north and Tekkalakota, Sanganakallu and Hallur in the south Deccan. It is interesting to note that a white painted black-and-red ware bowl, along with the typical Jorwe painted jar formed the grave goods of a burial at Tekwada.[192] Even at Tekkalakota, a similar black-and-red ware bowl, painted with 5 white strokes along with spouted and other vessels of neolithic fabric formed part of a similar burial (pl. 7b, fig. 22). Further black-and-red ware vessels invariably formed part of the burial appendage of the latter site. Although this black-and-red ware appears to be of megalithic origin, as noted above (p. 47), the similarity in the burial appendages of the two sites so far apart is striking.

The next striking feature is the stone tool tradition which occur in most of the sites of the Deccan. This is of two varieties, viz. Ground stone industry and the blade industry.

Southern Deccan has been considered to be home of neolithic inhabitant. Large number of dykes have been known in the granitic area and Sanganakallu has the famous factory site. Therefore, ground stone industry, with the pointed butt axe, is the typical feature of the region. Almost all the sites of the northern Deccan, are associated with this polished stone tool traditions. They have derived the knowledge of this lithic industry from their counterparts in Karnatak. It is interesting to note here the evidence of Songaon. A polished stone axe found in this site, is made of serpentinite, an ultra basic rock, occurring in the archaeans. An analysis of this raw material which is not found in this part of Maharashtra, shows that this particular variety occurs in Chanda, Ratnagiri and Mysore (North Karnatak) region, and is in all probability an imported one.[193]

While the chalcolithic folk of the northern Deccan seem to have borrowed the ground stone industry from the southern Deccan, they have lent the typical blade industry to the latter. At one stage, in about 1700 B.C, the southerners seem not be have been influenced by the northern people, as the Hallur evidence shows (*Supra* 52). But typical blade tools relieved from fluted cores start occurring around 1500 B.C., thus showing the arrival of the chalcolithic elements from the north. Further, that they even used the locally available material, and employed their technique of the crested guiding ridge, is proved beyond doubt, but used chert and chalcedony in the granitic hilly region, whereas black quartzite, which occurs in the auriferous tract of the schist belt, in Hallur and T.Narasipur. This blade stone industry the origin of which is ascribed to Mesopotania has certainly traversed south, and has been adopted by the local inhabitants.

The knowledge of the use of copper seem to have been known to both the cultures. Copper implements though sparsely used, occur in both the regions. The flat axes found at Nevasa, Jorwe and Chandoli show remarkable similarity to that of Tekkalakota flat axe. Antennae hilted dagger found at Kallur[194] is almost similar to the one found at Chandoli.[195] Further, fishhooks, ornaments etc., of copper are all similar in the sites of both the regions.

The large number of animal bones and evidence of grains prove that the folk of both the regions were pastoral-cum-agricultural communities. The animals they domesticated include cow/ox, sheep/goat, swine, dog, deer some of which are also found painted on the vessels. Some of these animals, besides fish seem also to have formed part of their diet.

However, the evidence from recent excavations prove that these communities certainly practiced some agriculture. Tekkalakota has yielded the pulse *dolichos biflorus,* while millets, *ragi, Elcusine Coracana,* and wheat have been recovered from Hallur and Songaon respectively.

The most striking similarity between the two cultural groups under study is the method of the disposal of the dead. So far a large number of burials have been encountered in the excavated sites of Nevasa, Tekwada, Daimabad and Chandoli, in the northern Deccan. The adult burials, however, are few, being only eleven (of them being found) out of a total of more than 162 burials. The most striking feature is that the dead was disposed in the habitation area itself by these people, sometimes, under the floor of the house or just outside. The adults were generally buried in an oval pit, while there are also instances of grown up boys being buried in multiple-urns,[196] which were interred in a pit dug for the purpose. Children were usually buried in single, double and sometimes triple urns, of the typical neolithic grey ware. The burials provided with funerary appendage, consisting of pots, and most of the burials were invariably associated with spouted pots.[197] Some of the children were decorated with ornaments such as necklace of copper beads, as evidenced at Nevasa[198] and Chandoli.[199]

The evidence of the disposal of the dead in the southern Deccan is available in most of the excavated sites, like, Brahmagiri, Piklihal, T.Narasipur, Tekkalakota, Hallur, and Nagarjunakonda.

As in northern Deccan, southerners also buried the dead in the habitation area. Oval pits were dug and many times within the houses themselves, under the floors, as evidenced at Tekkalakota,[200] and Hallur and dead were buried. Children were generally buried in urns, though instances are available to show that they were also placed on the ground in a pit. The example from Brahmagiri,[201] and Hallur (pl. 18b) show that as in Deccan, the neolithic inhabitant buried the children in double urns placed horizontally, mouth-to-mouth and buried in the oval pit.

The most striking similarity is that of the multiple pot burial from Tekkalakota (pl. 15a) which at once reminds us of the analogous burials in three, or five storage jars used in the burial, at Chandoli,[202] Daimabad[203] and Nevasa.[204] The burial had as many as 9 vessels forming the burial appendage. The second instance which is again striking is that an extended burial of an adult occurring in phase I (pl. 7a fig. 12). The furniture of this consisted of seven vessels, of which three were of black-and- red ware. The large bowl of one of these was found painted in white with groups of five strokes, (fig. 22 a). An exactly similar white painted black-and-red ware, bowl but with 6 strokes formed part of a burial appendage at Tekwada in Khandesh.[205] These instances, which are now confirmative evidence, prove beyond doubt that the folk were either had close contact or of common origin. It has already been pointed out earlier that the black-and-red ware used in these burials appears to be of megalithic origin.

As noted above, adult burials were far and few, in the Deccan, and some have felt that this is due to the fact that only children were buried, and adults were probably disposed of by throwing into the river or by cremation.[206] However, the evidence from Tekkalakota does not warrant any such view. So far, only phase 2 i.e. the upper strata have been exposed in the large scale excavation. As many as 13 adult burials have been encountered, and in the limited excavation of the writer, three adults from the lower phase and two from the upper have been noted. Therefore, the horizontal, large scale excavation at the site is very likely to bring out more burials. As such the disposal of adults by other modes suggested by Gupta cannot be accepted.

The foregoing account clearly indicates that similar burials customs were prevalent among the two cultural groups of the Deccan. The chronological anteriority of the southern group[207] suggests that the northern group adopted the neolithic practice of the disposal of the dead. Further, so far no evidence is available regarding the modes of burial in Malwa, Rajaputana and Saurashtra except for the Harappan phase.[208]

This also further strengthens the observation that the chalcolithic of the northern Deccan derived their inspiration from their counterparts in Karnatak with whom they came into contact.[209]

Although a number of similarities in the cultural traits have been detailed above, there are many points of contrasts between the two cultural groups. It is needless to repeat the ground stone Industry and the handmade grey wares of the Karnatak neolithic and the blade industry and the painted wheel made pottery of the northern chalcolithic. But the ash mounds form the most distinctive feature of the neolithic of the Karnatak region and are conspicuous by their absence in the north. These mounds, as already explained, are formed by the periodical burning of the heaps of cow dung, as revealed at Utnur, Kupgal etc.[210]

The Authors:

The authors of these early pastoral-cum-food producing cultures still remain a problem. However, the evidence to-date would be put forward here.

Basing his arguments on the distribution of the pointed butt axes, Wheeler tentatively suggested a movement of the folk from north- east to south-east.[211] Recently he has gone further, saying that the axes might have been derived from Central Asia through China.[212]

Allchin on the other hand, claims an Iranian origin to these cultural groups.[213] This he bases on the similarity of potting techniques; occurrence of grey wares; spouted and channel spouted vessels; and use of basalt at Shah Tepe and Piklihal. There was a movement of pastoralists, who inhabited the region of Turkoman steppe in the last centuries of the 3rd millennium B.C., into the Indus valley through southern Baluchistan via Seistan or else eastward via Arachosia. Here they are said to have acquired the *bos Indicus* which became 'an all important part of their economy'. Some of these pastoralists at least, together with their cattle moved into Sind and Saurashtra and further to the Deccan. When they arrived in Karnatak, they are said to have revived the art of making polished tools, because of the plentiful raw material. On the evidence of the three skulls, they are said to be of Dravidoid stock who might have introduced the Dravidian language, or a movement connected with the wave of the Indo-Europeans.

Sankalia discards this theory of Iranian origin[214] and suggests an indigenous origin.[215] His main objections for Allchin's theory are as follows:

If there was migration of groups of people, from Iran, traces of the equipments of their culture such as grey ware, stones axes should be found in the region in between Iran and the Deccan. These are absent, except for a few ground tools in the sites of Baluchistan. Absence of raw material for lithic tools in this intermediate region is no reason, as Malwa and Saurashtra have trap or basalt with fine grained dolerite dykes. This is said to obviate the inference that pastoral group who arrived in Karnatak remembered the grinding of tools after seeing the plentiful raw material. Secondly acquiring *bos Indicus* in the Indus valley *en route* is also ruled out as fossil jaws and teeth of *bos indicus* from Nevasa on Pravara in the Deccan and Gonchi on Betwa, in Malwa, prove its existence by the beginning of holocence. Lastly scanty evidence of only two skulls and the study of skeletons from Nevasa which shows primitive aboriginial population, is referred to refute the Dravidoid or Indo-European penetration into the Deccan or Karnatak.

For the indigenous origin, the evidence is based on the study of skeletal remains. The single child skull from Brahmagiri is said to be of the autochthonous Austroloid type.[216] The skeletons of chalcolithic Nevasa, the majority of which were of children, are also said to have been of primitive aboriginal population.[217]

Thapar also believes that the southern neolithic seems to have originated in the region itself. He hints that microlithic blade industry appears to have been derived from the pure microlithic series and a closer observation in this regard to find out 'whether there was any continuam of microlithic tradition from the aceramic geometric series into the Southern Neolithic complex' is advocated by him.[218]

In spite of all these theories, with the present state of evidence, the problem still remains the same and nothing can be conclusively said. One thing appears to be clear and that is these pastoral-cum-agricultural people have come from elsewhere. Because, all the excavations so far conducted have shown the earliest settlers of the region in a developed stage and no evolution of the culture is discerned. At Sanganakal, an aceramic pre-neolithic phase is encountered at the lowest level. The phase, characterised by patinated trap and quartz flakes occurring in the natural red moorum, the basal disintegrated granite, does not appear to have any relation to the lowest neolithic occupation which took place on the red-moorum. This neolithic, which is dated to circa B.C. 1550,[219] is again found in a well developed firm. So no evolution of either 'the continuam of microlithic tradition from the aceramic geometric series' or other cultural traits is seen, in any of the excavations so far conducted.

Now about the racial elements of these people. Quite a number of skulls from the excavations at Tekkalakota have been studied.[220] The cranial studies show morphometric similarity among all the skulls of the site. A number of common morphometric characters are also discerned between these series on the one hand and those from Brahmagiri (Stone Axe Culture), Piklihal, Nevasa and Chandoli on the other. It is significant that these skulls are dissimilar as far as the phenotypes are concerned, to those of Brahmagiri (Megalithic), Yelleswaram, Langhnaj and Harappa (Cemetery-H, Stratum II).[221]

The mediterranean and the proto-austroloid racial elements are said to be present among those specimens in a mixed form. The latter is said to be autochthonous and found to be superimposed by the former.[222] Anthropologists, are said to accept that these 'palaeo-mediterraneans' or 'Dravidoid' stock, as they are called by some scholars, were widely spread throughout the Iranian plateau and must have entered India from Iran.

However, this theory is disputed as mentioned above. But that these folk have come from elsewhere is almost certain, as no local evolution could be established. The following hypothesis is posed before scholars, on the available material evidence from the excavations.

The evidence is three fold, viz., (i) headrests; (ii) polished- stone axes; and (iii) black-and-red ware.

(i) Pottery 'neck rests', as they were originally designated by Foote, were first reported by him from T.Narasipur on the Kaveri.[223] The writer himself collected fragments of two such head-rests during his private visit a couple of years ago (pl. 22, Nos. 1-2, b and c). At Hallur, fragment of such a head- rest was found in the debris of one of the house plans, of the neolithic chalcolithic phase. (pl. 22, a-b). They are all made of burnished grey fabric, and sometimes painted with ochre, as at T.Narasipur. They would have a concave top, and a hollow-stand. But so far, their actual use and significance were not known. In his recent excavations at T.Narasipur, Dr. Seshadri found one such complete specimen of a head-rest placed in a burial, near the temple of the skull.[224]

This is further confirmed by the fact that in ancient Egypt such head rests were found in the royal burial chambers. In the tomb of Tut-Ankh-Amen, four head-rests were found in a table-shaped cabinet. They were of ivory, carved and tinted ivory, lapis lazuli blue faience and turquoise blue glass.[225] The finest of these is of ivory, now in the Metropolitan Museum of Art, New York,[226] and resembles in shape, the specimens from the neolithic sites of the southern Deccan. The caryatial figure of Shu, the god of atmosphere represented, on the stem, holds the concave part of the 'rest' high. The myth it represents is that god *Shu* is supposed to hold the head of the King which lies on the concave part of the 'rest' so that he might rest in heaven for ever. Thus the significance of the headrest is proven for certain.

The similarity in shape and the association with the burials not only clarifies the purpose and the use of these head-rests, but makes one wonder whether there were any contacts between the southern Deccan and Egypt of 1400 B.C. If the kings of Egypt could afford 'rests' of precious materials, the pastoral, neolithic folk of Karnatak could at least have earthen 'rests'. In this context it would be interesting to know whether such 'rests' are available in the burials of middle and lower strata of the Egyptian society and if so what is the material, of this period. But what is remarkable is the continuity and the similarity of the tradition.

Secondly, the polished stone axes. The recent excavations by Lal[227] at the Nubian site Afyeh, have exposed the 'A Group Culture', characterised by the occurrence of serrated blades, borers etc. of chert, polished stone axes of diorite, painted and incised pottery etc. This culture (usually dated to circa B.C. 3000) is dated to the second quarter of the third millennium B.C. by C.14 method. All the above cultural equipments are remarkably similar to the neolithic-chalcolithic of the Deccan.

Finally, although chronologically posterior to the period of our study, Black-and-red ware bowls and red ware stands have been unearthed, in the excavations of graves of Tumas. These are so identical in shape and are reminiscent of those found in the Megalithic tombs of Maski[228] and other sites of Karnatak, that one cannot refrain from the thought whether there was any link and movements between these two regions. it would not be out of place here to mention that inverted firing technique, the result of which was the black-and-red ware, was known to the neolithic potters of Egypt. 'Black-topped ware' as it is called, is found at the neolithic sites of Fayum and Badari. These had a rippled surface, as a result of burnishing with blunt-toothed comb.[229] In this context, occurrence of such pottery with rippled surface, at T.Narasipur is again significant.[230] This pottery in Egypt is ascribed to 5th millennium B.C.

The above examples from the Egyptian settlements and tombs not only indicate the possible links between Egypt and the southern Deccan, but pose the following problems.

Did the authors of the southern neolithic come from Egypt by the sea-route? If Indian and West Asian trading ships could be moving up and down the Arabian sea, late in the 3rd millennium B.C., could they not have come down the west coast of the Peninsula? Later literature mention the existence of ports such as Barukaccha (modern Broach) in West coast of India.

The use of head rests for sepulchral purposes and other semilarities mentioned above do point out that contracts might have existed or the traditions have their inspiration from a common source. If the latter, from where, would be question. Could it be West Asia?

As Lal has put it, 'before attempting a detailed correlation between these two 4000-Kilometre-apart cultures, would it not bone worth while to explore the Coastal regions of south Arabia and south-eastern Iran'[231] and West Coast of the Penisula?

Finally some of the semi-hunting communities of southern Deccan like the Boyas appear to be the survivors of these neolithic folk, as some of the traditions appear to survive in them.[232] The author had an occasion to study this community, which forms the major population of Bellary in general and of Tekkalakota in particular.

The community of the Boyas is divided into three groups, called the 'Uru boyas' (boyas of villages or towns), the 'Myasa boyas' (boyas of Grassland) and the *'Konda boyas'* (boyas of the hills). Each of these groups, has a sub-division called the *'bedagu'*. Four welknown *bedagus* are *Yommalavaru* (buffellow men); *Mandalavaru* (herdsmen); *Minavaru* (fish-men); and *Pulavaru* (flowermen). These exogamous names, particularly the first two, are very interesting. The neolithic people, as is welknown, were the first to domesticate the animals. These sect names, therefore, seem to suggest their original profession of cattle-keeping.

The Boyas are a semihunting community. Although they have now taken up other professions; it is interesting to find that the original profession of theirs still survives to this day by way of ceremonial hunting.

It is incumbent upon the boyas to go for hunting on the day next to the lunar New Year's Day, in March-April. On the preceding two days, there will be a community dance. Then they would proceed for hunting generally to the hilly tracts around, and after their return in the evening, they partake the booty in a community feast. In one of the rockshelters on the granite hills in the neighbourhood of Tekkalakota, this tradition of ceremonial hunting seems to have been depicted in painting executed in ochre (fig. 30 a), as described by the writer.[233] The boyas themselves draw such stylised human figures in ochre, in front of their huts with the belief that they protect them from evil spirits. It is interesting to see almost similar painted human figures drawn on the chalcolithic pottery from Navdatoli.[234]

The plan of the huts of the boyas present a striking similarity to the circular plans of the neolithic sites excavated (cf. pl. 5a, fig. 8, and fig. 7 with pl, 14c, and 15b).

A preliminary study of the Crania from Tekkalakota has shown that the so-called proto-austroloid element is present in majority of them, as also those from contemporary sites.[235] The Boyas, too show the presence of this racial element though in a mixed form.[236]

The above features, though not conclusive, do hint at the possibility of these Boyas being the survivors of the early pastoral folk of the region. What is now required is a detailed study of the skeletal remains from the excavated sites on the one hand, and the traditions, customs and modes of living of the semihunting tribes, particularly the hill-dwelling Boyas of Andhra region, on the other.

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189. *Ibid.,* p. 56. The Hallur painted pottery was personally examined by Dr. Allchin which confirmed his observations on Piklihal A3 painted ware.
190. As already referred above, it is only at Daimabad, phase I, that a purely grey ware phase is met with.
191. The writer personally studied the painted pottery from the excavations at Maski and T.Narasipur. Both collections appear to be the A3 painted ware of Allchin met with at the lower levels of Brahmagiri and Hallur. At Maski, however, a wheel thrown, painted ware akin to Jorwe fabric occur on surface as at Brahmagiri.
192. *IAR,* 1957-58, pp. 18-19.
193. Information by Mr. S.N.Rajguru, Deccan College, Poona. Mentioned with thanks.
194. *ARADH,* pl. Vb.
195. Deo, S.B. and Ansari, Z.D., *Chalcolithic Chandoli,* fig. 58, No. 1.
196. At Nevasa (*IAR,* 1959-60, pl. XXX B), Diamabad (*IAR,* 1958-59, pl. XXV B), and Chandoli (Deo, S.B. and Ansari, Z.D., *Chalcolithic Chandoli,* fig. 10a and b).
197. Wheeler conjectures the use of such spouted vessels for pouring libations into the ear or month of the dead (*AI,* No. 4, p.203), as has been conjectured in the case of the funnel shaped vessels from Luristan graves (Godard, A. 'Les Bronzes du Luristan', *Ars Asiatica,* Vol. XVII, p. 90 (Paris 1931). It is interesting that most of the burials from Deccan have spouted vessels.
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200. Nagaraja Rao M.S., and Malhotra, *op.cit.,* p. 93.
201. *AI,* No. 4, p. 226.
202. Deo and Ansari, *op.cit.,* fig. 10a and b.
203. *IAR,* 1958-59, pl. XXV.B.
204. *IAR,* 1959-60, pl. XXX.B.
205. *IAR,* 1956-57, fig. 8, No. 3, p. 19.

206. Gupta, SUP. 'Is There a Neolithic Burial custom in the Deccan', *JAHRS,* Vol. XXIX, pts. 3-4, p. 57.

207. Exception of Diamabad discussed above. *Supra,* p. 57.

208. Although burials were found in the habitation area of the Deccan sites, evidence of separate cemetary is not wanting. For instance, Tekwada, purely a burial site is on the other bank of the Girna opposite Bahal and is correlated to Bahal IB by the excavator. It is also significant that no burials were found in the habitation mound.

    Further Sali has located a number of purely burial sites belonging to chalcolithic phase, away from habitation sites, in the Tapi valley, *IAR,* 1959-60, p. 34; 1060-61, p. 26; 1961-62, p. 32.

    It is also significant that the Harappan sites had their cemetary away from the habitation. Is it, therefore, probable that the chalcolithic folk beyond the Narmada, had separate burial grounds as no burials have been encountered in the habitation? The possibility cannot be ruled out. Only further explorations should answer this question.

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213. *Piklihal Excavations,* pp. 139-142.

214. *Prehistory and Protohistory in India and Pakistan,* pp. 271-272.

215. *Ibid.,* p. 274.

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222. *Ibid.,* p. 157.

223. Foote, R.B., IPPA, Notes, p. 69, pl. 23, 123.[128]

224. *IAR,* 19, 61-62, p. 36, pl. LVII A.

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226. *Ibid.,* pl. XXXVI, B; see also Chenry, J., *Lost Worlds,* Fig. on p. 47.
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229. Childe, V.G., *New Light on the Most Ancient East,* p. 43, pls. III a-b and Vb.
230. *IAR,* 1959-60, p.38, and Pl. XXXV AB.
231. Lal. B.B., op.cit., p. 63.
232. This subject is dealt with in detail in a paper; See Nagaraja Rao, M.S., 'Survival of Certain Neolighic Elements among the Boyas of Tekkalakota', *Anthropos 60,* 1966; see also Nagaraja Rao, M.S., and Malhotra, K.C., *op.cit.,* Appendix B, pp. 100- 103.
233. Nagaraja Rao, M.S., and Malhotra, K.C., *op.cit.,* p. 98.
234. Sankalia, et al., *Excavations at Maheshvar and Navdatoli,* fig. 42.
235. Sarkar, S.S., *BDA,* p. 24.
236. Malhotra, K.C., *op.cit.*

SUMMARY AND CONCLUSIONS

1. Two pastoral-cum-Agricultural village communities inhabited the Deccan during the 2nd millennium B.C.[237] The cultural group of the Southern Deccan i.e., north Karnatak appear to be chronologically anterior to that of the northern Deccan (Maharashtra), as the C-14 determinations from recently excavated sites reveal.
2. The excavations carried out by the author in the newly discovered sites of Tekkalakota and Hallur, show that it was somewhere in the middle of the 2nd millennium B.C. that the folk of the northern Deccan came into contact with the Southerners and that there was an exchange of cultural traits such as the pottery traditions, lithic tool industries and burial customs.
3. Although the Southern neolithic communities appear to be chronologically anterior to the northerners, enough evidence is still wanting to know as to who they are and from where they came. Some of the cultural materials, such as head- rests, make one wonder whether they followed the sea route and came from the coasts of Africa.
4. The culture of the northern Deccan of the middle of the 2nd millennium B.C. particularly the 'Jorwe Culture' appears to be a hybrid one, evolved locally from a fusion of the Southern neolithic elements and the Central Indian or Malwa chalcolithic cultures.
5. The present day semi-hunting communities of the southern Deccan, particularly of the granitoid hill regions of Bellary, Raichur and the neighbouring districts of Andhra Pradesh, appear to be the survivors of the neolithic population, as their traditions, customs, modes of living and racial elements reveal.
6. Around B.C.1000, these pastoral communities, particularly of the Southern Deccan seem to have come into contact with a new wave of people who had the knowledge of Iron and again cultural fusion seems to have taken place, the old order giving place to the new.

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[237] If the evidence of early levels of Daimabad is any guide, the whole of the Deccan was occupied by them.

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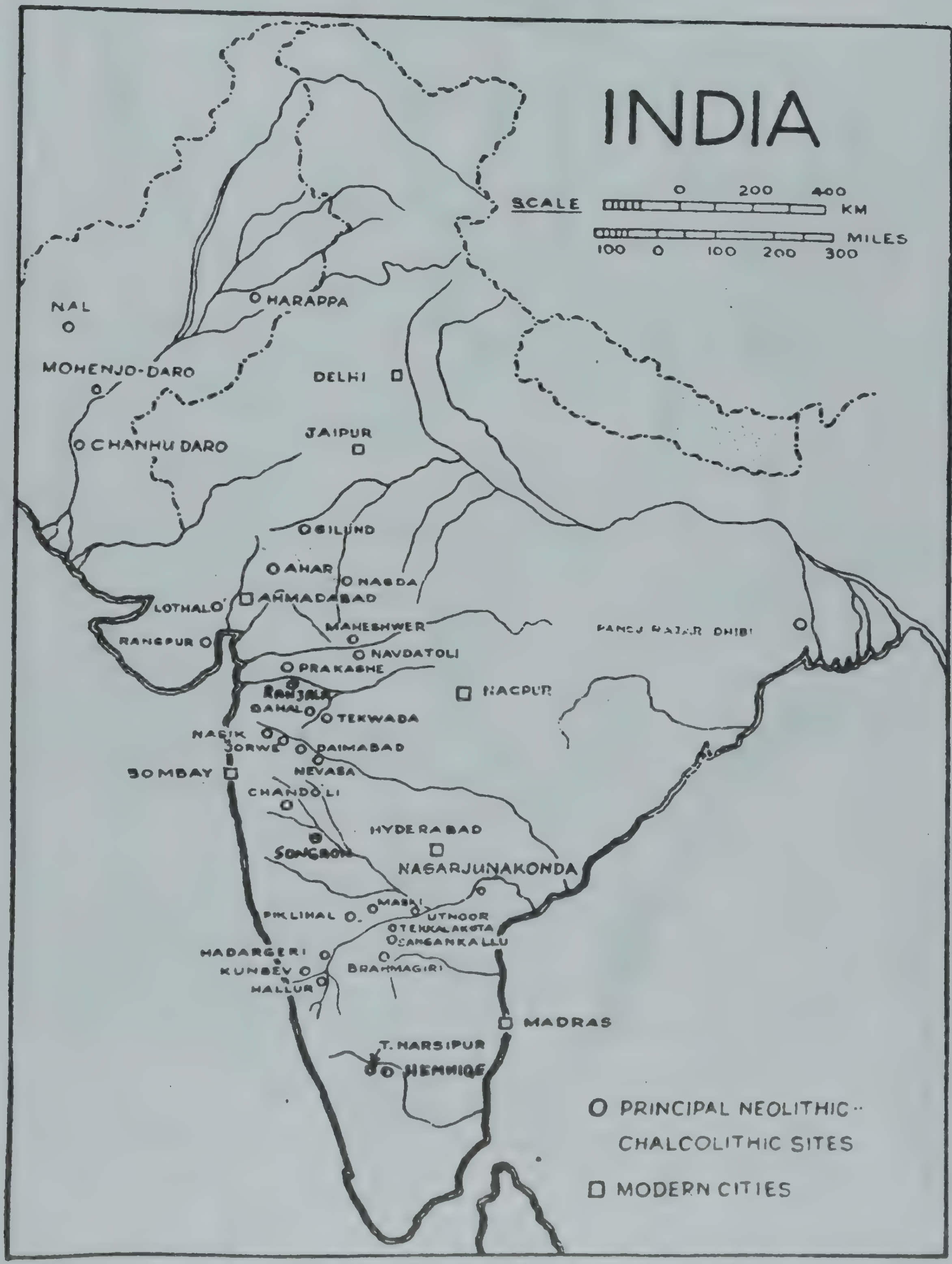
FIGURE 1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PANDU RAJAR DHIBI
RANGPUR
NAVDATOLI
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RANJALA
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TEKWADA
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DAIMABAD
BOMBAY
NEVASA
CHANDOLI
HYDERABAD
SONGAON
NAGARJUNAKONDA
PIKLIHAL
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UTNOOR
TEKKALAKOTA
SANGANKALLU
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KUNBEV
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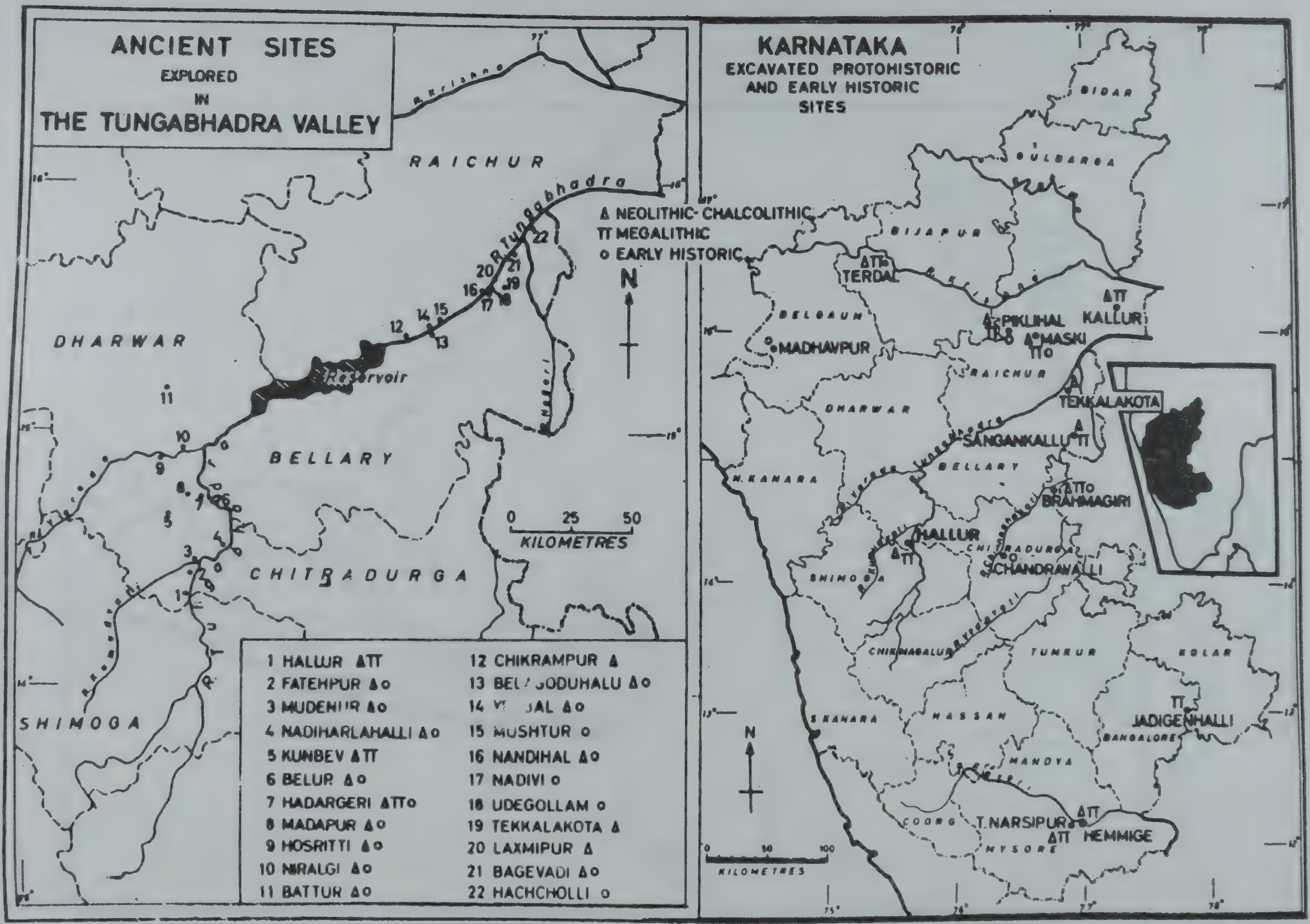
PRINCIPAL NEOLITHIC-CHALCOLITHIC SITES
MODERN CITIES


ANCIENT SITES
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RAICHUR
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o EARLY HISTORIC
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17 NADIVI o
18 UDEGOLLAM o
19 TEKKALAKOTA Δ
20 LAXMIPUR Δ
21 BAGEVADI Δo
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KARNATAKA
EXCAVATED PROTOHISTORIC
AND EARLY HISTORIC
SITES
BIDAR
GULBARGA
BIJAPUR
BELGAUM
DHARWAR
RAICHUR
BELLARY
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SHIMOGA
CHITRADURGA
CHIKMAGALUR
TUMKUR
KOLAR
S. KANARA
HASSAN
BANGALORE
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MYSORE
ΔTTo TERDAL
o MADHAVPUR
Δ PIKLIHAL
ΔTT KALLUR
Δ MASKI
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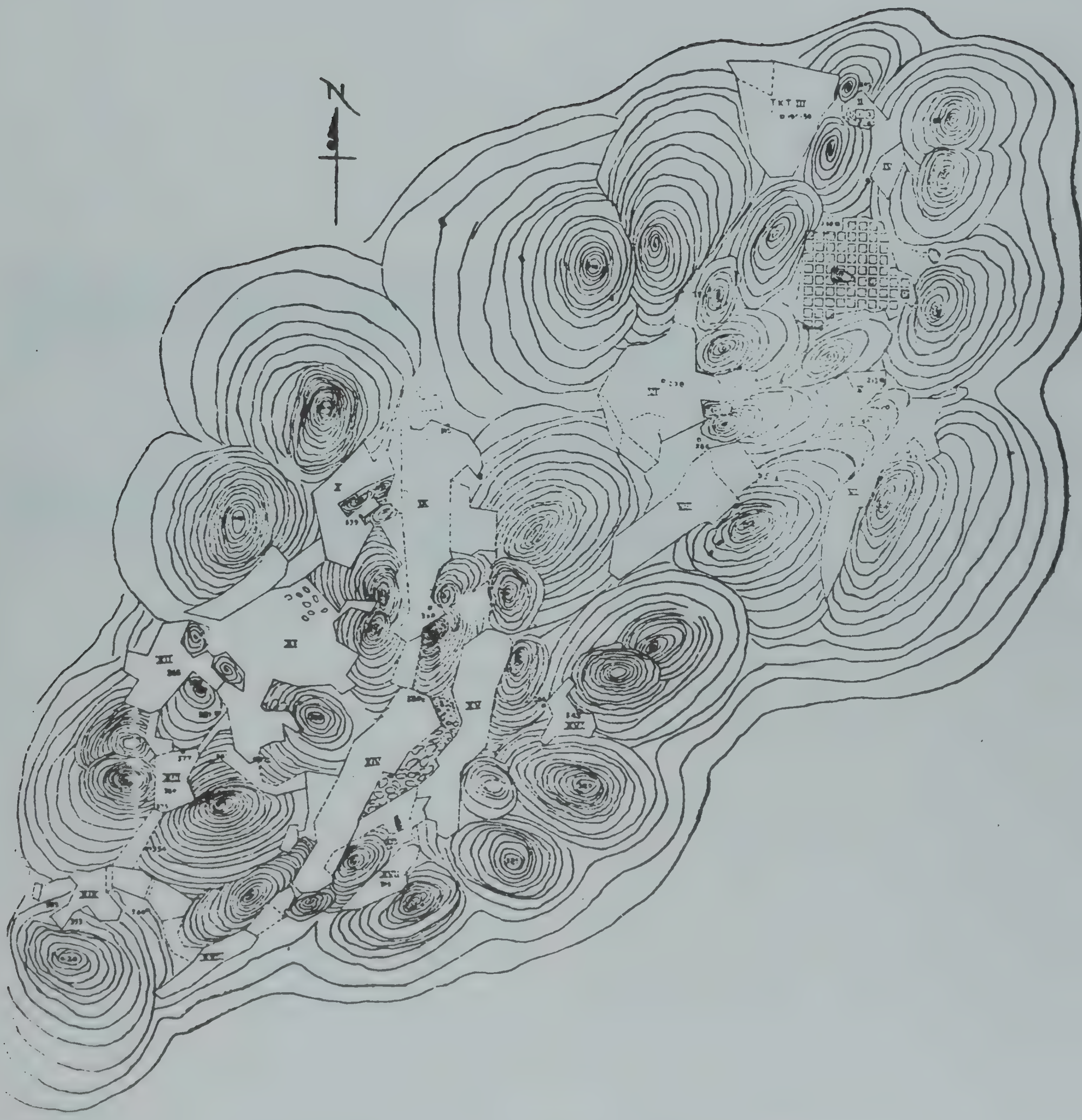
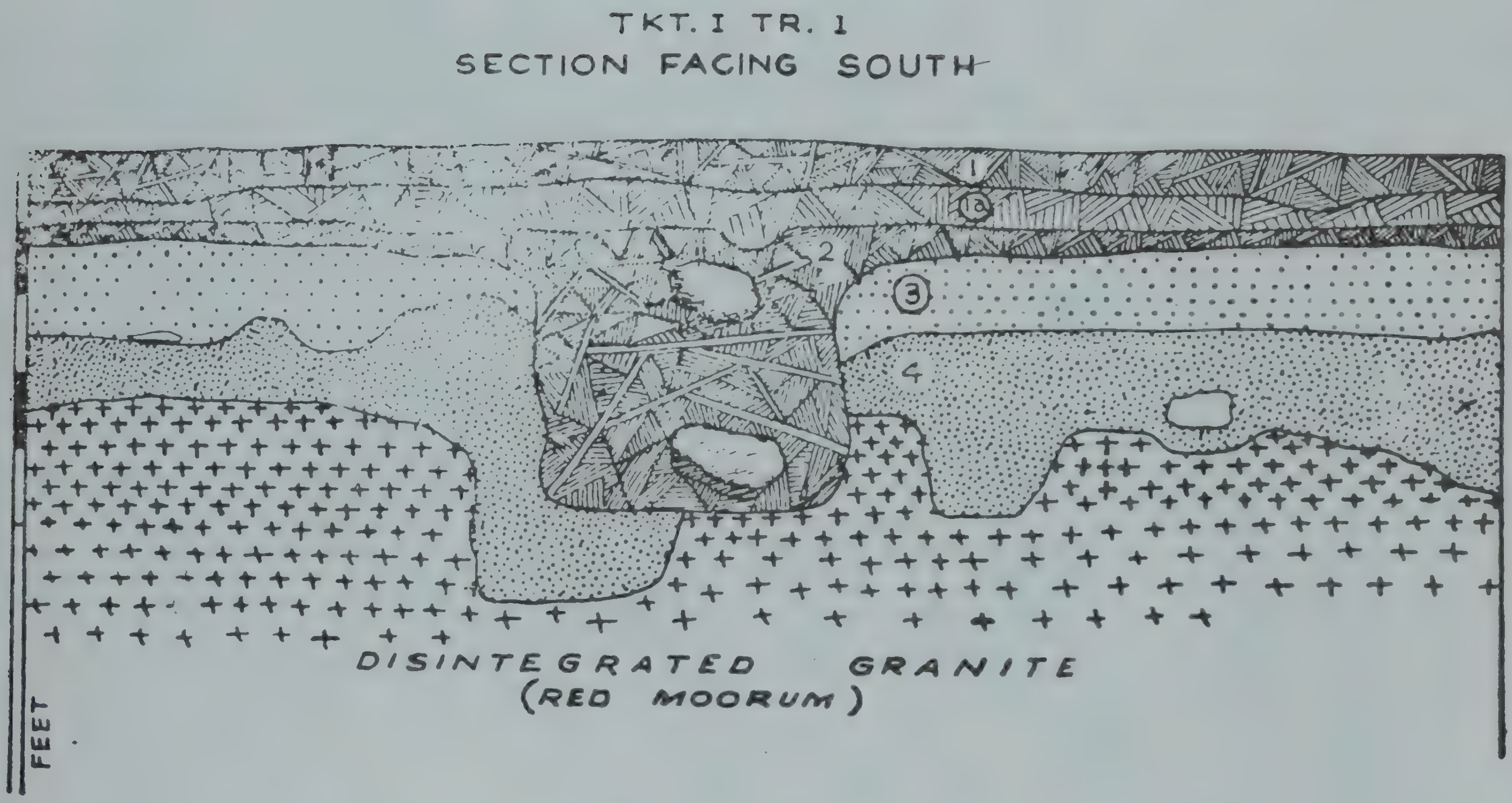
FIGURE 2

FIGURE 3



Contour plan of the Granite Hill locally called "Hudedgudda" having Neolithic settlements

FIGURE 4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DISINTEGRATED GRANITE
(RED MOORUM)
FEET

FIGURE 5

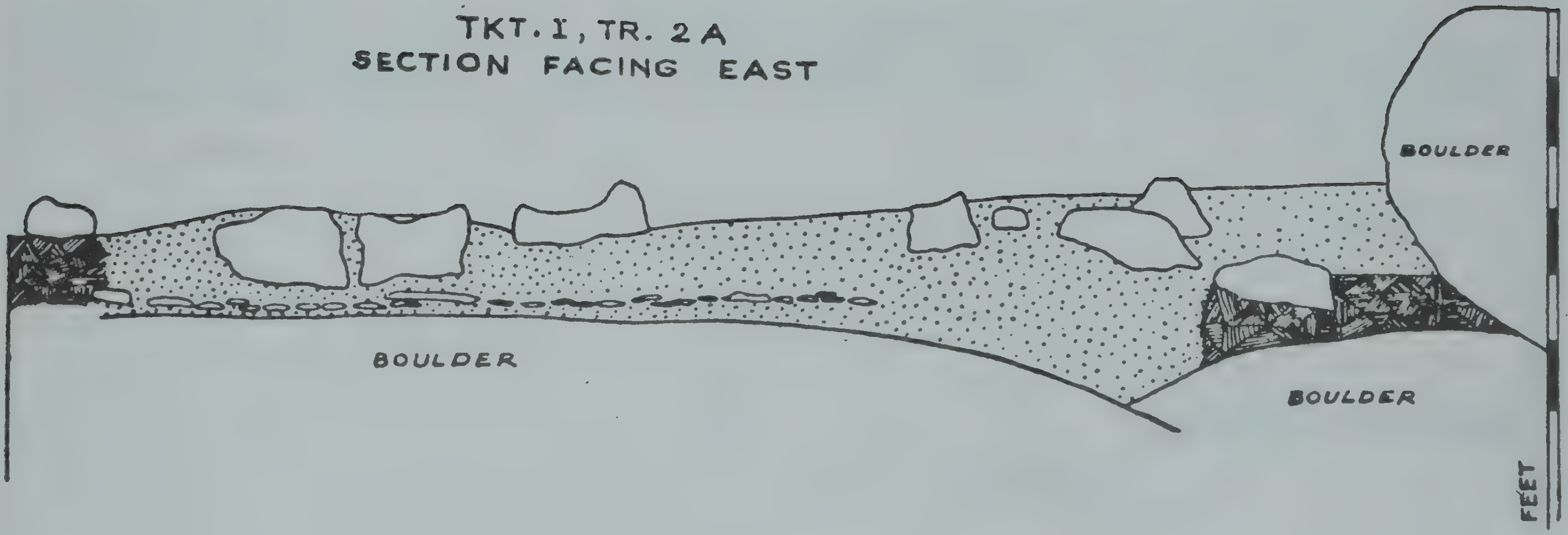
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FIGURE 6

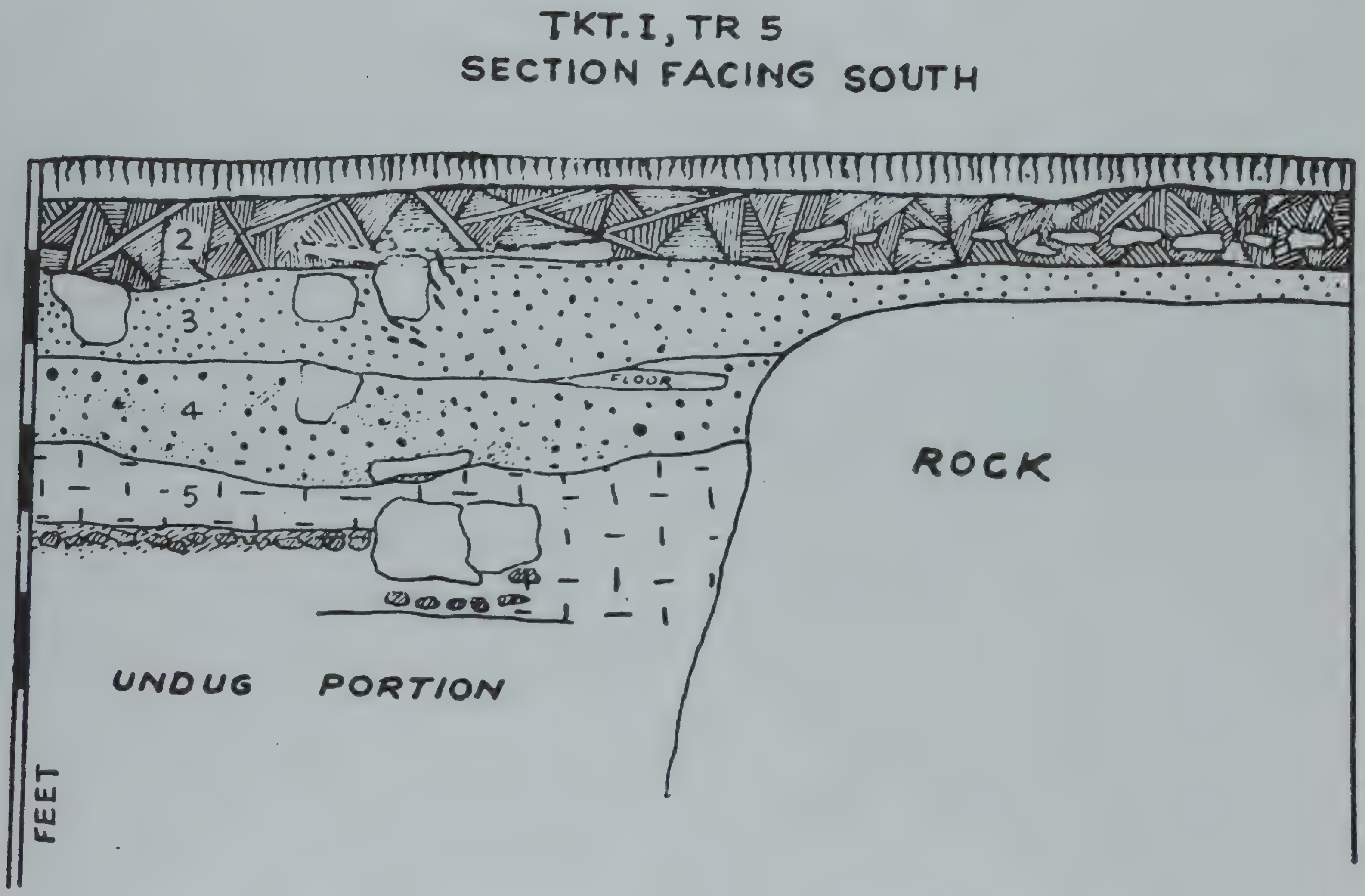
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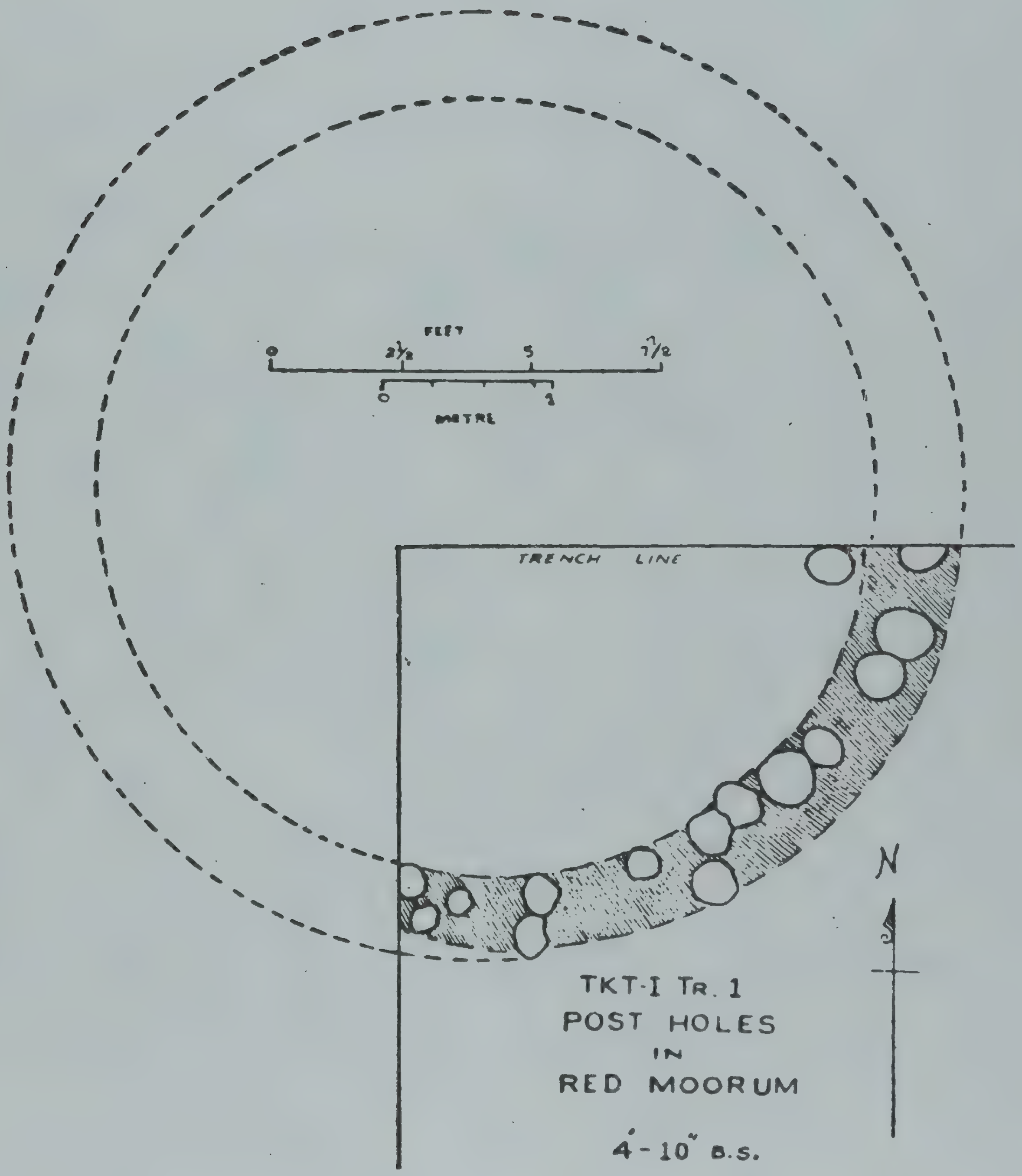
FIGURE 7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1
METRE
TRENCH LINE
N
TKT-I Tr. 1
POST HOLES
IN
RED MOORUM
4'-10" B.S.

FIGURE 8

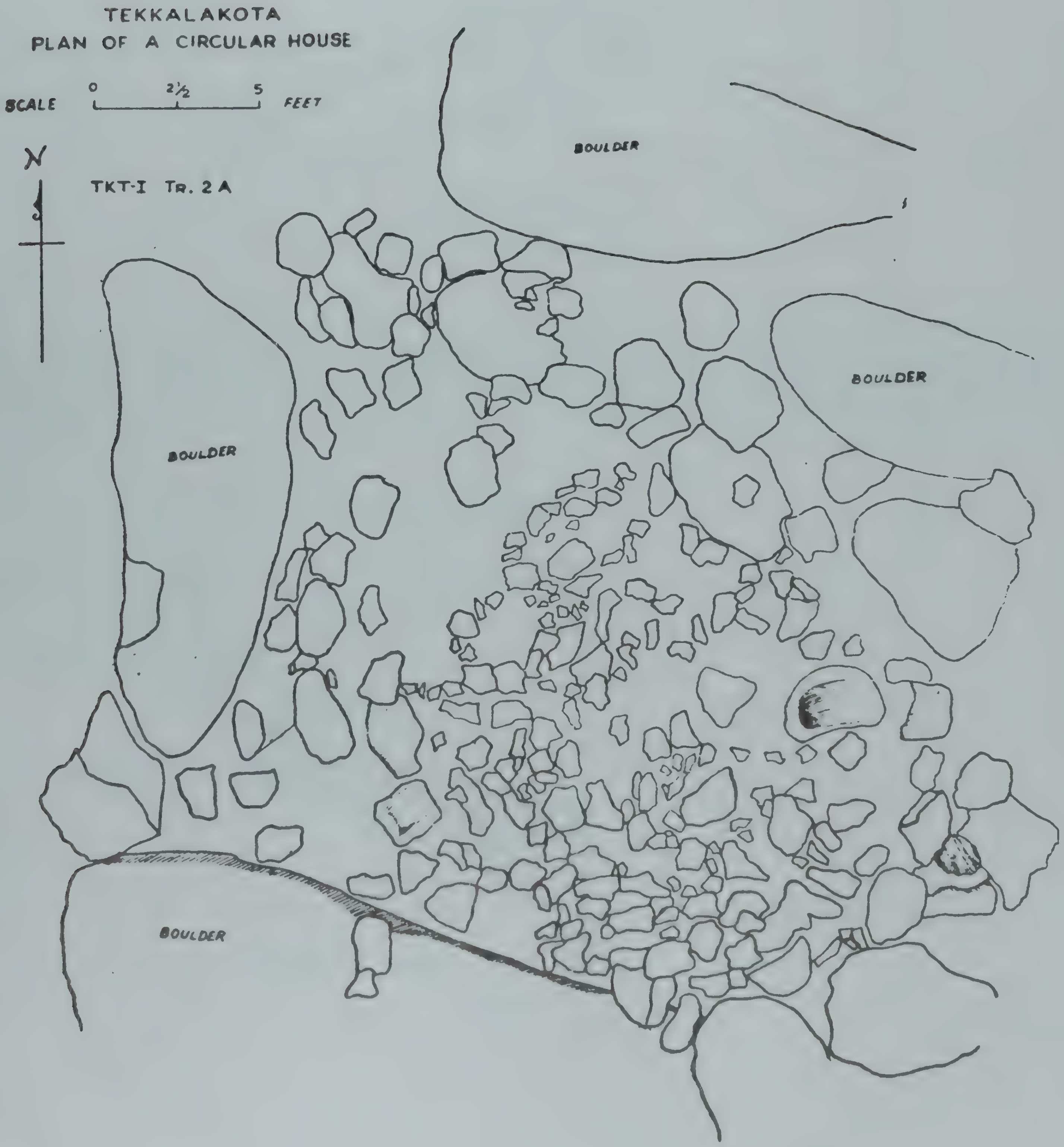
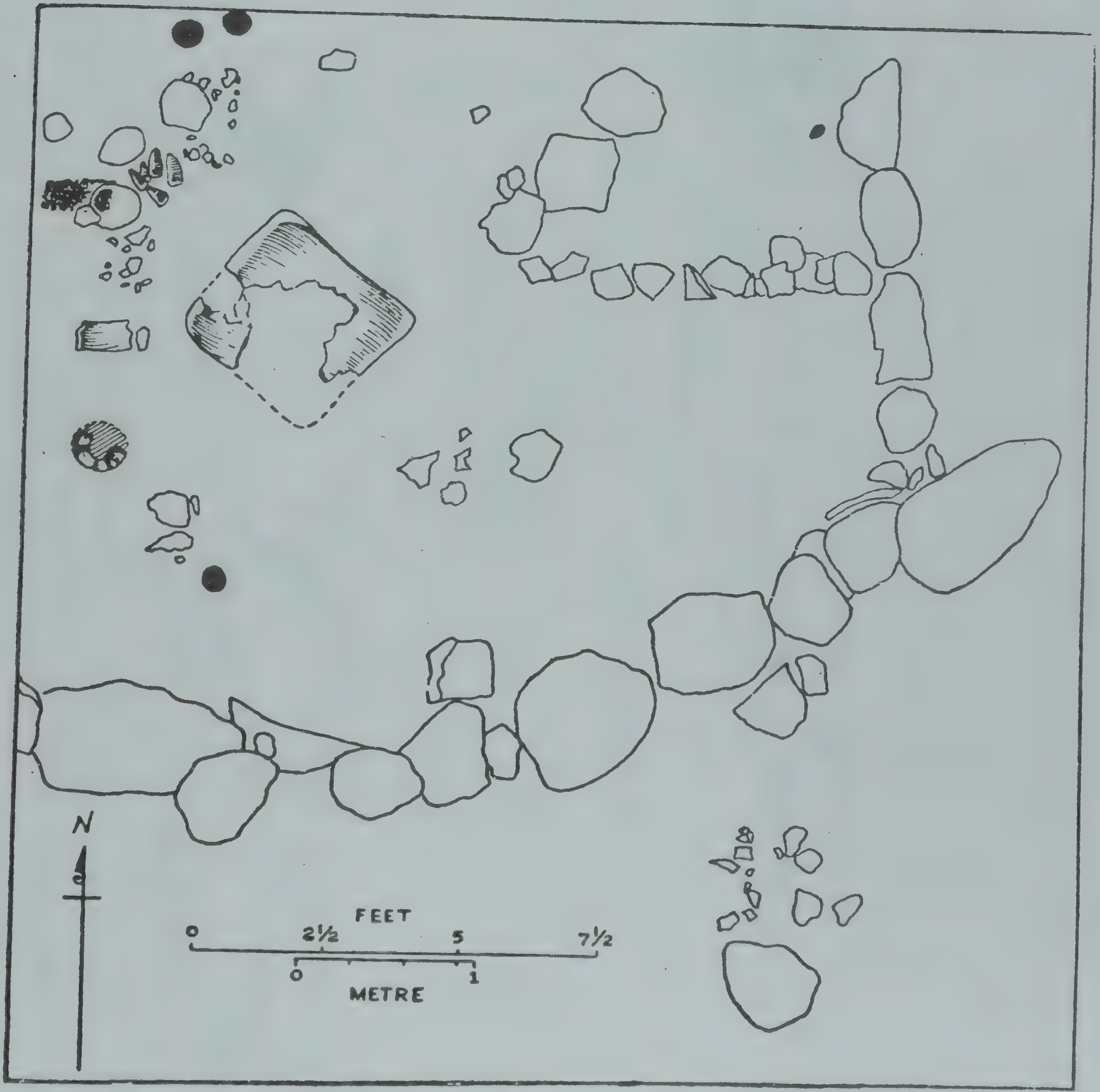
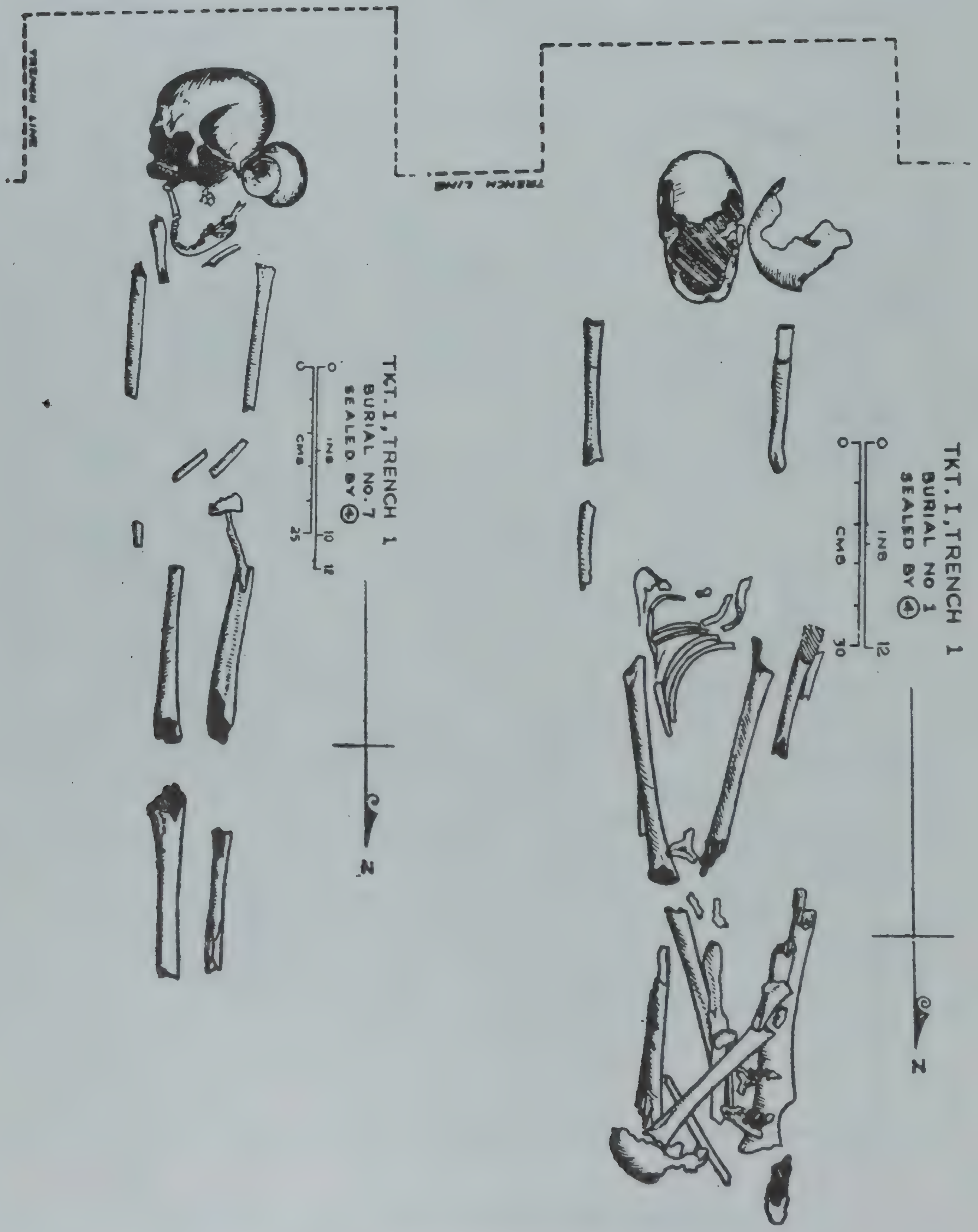

TEKKALAKOTA
PLAN OF A CIRCULAR HOUSE
SCALE 0 2½ 5 FEET
N
TKT-I Tr. 2 A
BOULDER
BOULDER
BOULDER
BOULDER

FIGURE 9


N
FEET
0
2½
5
7½
0
1
METRE

Trench 5-Plan of Structural Remains - Phase 2.

FIGURE 10


TRENCH LINE
TRENCH LINE
TKT. I, TRENCH 1
BURIAL NO. 7
SEALED BY ④
0
INS
10
12
0
CMS
25
N
TKT. I, TRENCH 1
BURIAL NO 1
SEALED BY ④
0
INS
12
0
CMS
30
N

Fractional Burials - Phase 1.

FIGURE 11

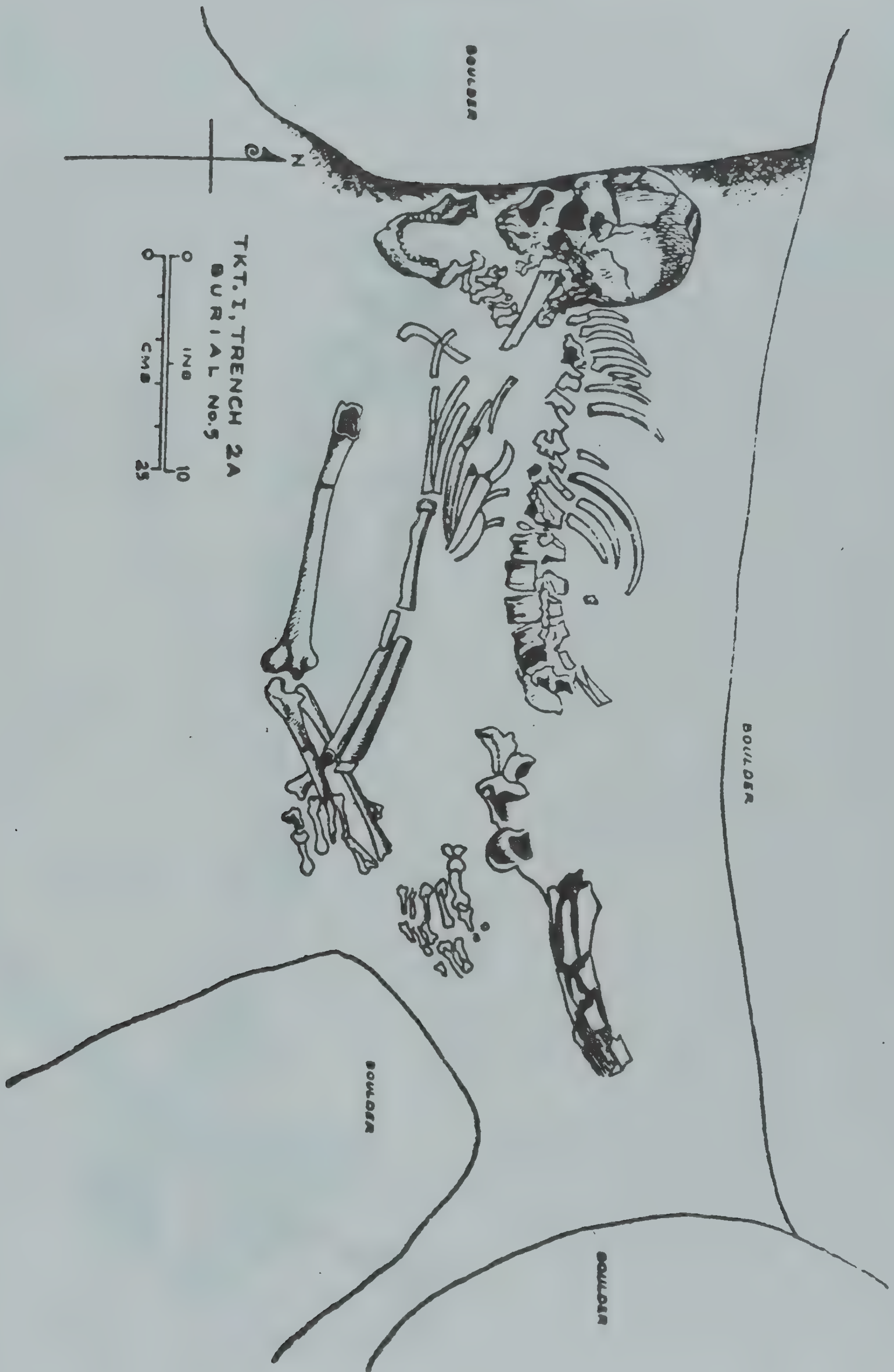
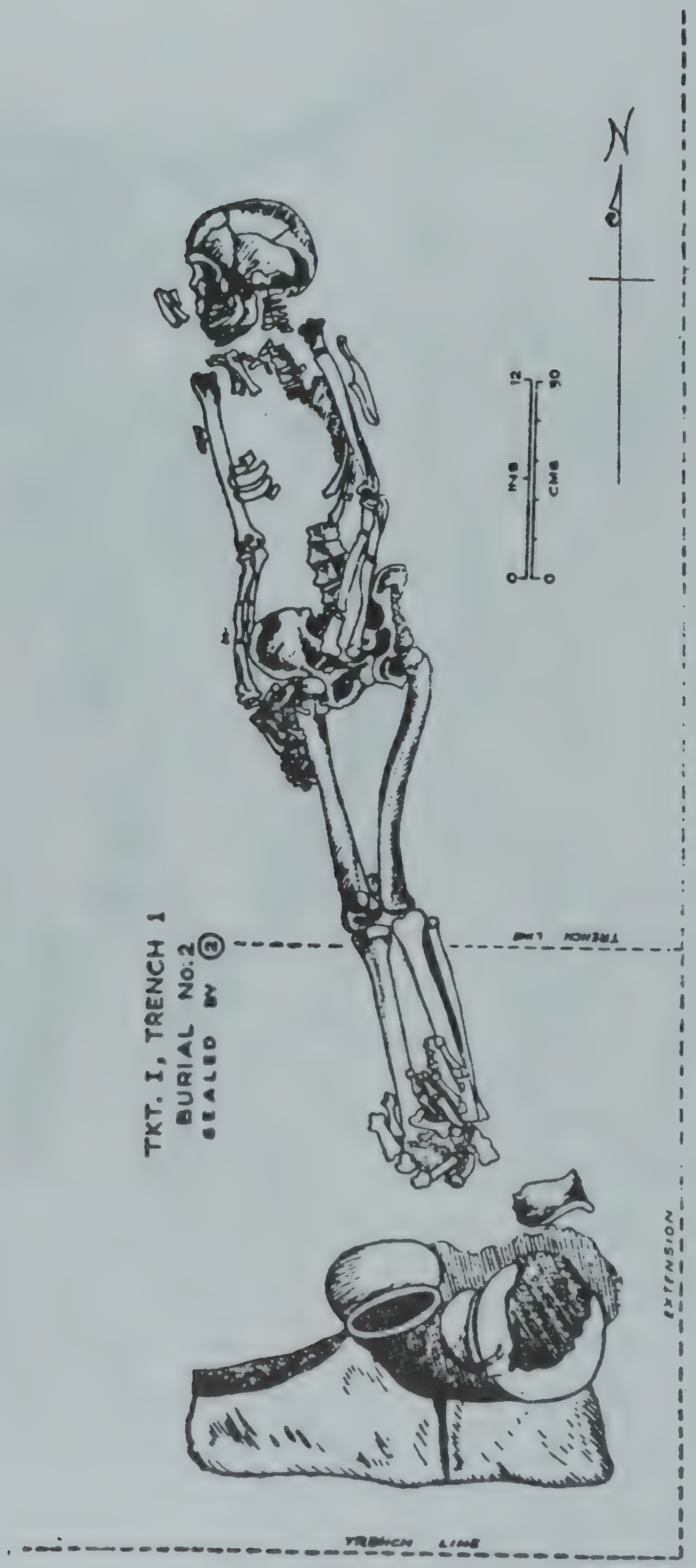
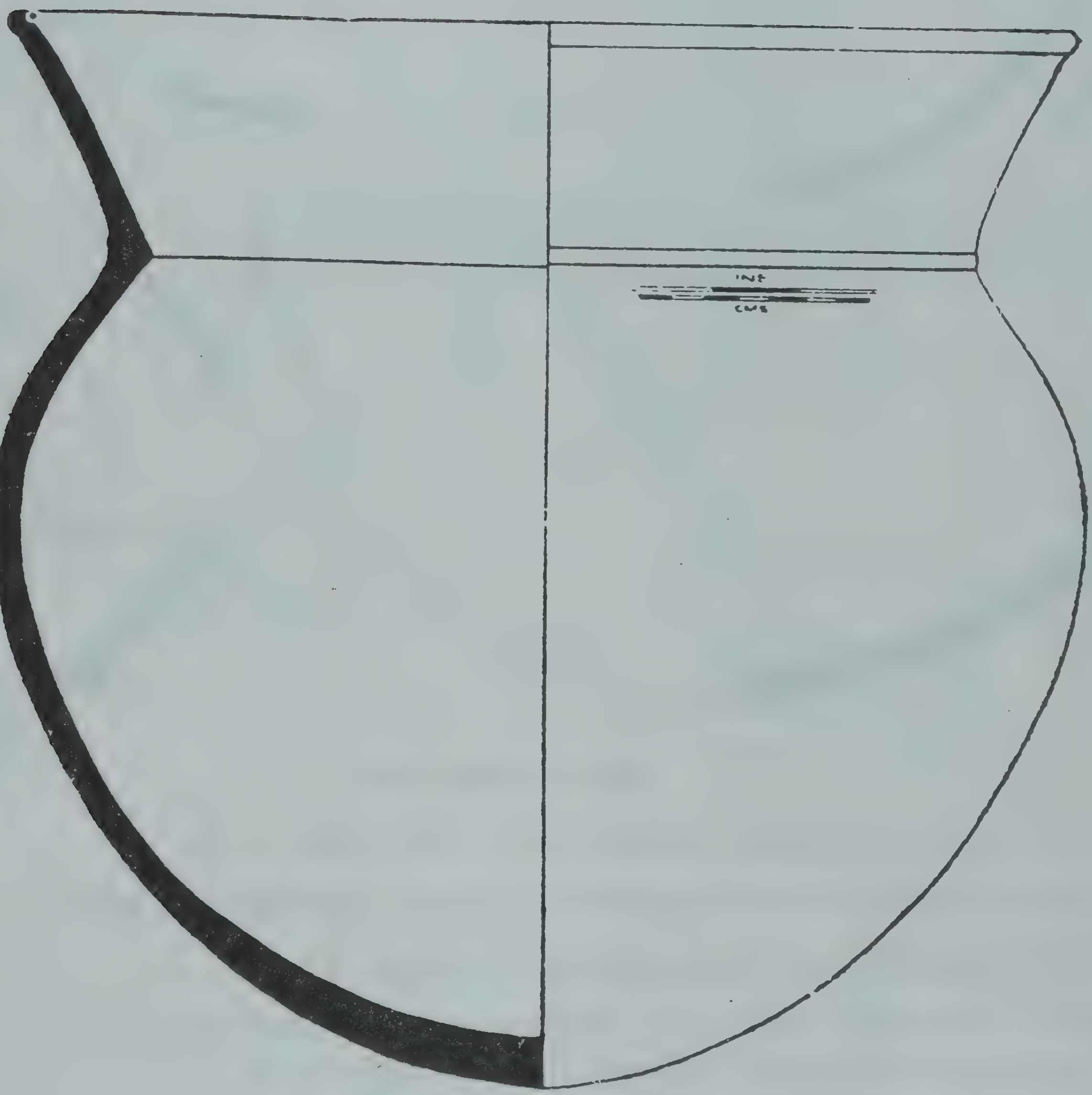

BOULDER
N
TKT. I, TRENCH 2A
BURIAL No. 5
0
INS
10
0
CMS
25
BOULDER
BOULDER
BOULDER

FIGURE 12


TKT. I, TRENCH 1
BURIAL No.2
SEALED BY ②
N
0 INS 12
0 CMS 30
TRENCH LINE
EXTENSION
TRENCH LINE

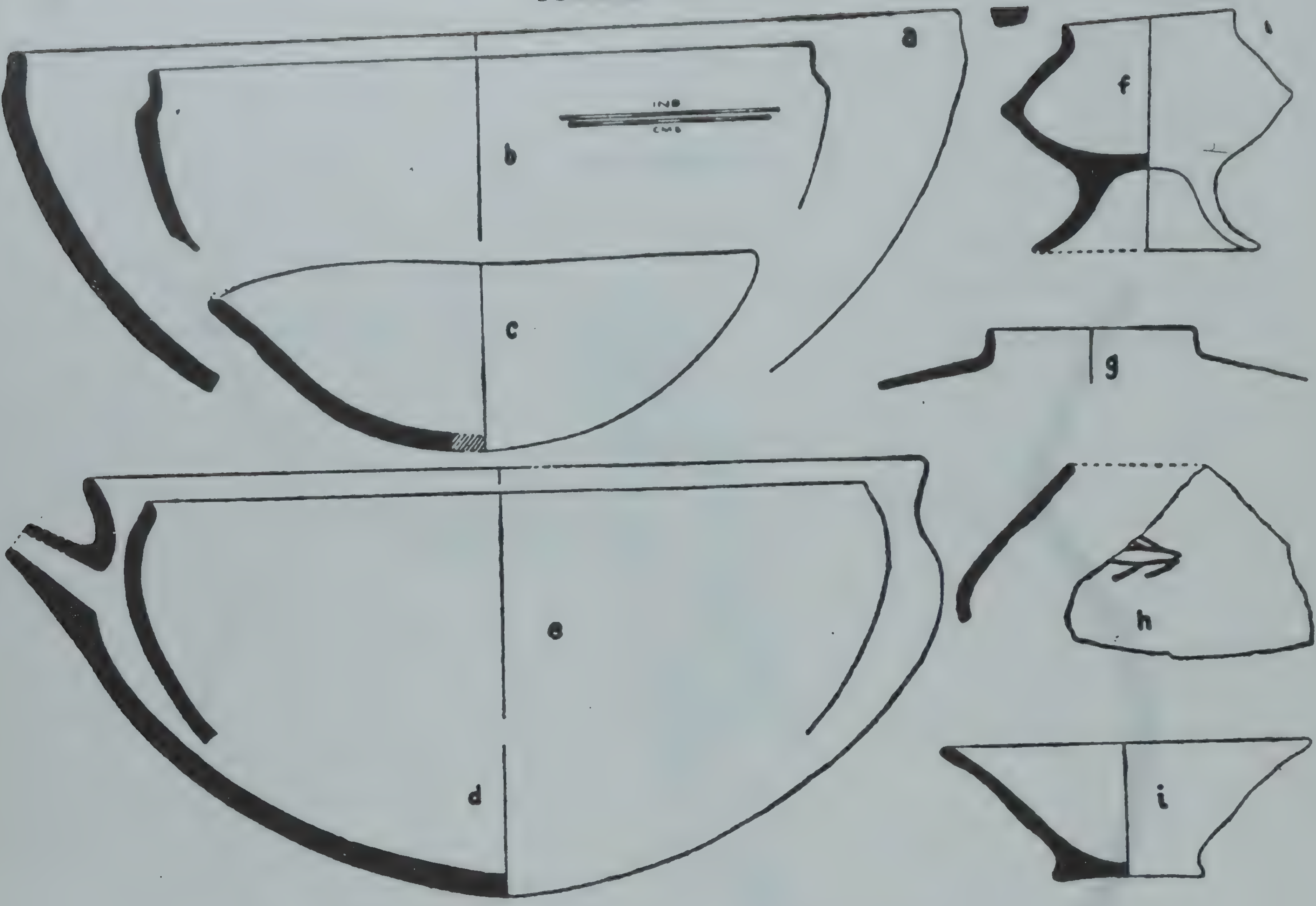
Normal, Extended Burial - Phase II.

FIGURE 13:



Pale Grey Ware
Urn with flaring rim, carinated internally at the neck, and having a globular body; burnished; found in a crumbled state on the abdomen of burial No.5, Tr. 2A.

FIGURE 14



Pale Grey Ware

a. Bowl with weakly shouldered, featureless rim, coarse grey; Tr. 2A.

b. Bowl with a pronounced shoulder and featureless rim; burnished, blotchy, Tr. 1, layer 4.

c. Bowl with pinched lip, surface roughened; Tr. 1, layer. 3.

d. Large bowl with slightly everted rim, saggring base and a short spout luted near the rim. This bowl covered the mouth of the urn found on burial No.5; Tr. 2A; see fig. 13.

e. Bowl with pronouncedly incurved sides; blotchy, burnished. Tr. 2A.

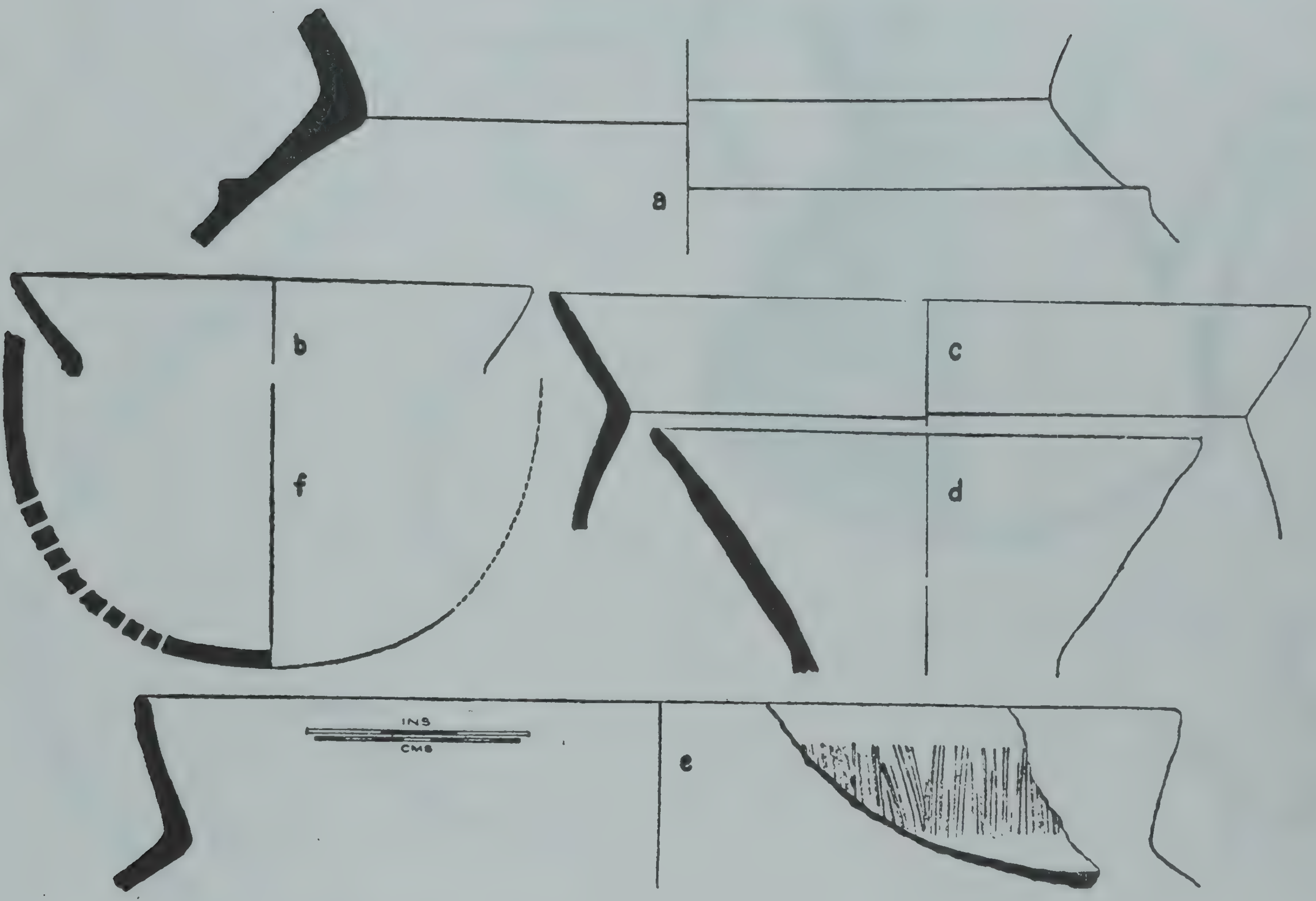
f. Goblet with a hollow pedestal, carinated body and a short, straight rim; painted at the edge of rim, carination and the base with red ochre; found near the skull of burial No. 7, Tr. 1, sealed by layer 4.

g. Small vessel with short, straight, thin rim, burnished. Tr. 2A.

h. Shoulder portion of a vessel with highly burnished surface; painted with red ochre, probably fish design.

i. Cup with flaring sides, featureless rim and a flat, circular hollow base; burnished; surface find in the locality at the foot of the hill.

FIGURE 15



a. Globular vessel with flaring rim, sloping shoulder, with a horizontal ledge on it; burnished; Tr. 1, layer 3.

b. Fragment of a vessel with flaring rim; burnished; Tr. 1., layer 4.

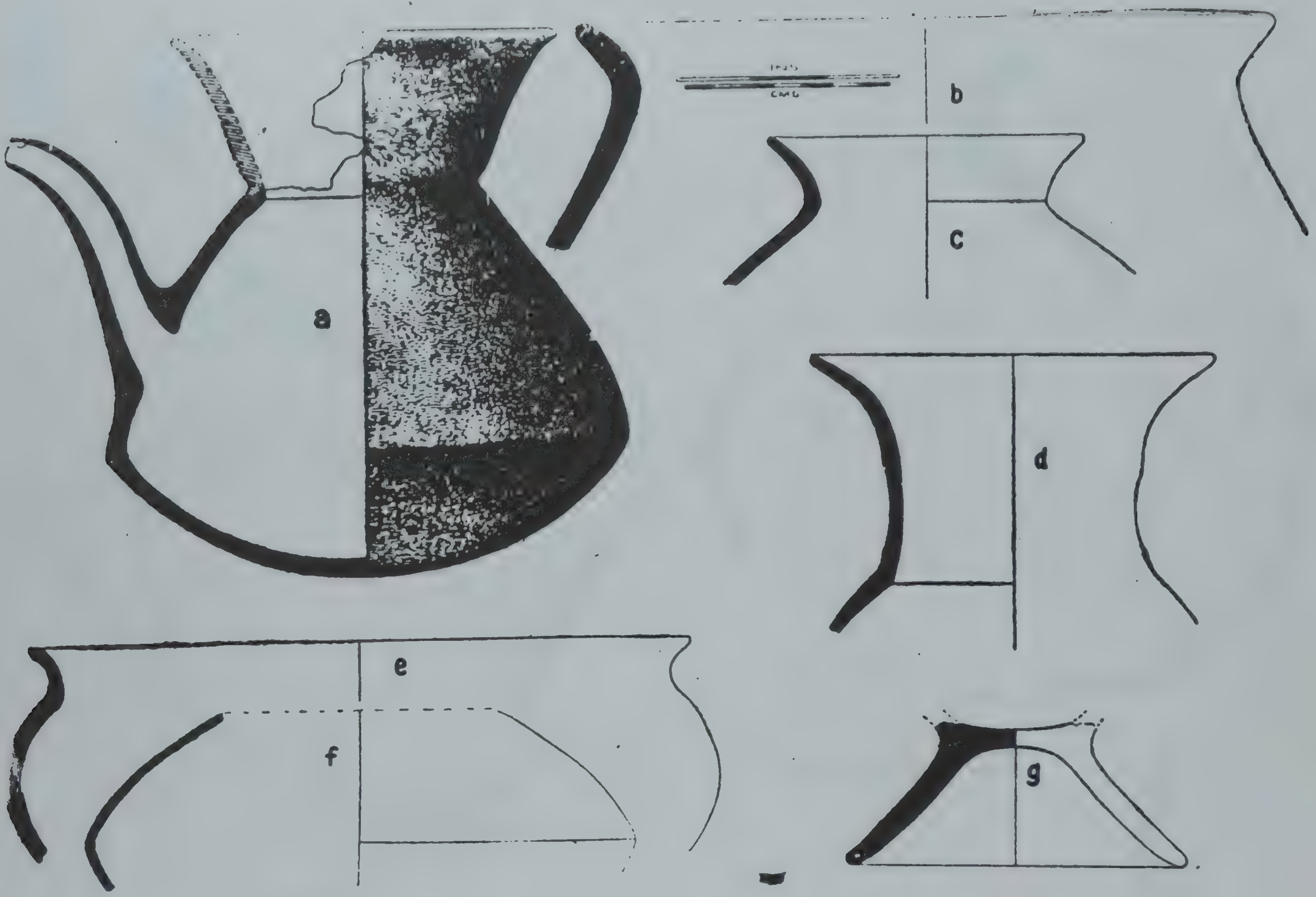
c. Rim of a globular vessel with flaring rim, slightly expanding sides; burnished; Tr . layer 4.

d. Rim fragment of a vessel; burnished; Tr. 1., layer 4.

e. Fragment of a storage jar with wide mouth; externally rusticated; coarse grey.

f. Base fragment of a perforated, globular vessel, with perforations effected from both sides; Tr. 1, layer 4.

FIGURE 16



Burnished Grey Ware

a. Spouted pot with flaring sides, slightly out-turned, rounded rim, sloping sides, carinated at the lower part of the body and a saggring base. The spout luted to the side is recurved and resembles that of a kettle. Burnished. Tr. 2A.

b. Rim fragment of a broad-mouthed vessel with out-curved rim and expanding sides. Tr. 1 layer 4.

c. Fragment of a vessel with out-curved, flaring rim, narrow mouth and expanding sides of thin section. Tr. 1, layer 4.

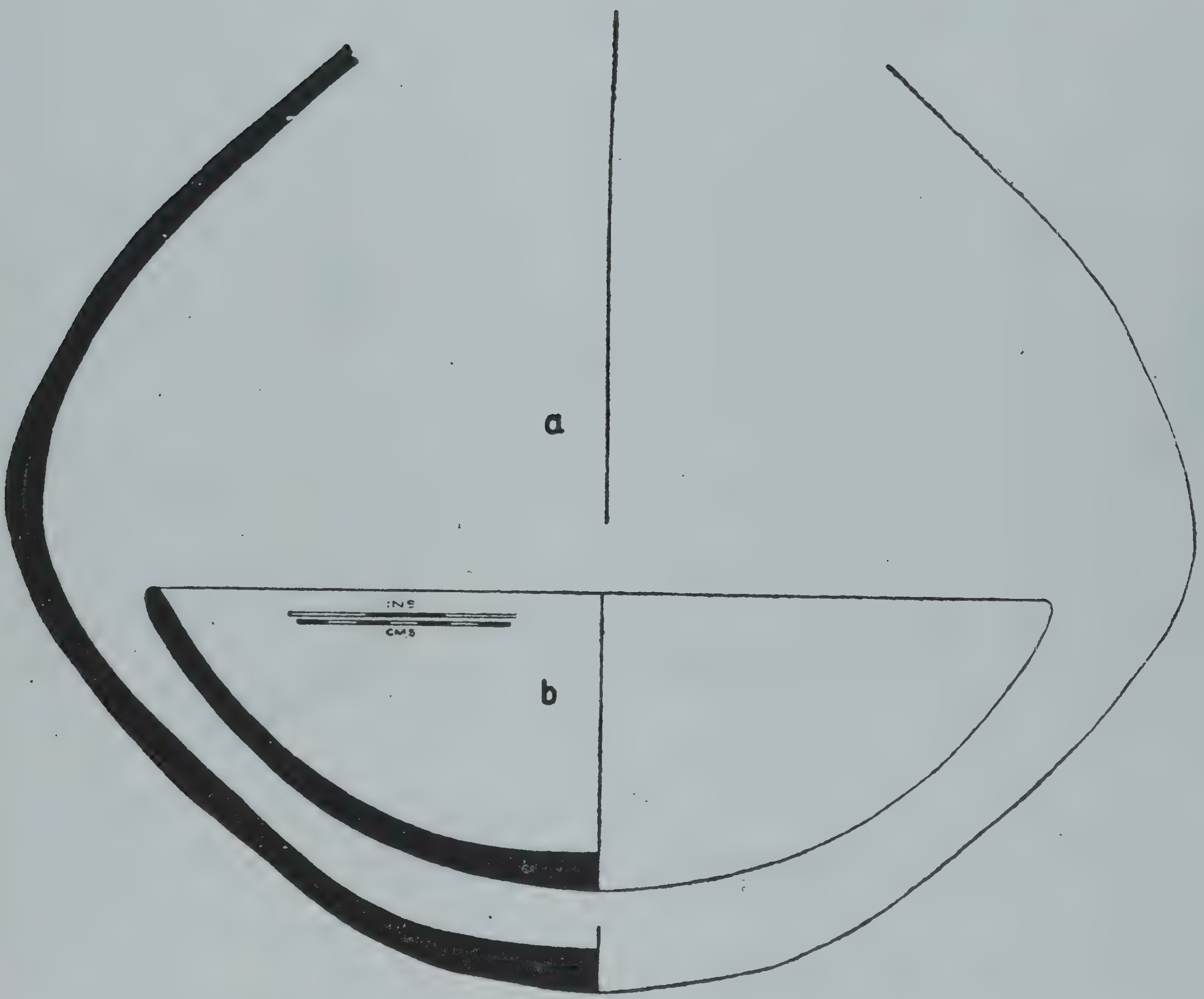
d. Fragment of a vessel with a narrow, high neck with a curling out rim and expanding sides. Indistinct carination at the neck in the interior.

e. Fragment of a bowl with short, featureless, concave rim and squat body. Burnished grey. Tr. 1, layer 4.

f. Fragment of a vessel with a carinated, squat body. Tr. 1, layer 4.

g. Base of a dish-on-stand with hollow base. Tr. 1, layer 4.

FIGURE 17

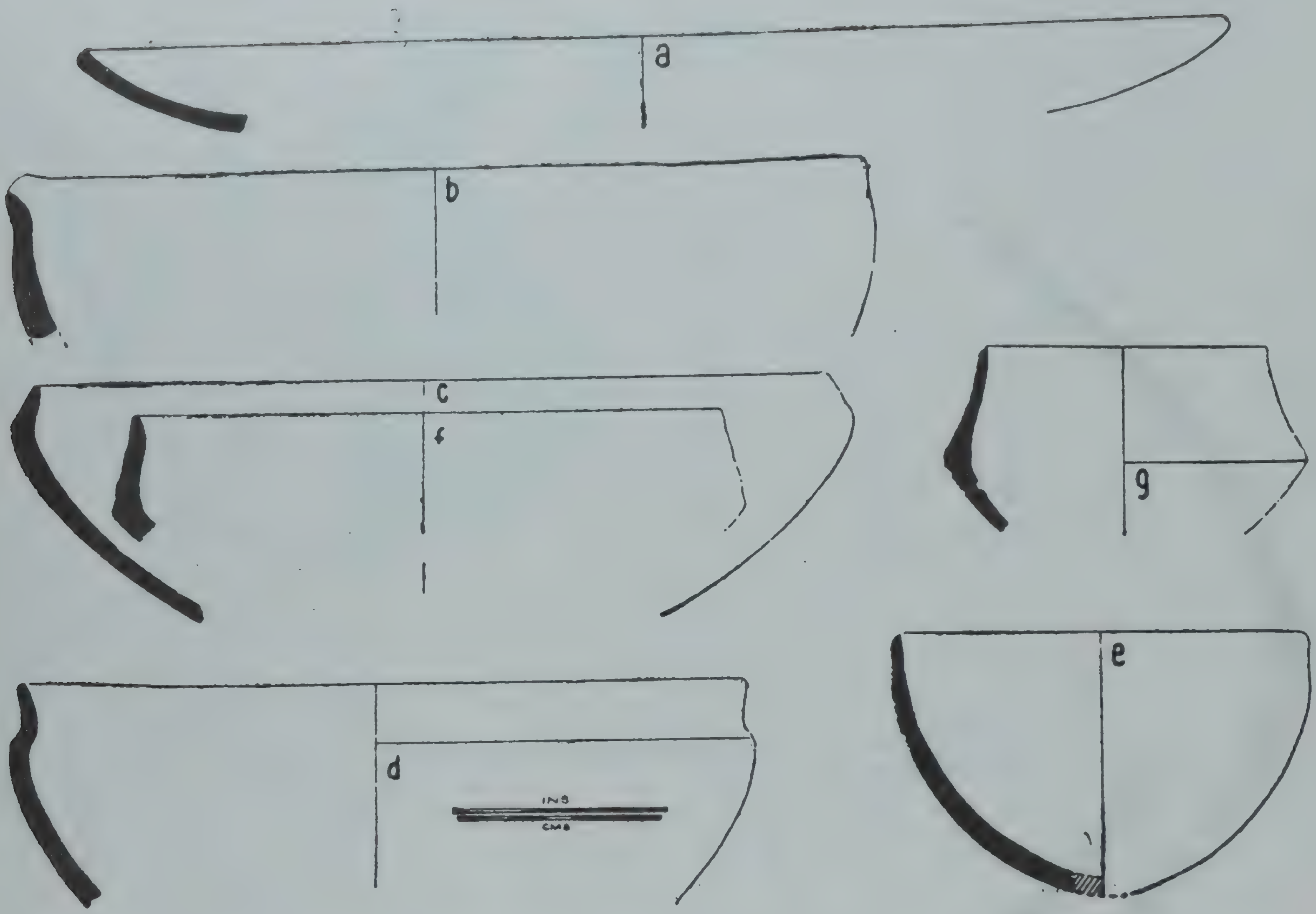


Burnished Grey Ware with Ochre Painted Variety

a. Urn with sloping shoulders and suggring base; Contained few bones of a child; burnished blochy grey. Tr. 2A.

b. Shallow bowl with rounded rim and base; painted with red ochre at the edge. It covered the urn of burial No. 4.

FIGURE 18



Burnished Grey Ware

a. Shallow dish with rounded edge Tr. 2A.

b. Bowl with pinched lip. Fragment. Tr. 1, layer 4.

c. Bowl with incurved, featureless rim and rounded base. Tr. 2A.

d. Fragment of a small bowl with a short rim and weakly carinated shoulder and tending towards a saggring base, Tr. 1, layer 4.

e. Fragment of a bowl with rounded rim and saggring base, of mottled, burnished grey. Tr. 1, layer 4.

f. Small dish with incurved sides, internally sloping rim and carinated shoulder. Painted with red ochre at the internally sloping edge of the rim and all over the exterior upto the carination. Tr. 1, layer 4.

g. Fragment of a bowl with thinning, rounded rim and carinated shoulder tending towards a saggring base. Painted with red ochre at the edge and on the exterior upto the carination. Tr. 5, layer 3.

FIGURE 19

a. Rim fragment of an urn with flaring rim. But the sherd in ground at the sides, making it a sort of lug handle. It seems have been ground when part of the rim was broken.

b. Fragment of a lamp with shallow body, oval in shape having slightly outcurved, narrow mouth for the wick; Tr. 1, layer 4.

c. Fragment of a vessel with a short out-turned or flaring rim and a convex body. Tr. 2A.

d. Lid with a convex top, sloping sides, concave base with a fingure-pressed depression. Coarse, pale grey. Tr. 2A.

e. Terracottas dabber with conical, rounded knob; coarse fabric; handmade; Tr. 5, layer 5.

f. Fragment of a lamp, oval in shape, with a beaded rim and shallow interior; Dull red fabric, Tr. 1, layer 1.
Dull red ware-painted variety.

g. Rim fragment of a globular vessel with expanding sides, short neck, out-curved, rounded rim which is undercut making a sharp pointed tip. Painted in black with two horizontal bands on the neck. Tr. 1, layer 2. Seems to be wheel thrown.

h. Rim fragment of a high necked jar probably with globular body and thick, beaded out rim. Painted in black and the rim, neck and shoulder with horizontal bands. Tr. 1, layer 1. Seems to be wheel thrown.

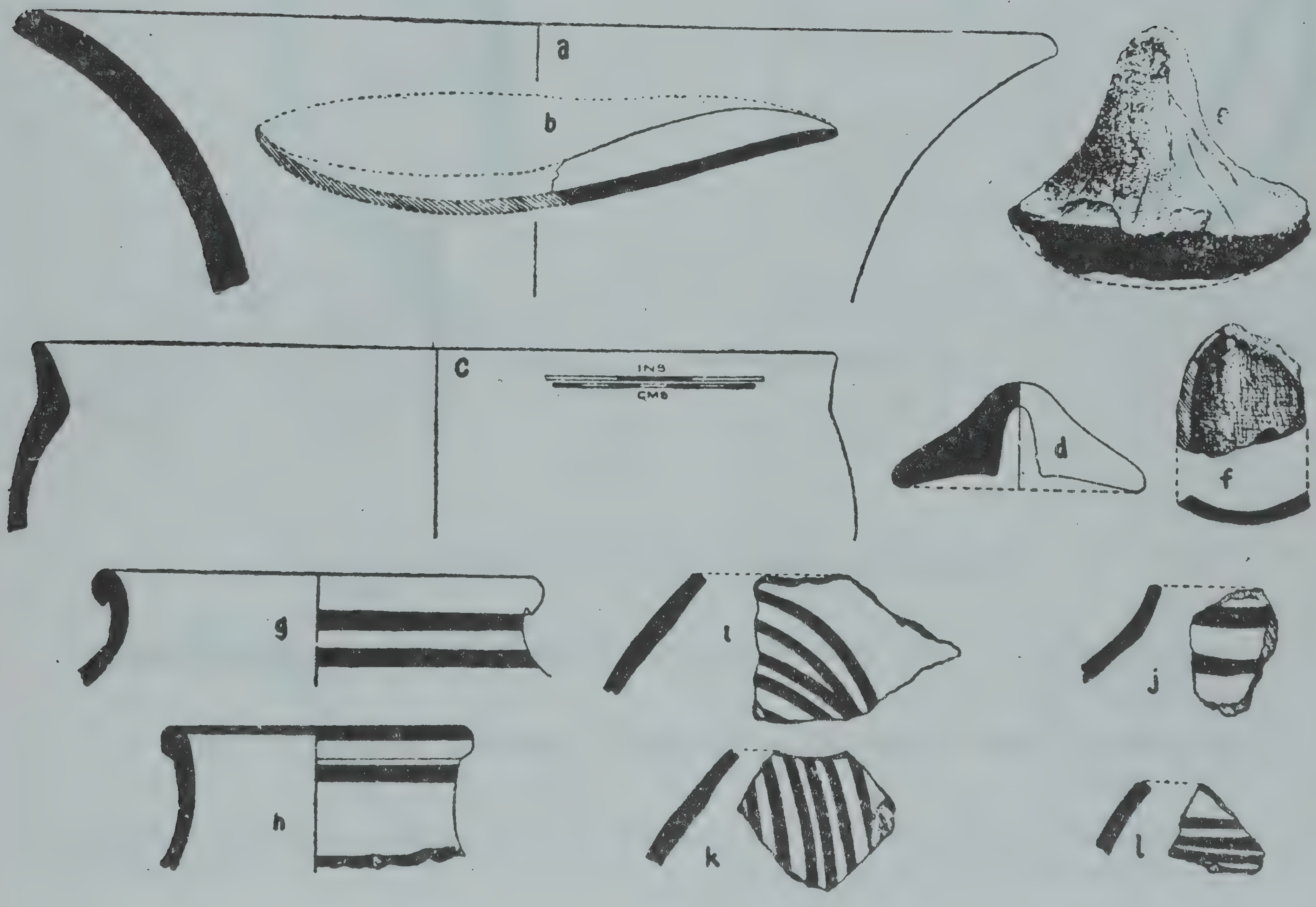
i. Shoulder fragment of a vessel. Painted in violet with groups of five curvilinear strokes. Surface, TKT. II.

j. Shoulder or neck fragment of a vessel. Painted in violet with two horizontal bands. Surface. TKT. II.

k. Sherd of a well fired red ware giving a metallic ring and showing well marked striation marks. Painted in black with groups of curvilinear bands drawn vertically. Wheel thrown. Surface, TKT. Baletota locality.

l. Sherd of dull red ware painted in violet with groups of horizontal bands.
Surface, TKT. II.

FIGURE 19


a
b
e
C
INS
CMS
d
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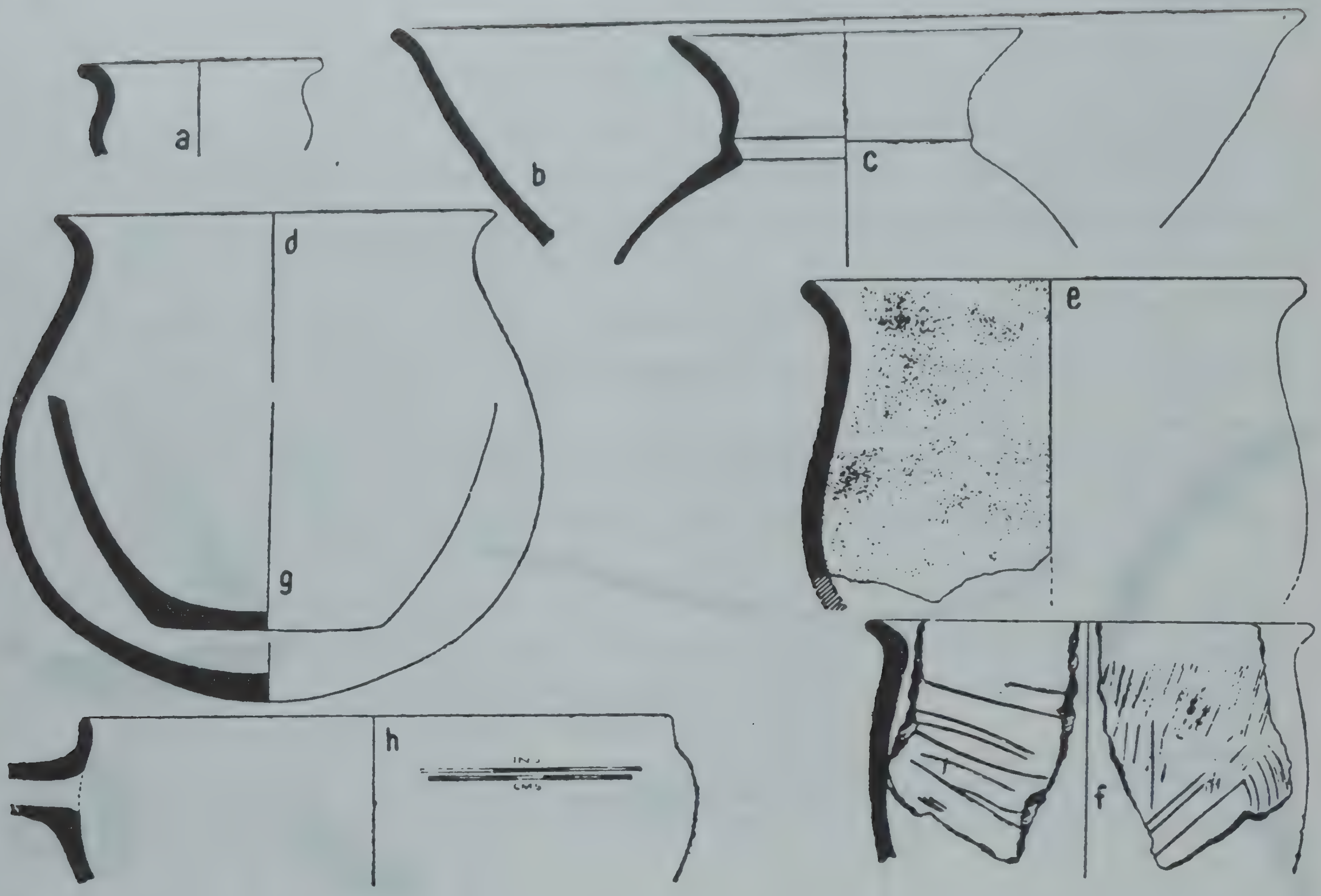
i
j
h
k
l

Coarse Grey Ware; Lamps; Lids ; and Painted pottery akin to Jorwe Fabric

FIGURE 20



Burnished Grey and Rusticated Wares

a. Fragment of a small, squat vessel, with everted, rounded rim, burnished, dull red surface. Tr. 1, layer 2.

b. Fragment of a shallow bowl with everted edges. Burnished, blotchy grey ware. Tr. 5, layer 1.

c. Fragment of a globular pot with constricted neck at which is a ridge, and flaring everted rim. Highly burnished. Tr. 5, layer 2.

d. Dull red ware-plain
Globular vessel with a short concave neck and everted rim. Very coarse, dull red exterior and blackened interior. Formed part of furniture of burial No. 2 sealed by layer 2, Tr. 1.

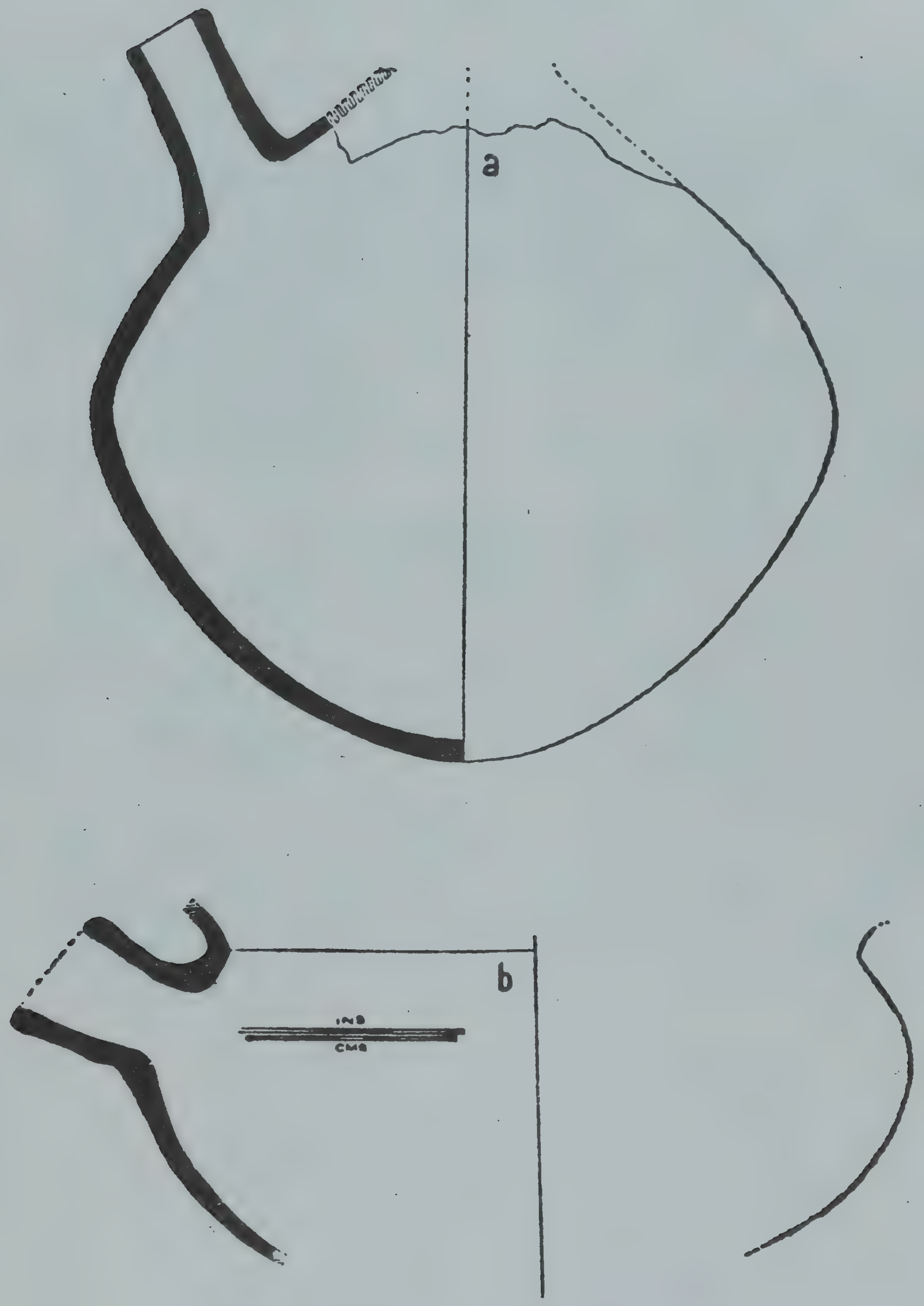
e. Similar to the above sherd (d). Found in burial 2, Tr. 1.

f. Basin or vase with out-curved internally sloping rim, concave neck and slightly convex sides. Surface roughened both internally and externally. Tr. 1, layer 1A.

g. Base fragment of Kunda type of vessel with a flat base, and slightly convex sides. Tr. 1, layer 1.

h. fragment of a spouted bowl, with rounded rim, rim, convex sides and short spout luted to the side. Burnished, blotchy, blackish grey wares. Tr. 2A.

FIGURE 21



Brown-and-Black Ware.

a. Spouted, globular vessel with sloping shoulders, blunt carination and saggring base. The short, tubular spout is luted on the shoulder. It formed part of the furniture of burial No. 2.

b. Fragment of a spouted bowl with out-turned rim, concave neck and squat, convex body tending towards a rounded base. A short, tubular spout is luted to the side of the bowl.

FIGURE 22

Black-and-red Ware with White Painted Variety.

a. Bowl with out-turned rim, concave neck grooved shoulder, hemispherical body tending towards a rounded base. The grooves on the shoulder are three in number. The vessel is painted in white all over the interior with groups of five strokes. Well burnished. Formed part of furniture of burial No. 2 sealed by layer 2. Seems to have been made on turn table.

b. Bowl with out-turned rounded rim, concave neck, carinated shoulder, hemispherical body with a rounded base. Well burnished. Formed part of burial No. 2 sealed by layer 2.

c. Small, shallow dish with incurved, rounded rim and saggring base. Burnished. Formed part of the burial appendage of burial 2 sealed by layer 2.

d. Bowl with everted, rounded rim, carinated shoulder and rounded base. Burnished. Found along with other vessels in burial 2.

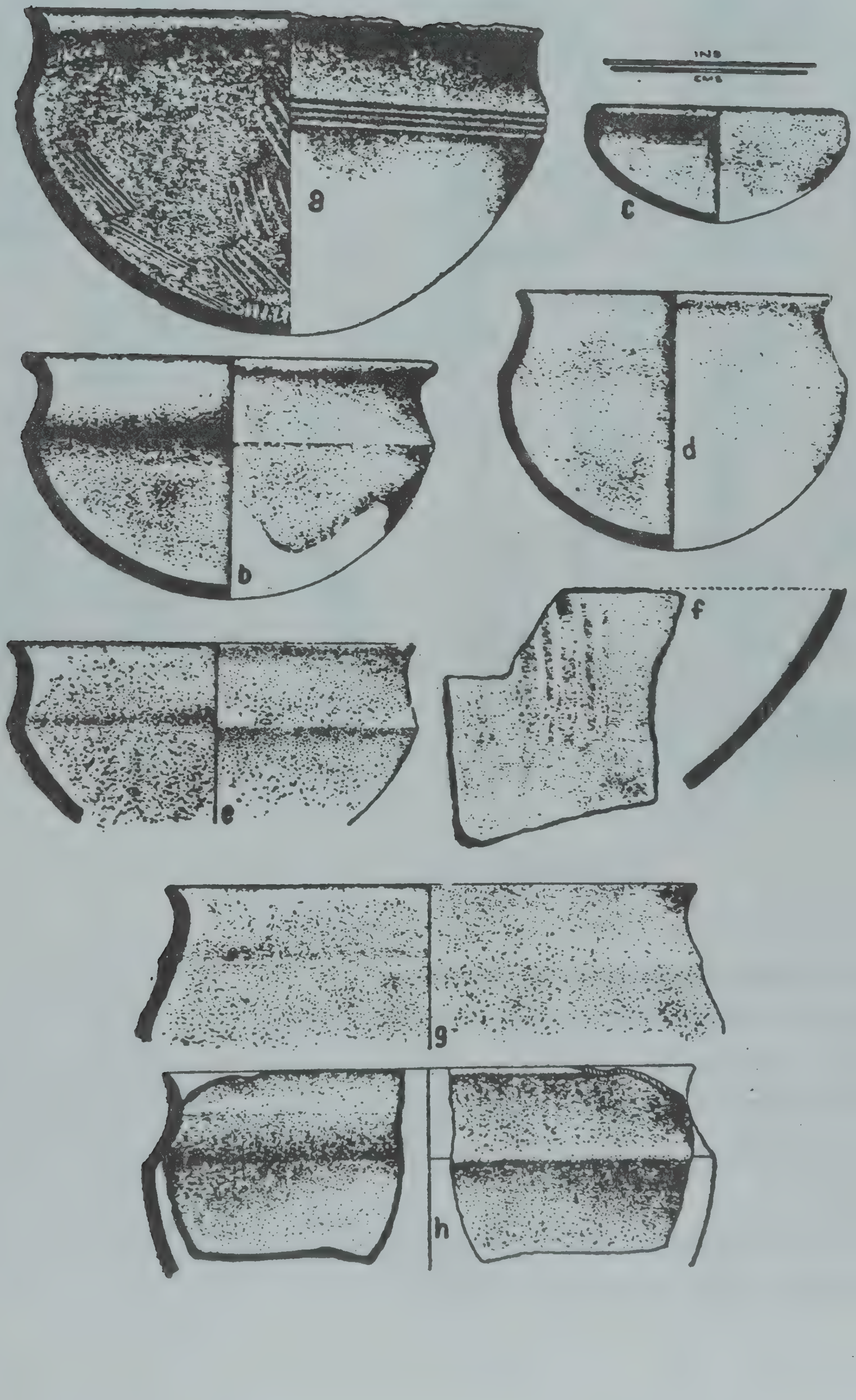
e. Fragment of a bowl similar to the above (d) Tr. 1, layer 1.

f. Sherd of black-and-red ware, burnished in the interior and painted in white with a group of seven vertical strokes.

g. Rim fragment of a bowl with everted rim, corrugated, sloping sides. Tr. 1, layer 1A.

h. Fragment of a bowl with everted rim, concave neck, carinated shoulder and tending towards a rounded or saggring base. Tr. 1.

FIGURE 22


INS
CMS
a
c
d
b
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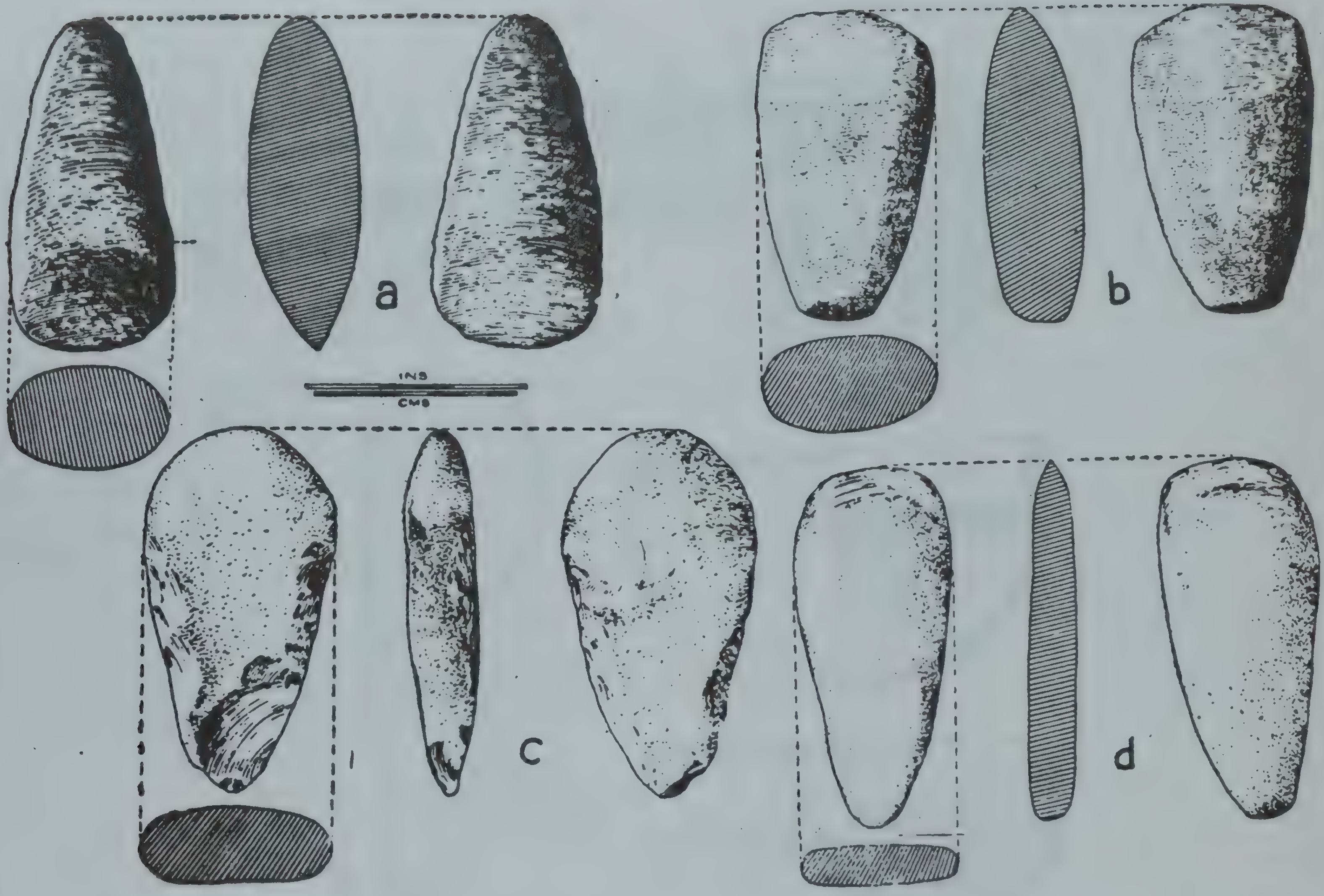
g
h

FIGURE 23



Ground Stone Industry

Axes with ovoid or near-ovoid cross section and pointed butt.

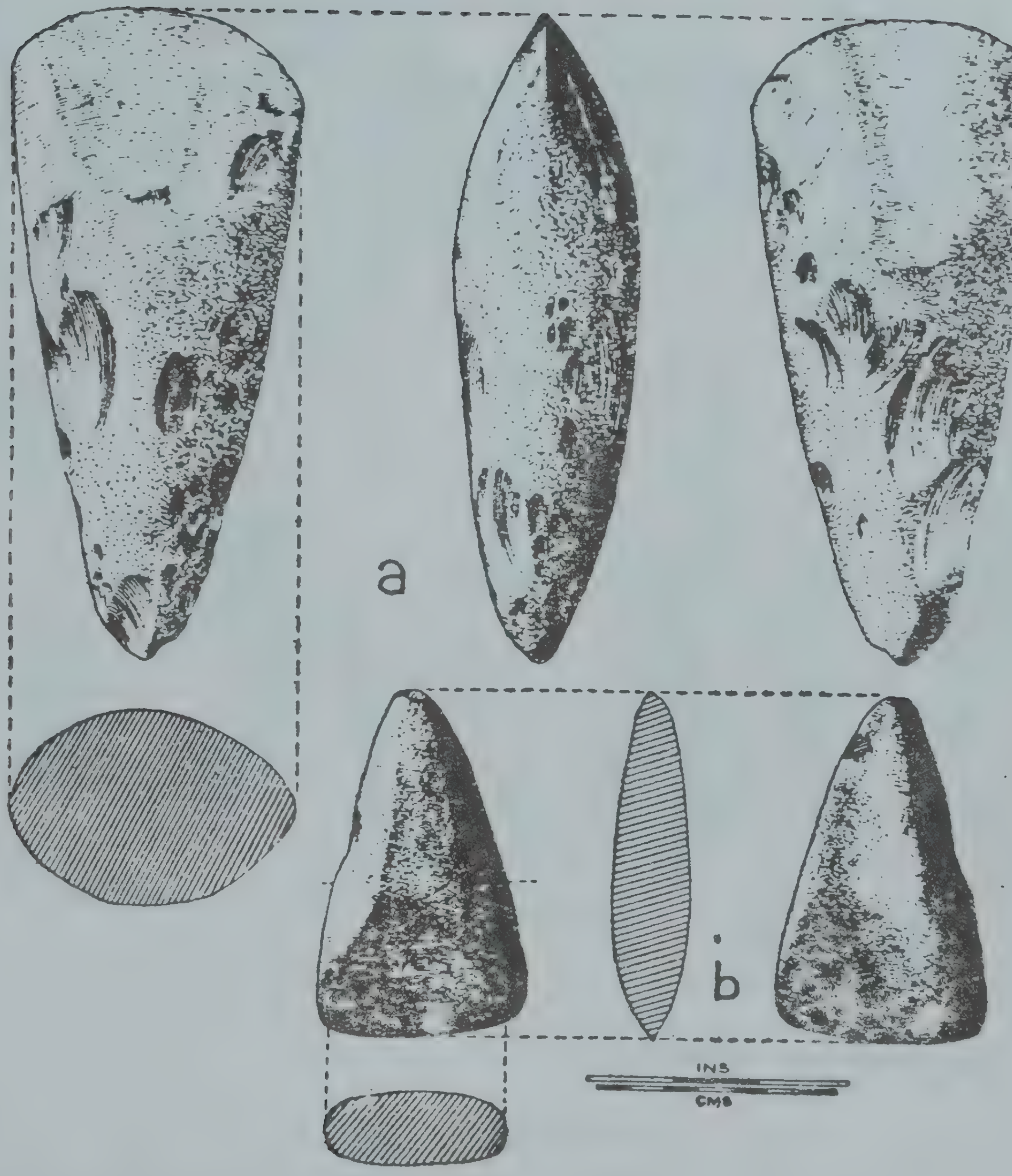
a. The two faces are somewhat flattish while the sides are rounded. Of the six examples, only one has a slightly arched butt (Pl. 9a, Nos. 1-2).

b. Axes having avoid cross-section and flattened butt. The faces are somewhat flat and the sides are gently rounded. One specimen (Pl. 9a, No.9) 10.5cms. x B. 5.7cms x T. 3.1cms.

c. A flat slab, turned into a pear shaped tool having the profile of a hand axe. Appears to be a pecking tool.

d. Natural flat block, triangular in form with only the edge ground and having a convex cutting edge and somewhat arched butt. Epidiorite.

FIGURE 24

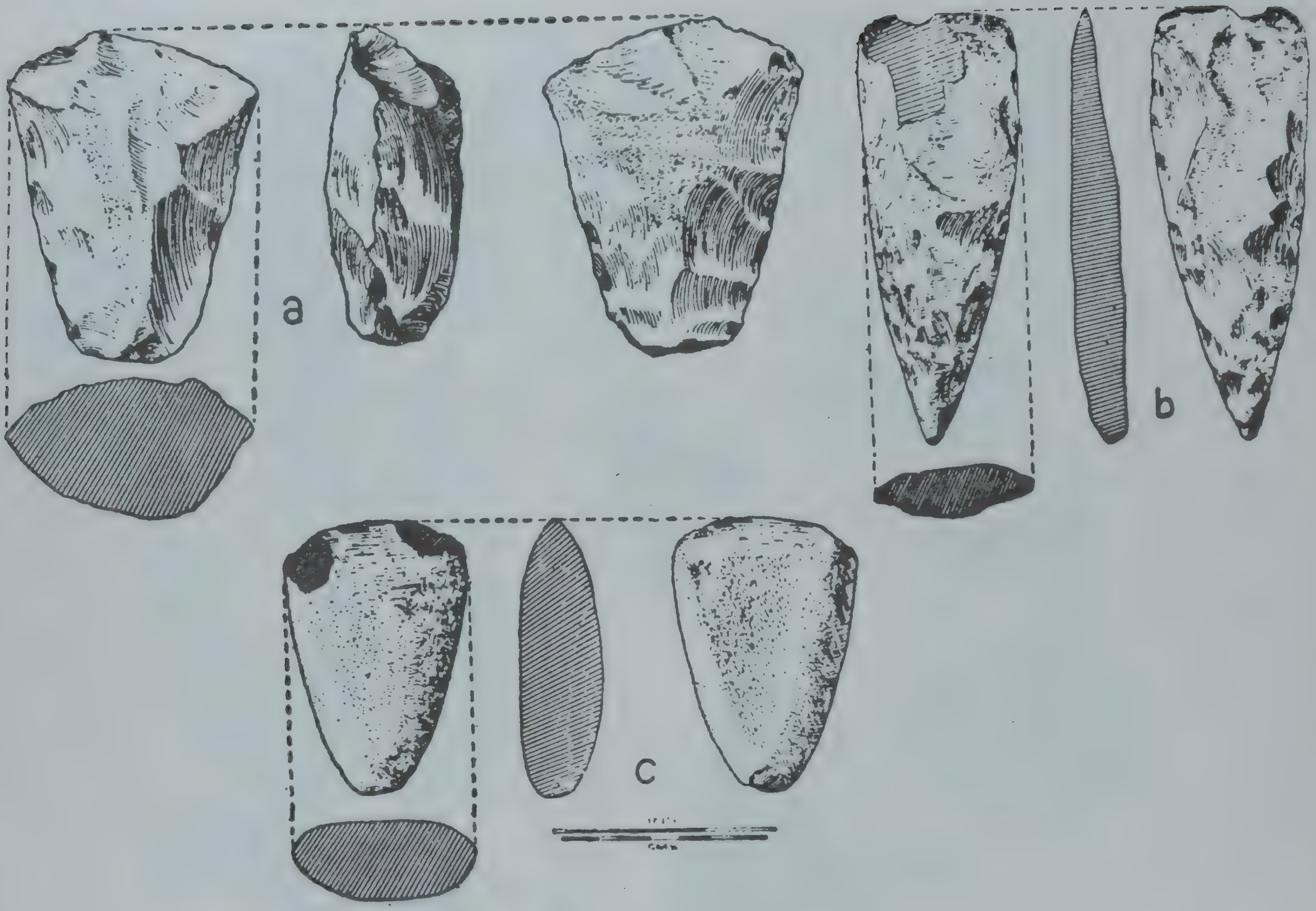


Ground Stone Industry

a. Axe having a circular cross-section and pointed butt. The edge portion of one of the three examples is broken (Pl. 9a. No. 5).

b. These are very thin, flattish axes with somewhat trapezoidal cross-section near the butt which looks arched. The faces are flat and the sides gently curved. The ground edges are straight and even the butt is somewhat sharp. Because of their thinness and the smooth surface, it appears that these could have been used only for finer works, possibly wood splitting.. Of the five specimens, one is illustrated (Pl. 9a. No. 3).

FIGURE 25



GROUND STONE INDUSTRY

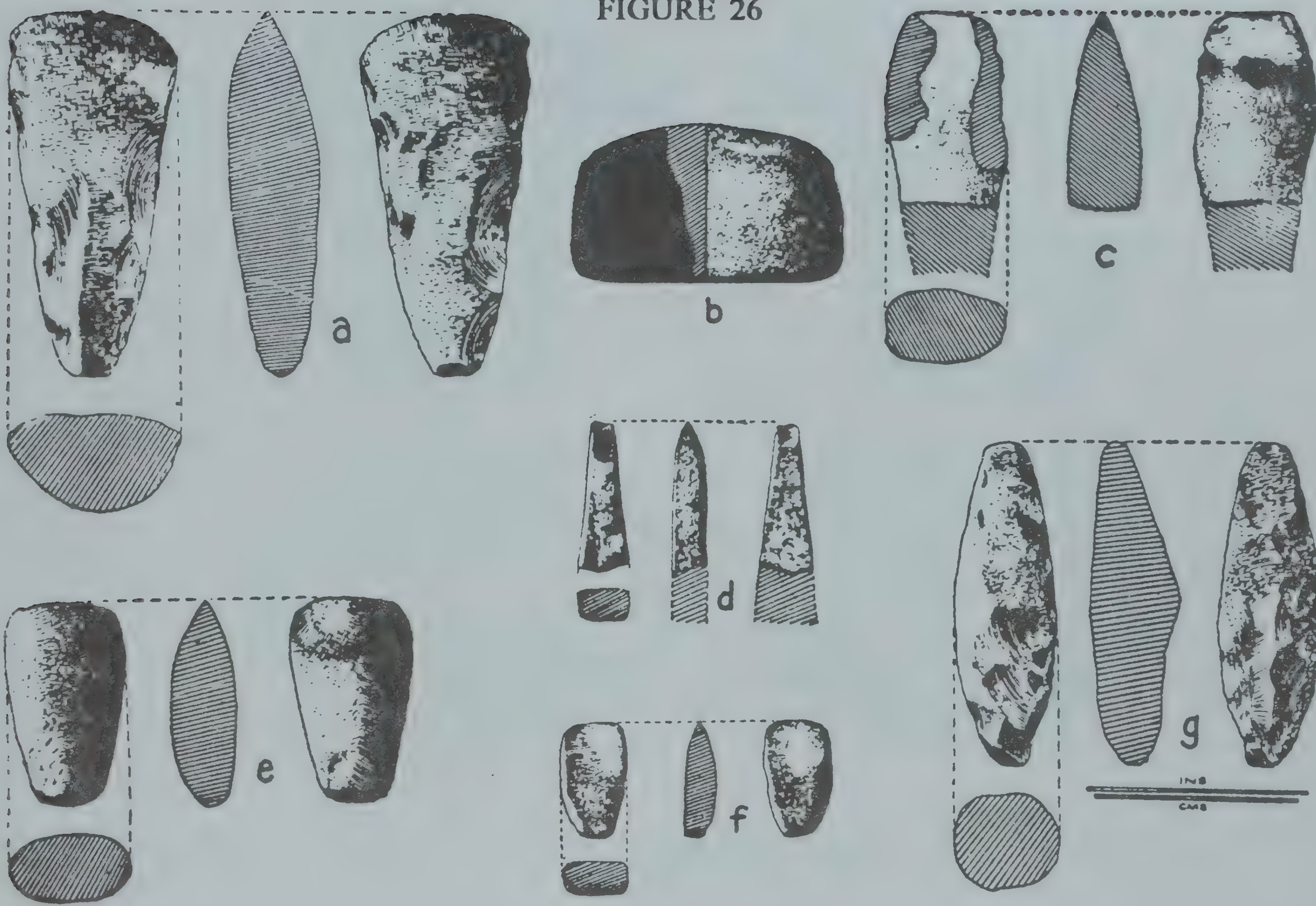
Re-used axes

a. It appears that the axes which are very much blunted are reflaked and used. There are three examples. The original ground surface which has escaped reflaking could be clearly seen. All the specimens are not finished tools, only reflaking having been done. They could also have been used for chopping purposes (Pl. 9a. Nos. 6-7).

b. A reflaked axe made on flat slab, with a pointed butt and a sharp cutting edge which is partly mutilated possibly during use (Pl. 9b, No. 1, fig. 26b).

c. Axe with plano-convex section with a somewhat rounded butt. The sides are curved and the cutting edge is straight. It shows some use marks. (Pl. 9a, No. 10; fig. 26c).

FIGURE 26



a. Adze. Tool having a roughly triangular cross-section and pointed butt. The extreme convex surface rounded to meet a flat under side. Dolerite.

b. Dabber

A flat, circular-bottomed fragment having truncated upper surface. Both the top and the bottom surfaces are smooth. This could have been used by this potter as is done to this day (Pl. 9b, No. 11).

c. Adze. Tool with broken butt. ovoid in section. This could also have been used as a chisel.

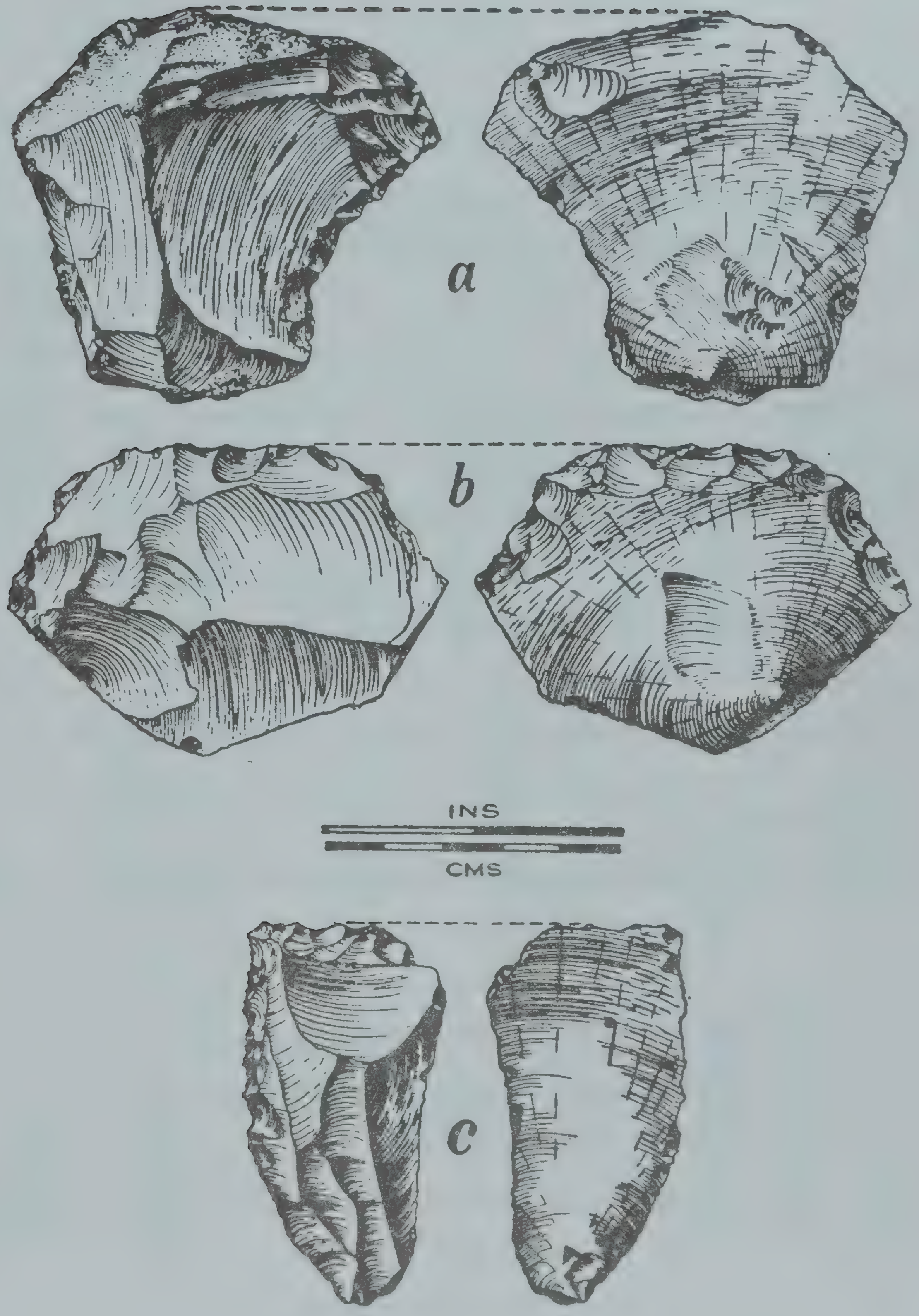
d. Tool with rectangular cross-section with a very small, sharp cutting edge to which the sides taper (Pl. 9b, No.6).

e. Axes with trapezoidal cross-section and flattened butt which is probably due to striking by another tool. The tiny nature of the tools and the flattened butts suggest that they could have been used as wedges in wood splitting operations. There are two examples. One is illustrated (Pl. 9b. No. 10).

f. Miniature tool, rectangular in cross section, about 4 cms in length having a bifacial medium, cutting edge.

g. The borer or pointed fabricator is represented by one specimen. It is biconical showing chipping marks on the body. This might have been used for pecking also (Pl. 9b, No. 12).

FIGURE 27



BLADE INDUSTRY

a. Large flake, with retouched edge, hollow scraper, chert. Tr. 1, layer 4.

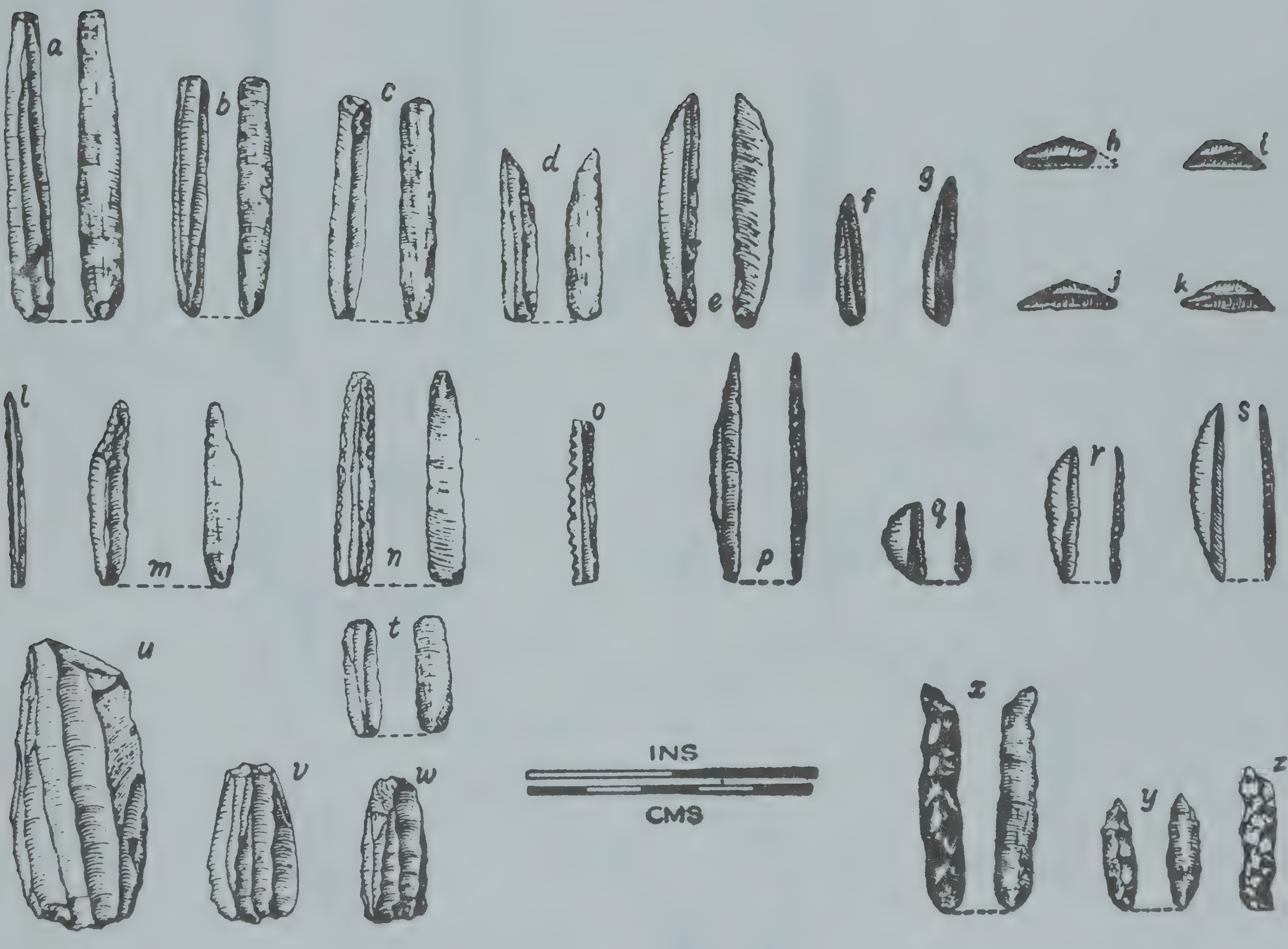
b. End scraper on large flake with retouched edge, chert Tr. 1, layer 4.

c. Side-cum-end scraper in large flake with retouched edges, chert, Tr. 1, layer 4.

FIGURE 28

a. Paralleled sided blade, chert Tr. 1, layer 4 (Pl. 10b,1).
b. Paralleled sided blade, Tr. 1, layer 1A, (Pl. 10b, 6).
c. Parallel sided blade with retouched dorsal edge, Tr. 5, layer 2 (Pl. 10b).
d. Paralleled sided blade blunted on the left side chert. Tr. 1, layer 3.
e. Straight sided blade with blunted back, almost looking like a lunate, chert Tr. 2A.
f. Penknife blade blunted on the left side, chalcedony, Tr. 1, (Pl. 10b, 19).
g. Obliquely retouched point, chert, Tr.5, layer 1 (Pl. 10b, 18).
h. Triange, blunted on the arc chalcedony, Tr. 2A (Pl. 10b, 21).
i. Trapeze, chert, Tr. 1, layer 1A (Pl. 10b, 24).
j. Triangle blunted on the arc, chert, Tr. 2A (Pl. 10b, 20).
k. Trapeze, chalcedony, Tr.1, layer 3 (Pl. 10b, 29).
l. Thin, very well retouched point, chert, Tr. 5, layer 1 (Pl. 10b, 11).
m. Parallel sided flake, the tip of which is retouched to make a point chalcedony, Tr. 1, layer 3.
n. Straight sided blade with blunted back, chert Tr. 5, layer 1 (Pl. 10b 12).
o. Serrated blade, chert, Tr. 2A (Pl. 10b, 22).
p. Lunate, chert Tr. 1, layer 1A (Pl. 10b, 26).
q. Lunate, chert TKT. I, Tr. 1, layer 1 (Pl. 10b, 35).
r. Lunate, chert Chalcedony, Tr. 1, layer 1A (Pl. 10b, 27).
s. Lunate, chert, Tr. 1, layer 1A (Pl. 10b, 30).
t. End scraper on parallel sided blade, chalcedony, Tr. 1, layer 1, Pl. 10b, 10).
u. Fluted core, chert, Tr.1, layer 4 (Pl. 10a, 2).
v. Fluted core, chert, Tr. 1, layer 3 (Pl. 10a, 5).
w. Fluted, Chalcedony, Tr. 1, layer 3 (PL. 10a, 6).
x. Fluted core, Chalcedony, Tr. 5, layer 3.
y. Fluted core, Chalcedony, Tr. 5, layer 1 (Pl. 10a, 12).
z. Fluted core, Chalcedony, Tr.5, layer 1 (Pl. 10a, 11).

FIGURE 28


a
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CMS
x
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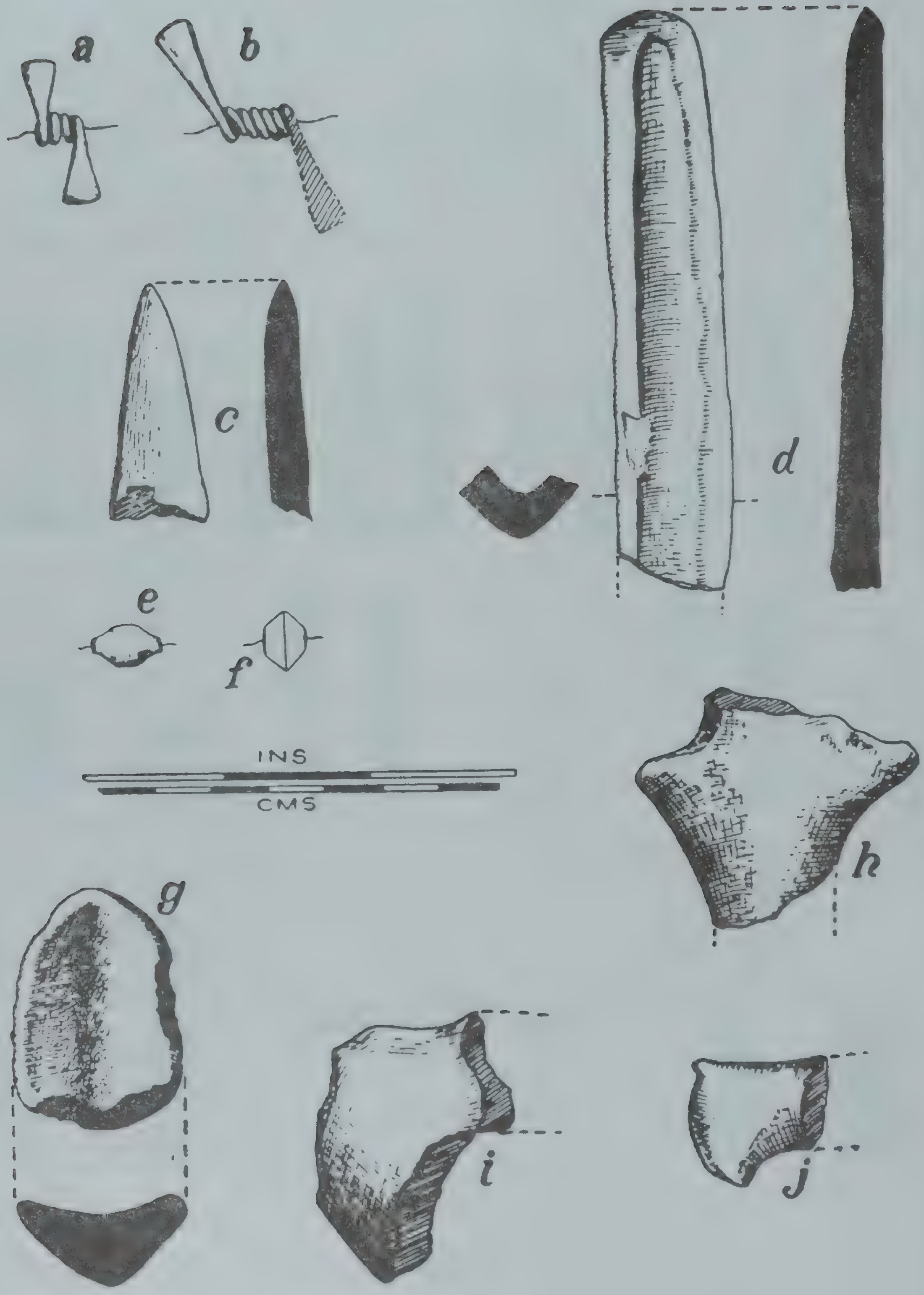
BLADE INDUSTRY

FIGURE 29


a
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c
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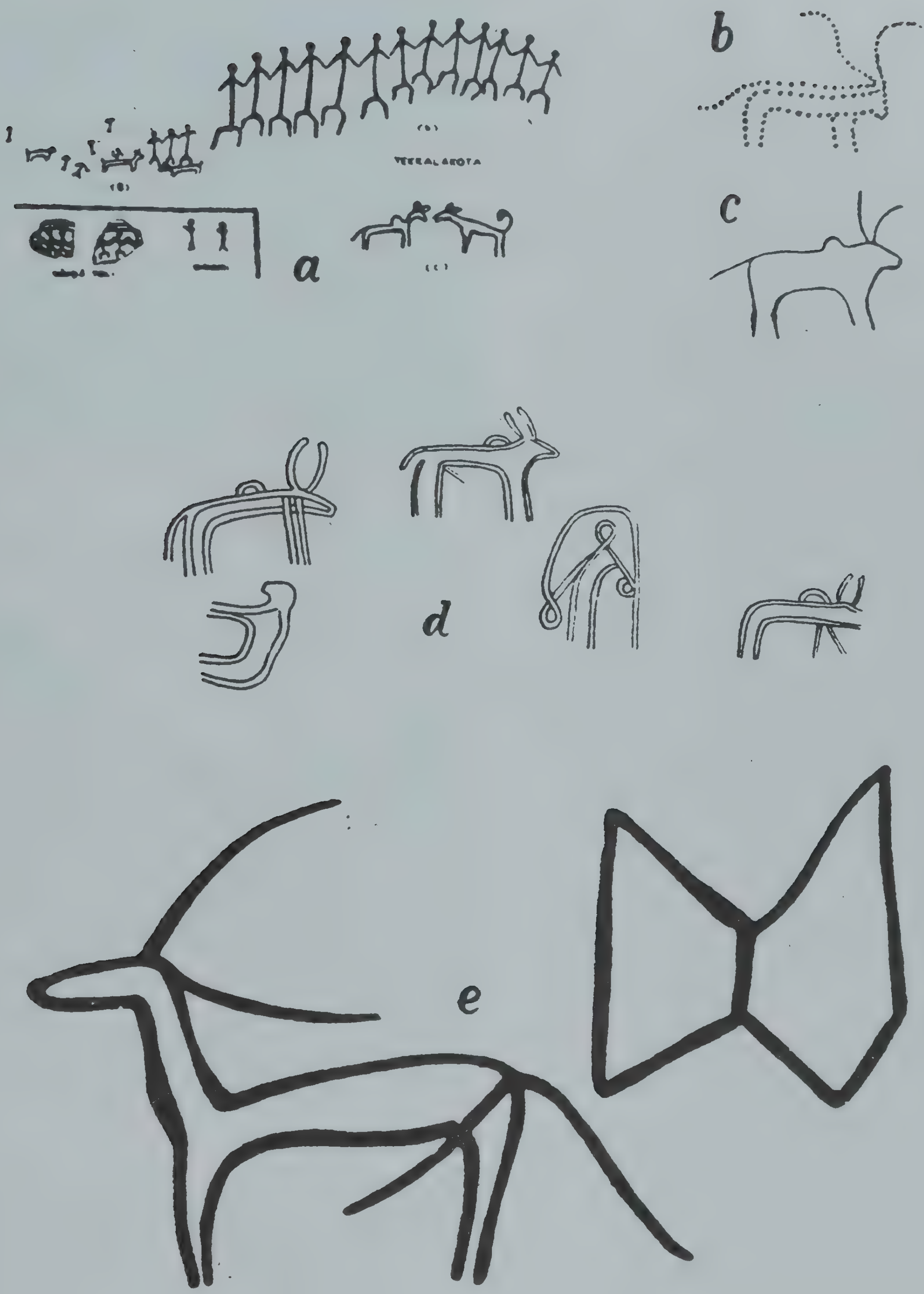
INS
CMS
g
h
i
j

a & b. Gold Ornaments; c & d. Bone tools

e & f. Beads; g. Terracotta Lamp; h. Terracotta Torso; and i & j. Terracotta Bulls.

FIGURE 30



a. Rock Paintings, Tekkalakota Rock Shelter with Comparative human figures on Navdatoli Potsherds & in front of Boys huts.

b. Punctured Bull on a terracotta lid from Tekkalakota.

c. Rock Bruising of a bull.

d. Rock engravings in front of a Shelter

e. Rock Paintings in the rock shelter.

a. Udegollam
Section of Early Historic Mound.

b. Tekkalakota
Locality 'Sejje Urlu'.

c. Tekkalakota
Locality 'Navane Urlu'.

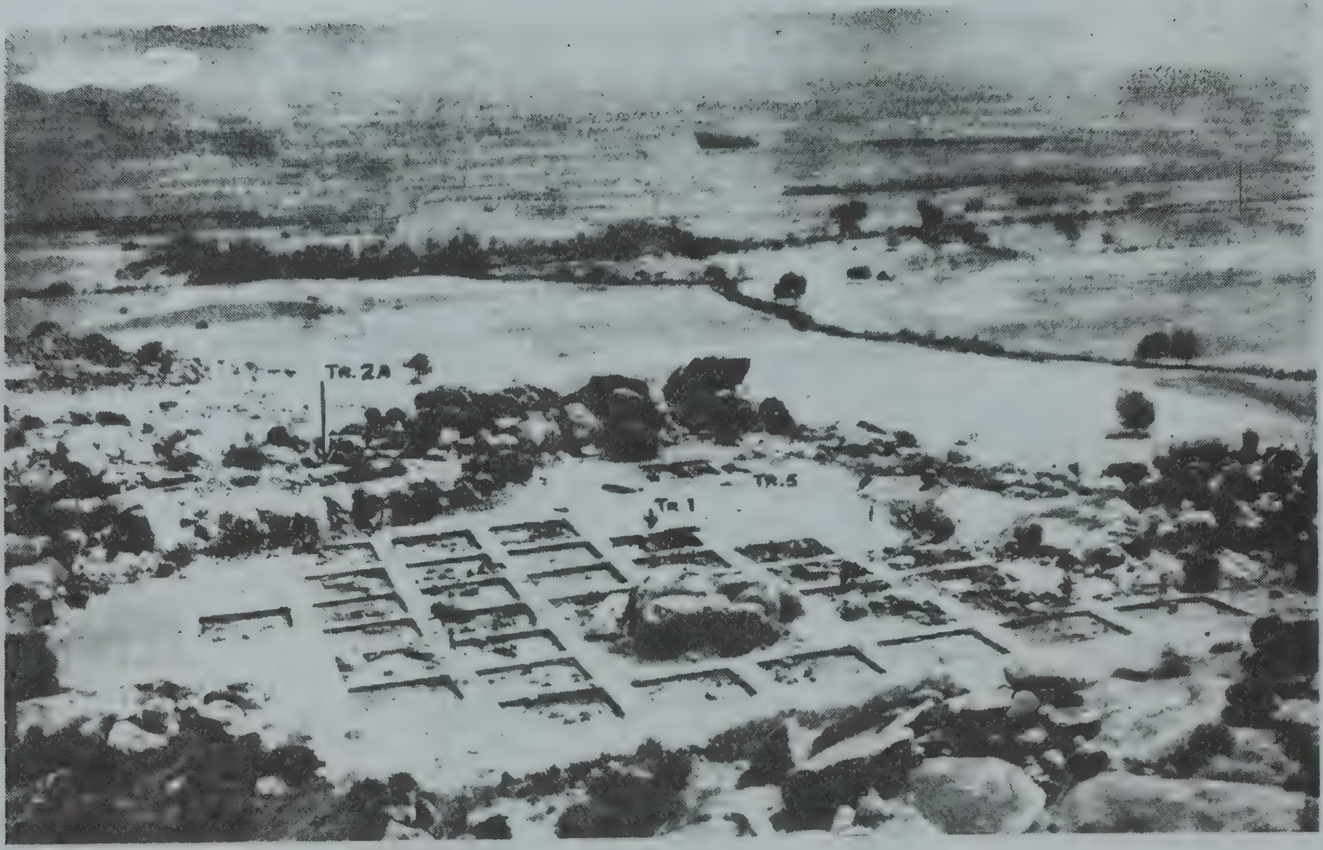
a. Mound at Lakshmipur
(Not shown in 1" Map)
- an Island in Tungabhadra,
opposite Nittur -
3 miles west of Tekkalakota.

b. Haccholli
Early Historic Mound.

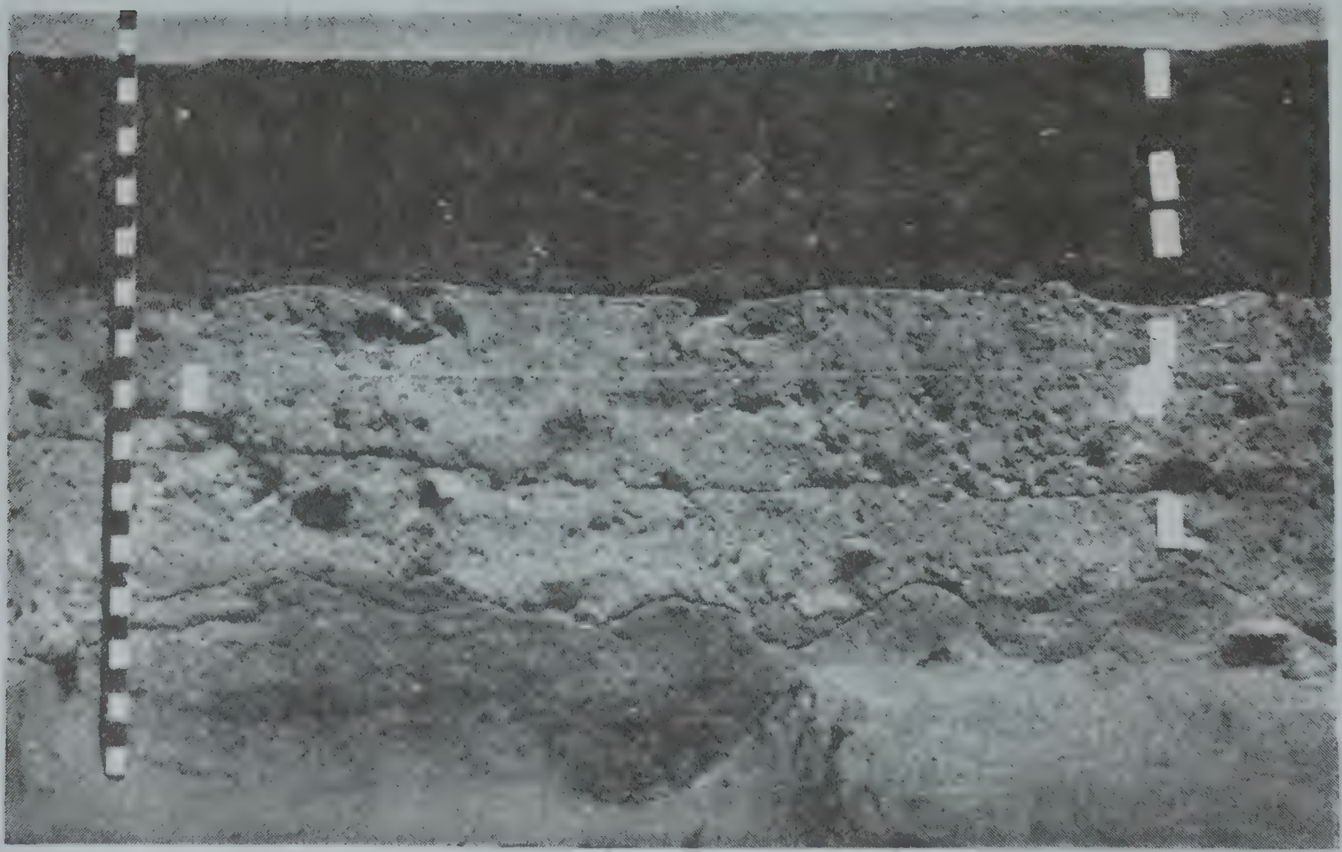
Pl. 3

Granite hills of Tekkalakota:— General View.

Pl. 4


TR. 2A
TR. 1
TR. 5

(*a*) Locality TKT. I



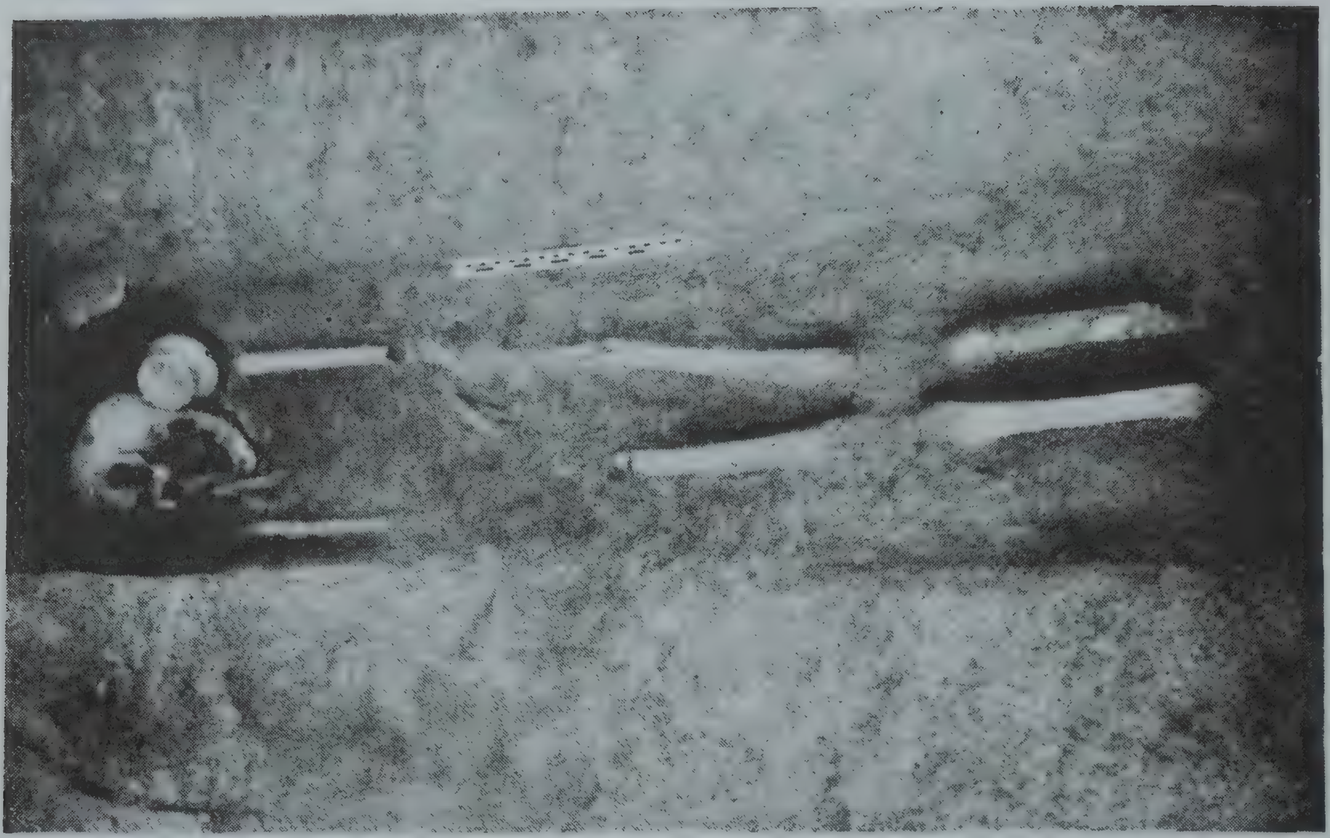
(*b*) Section facing South TKT. I. Tr. 1

Pl. 5

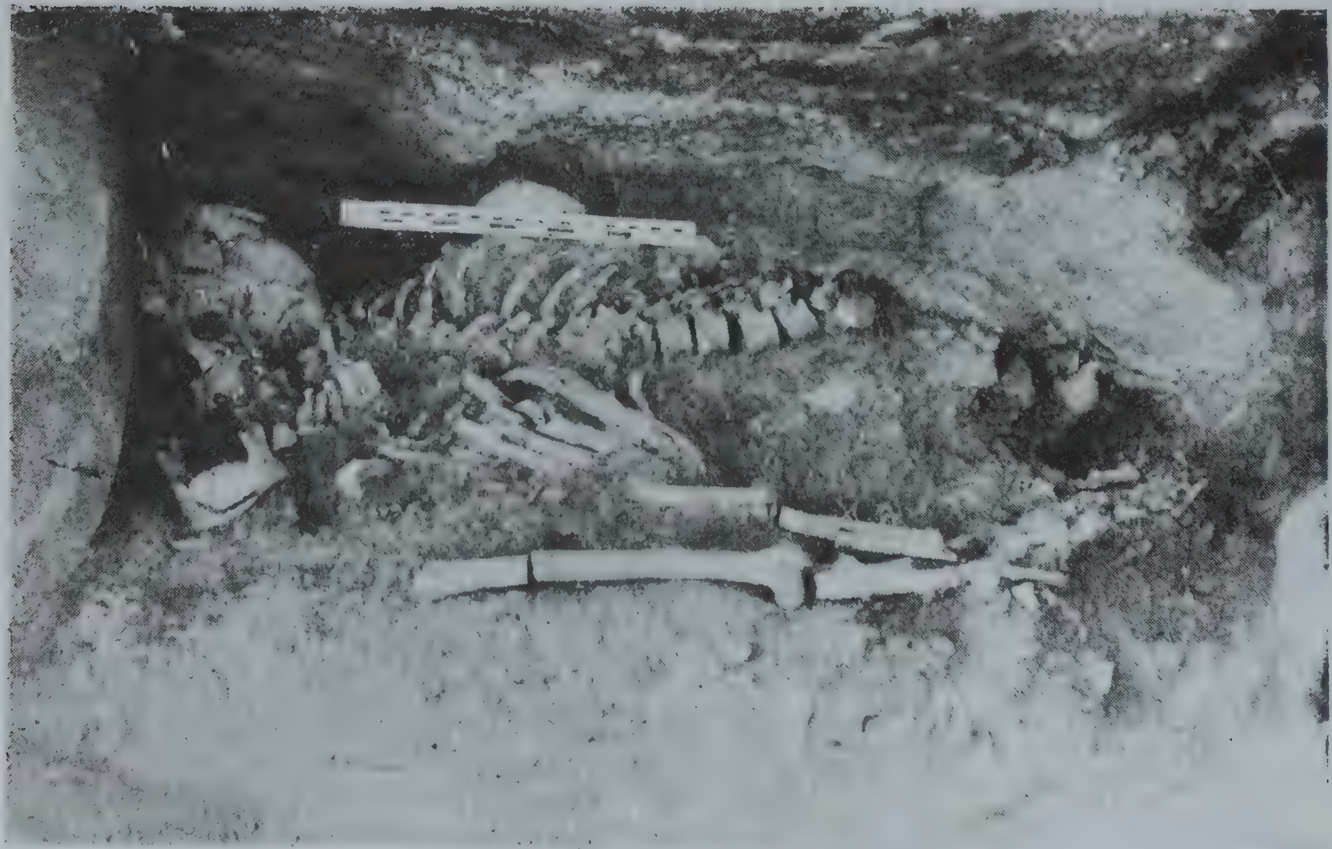
(a) Tr. 2A. Circular House — General View

(b) Tr. 5. General View

Pl. 6

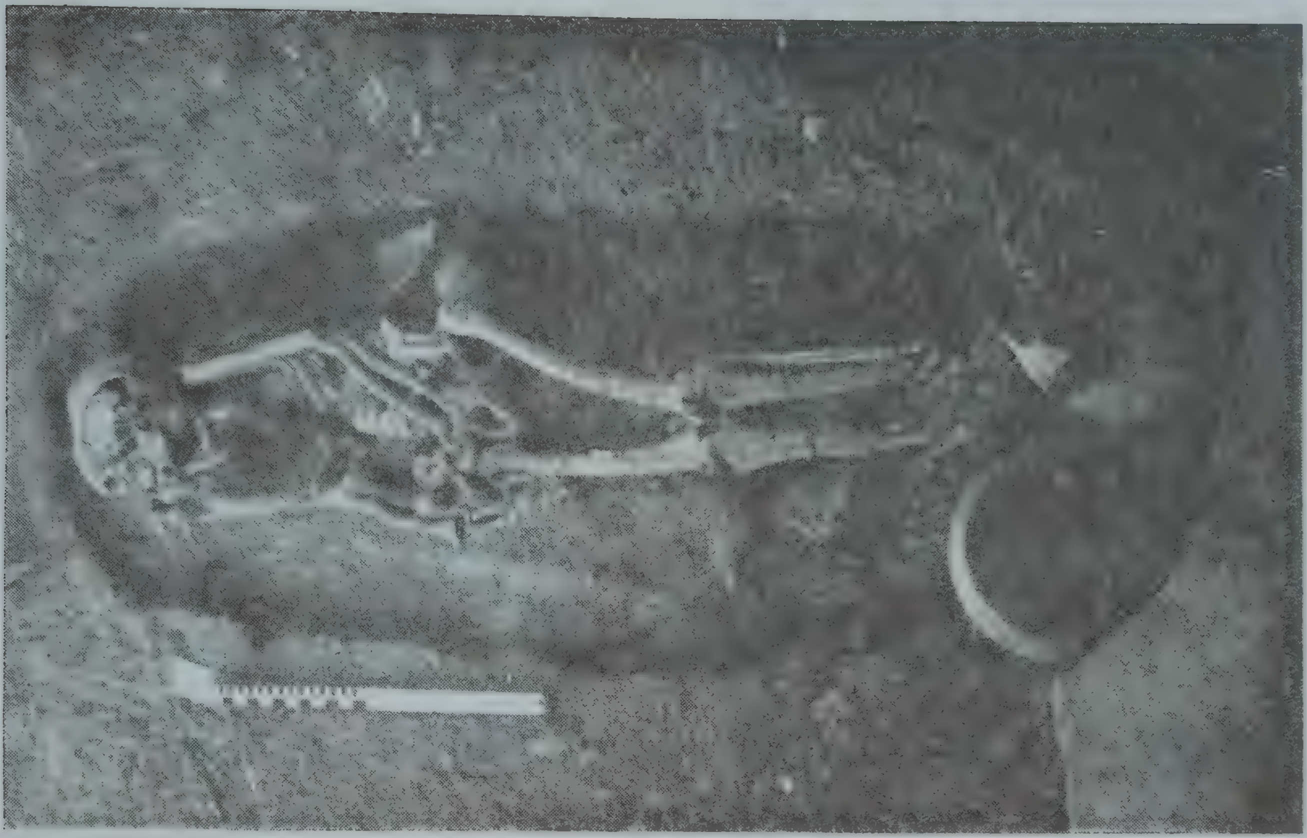


(a) Burial No. 7 Tr. 1.

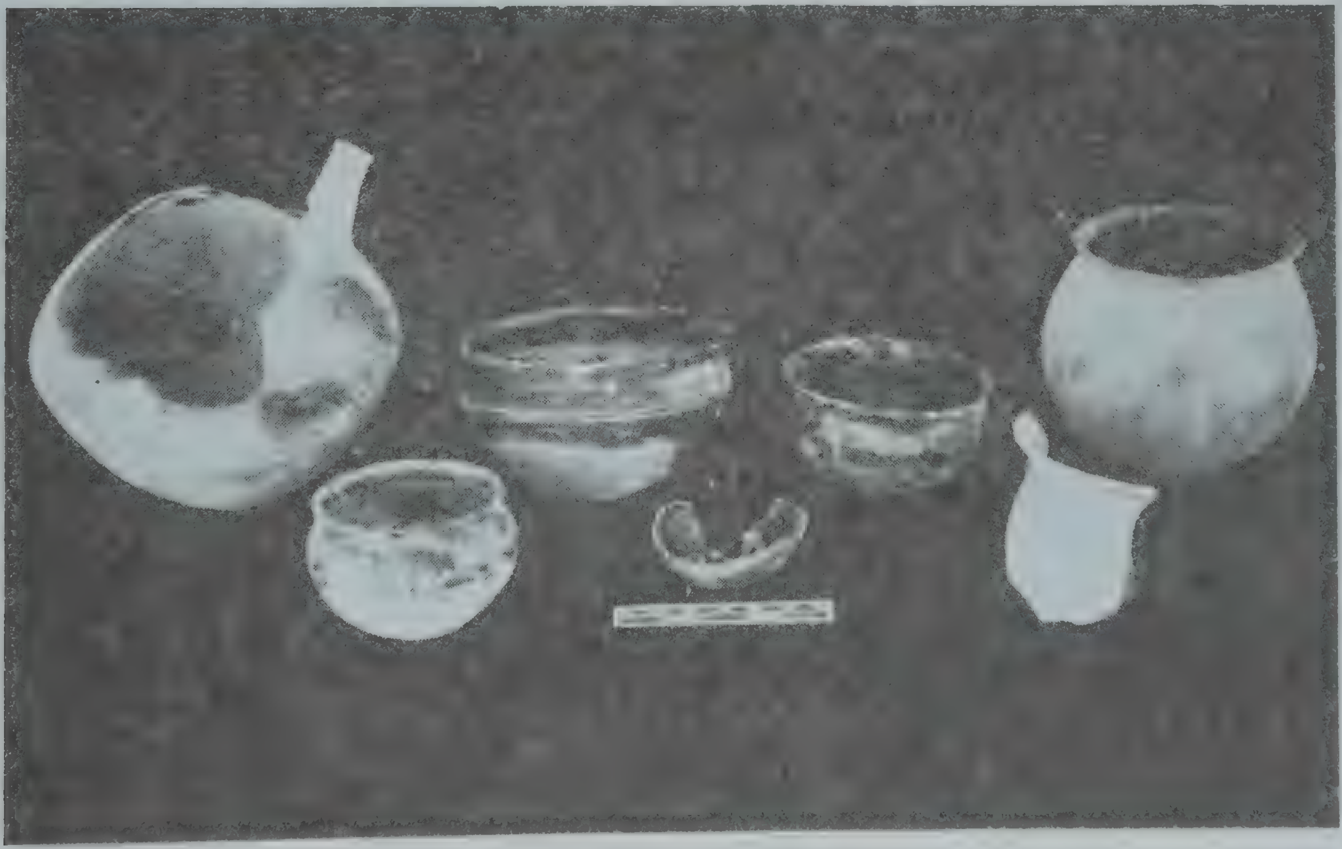


(b) Burial No. 5 Tr. 2A.

Pl. 7

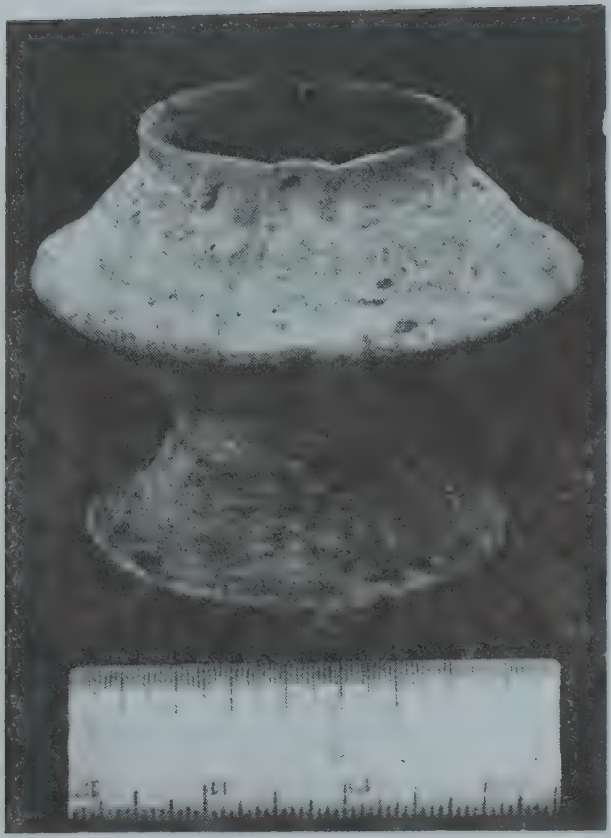


(a) Burial No. 2 Tr. 1.

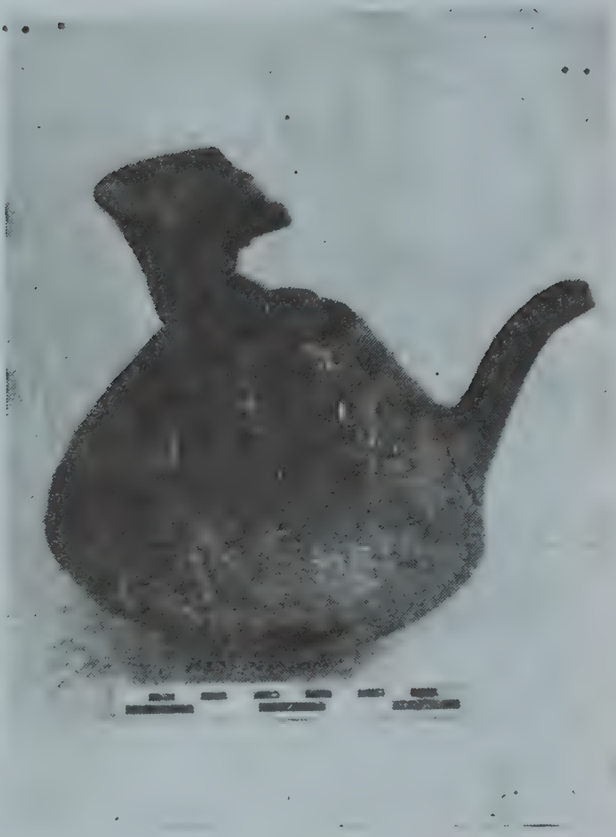


(b) Pots found placed near the feet of burial No. 2. Tr. 1.

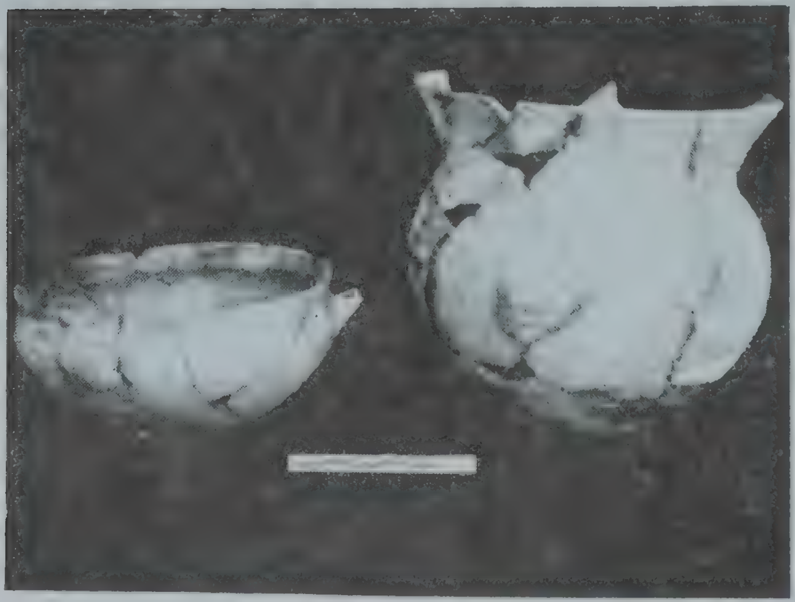
Pl. 8



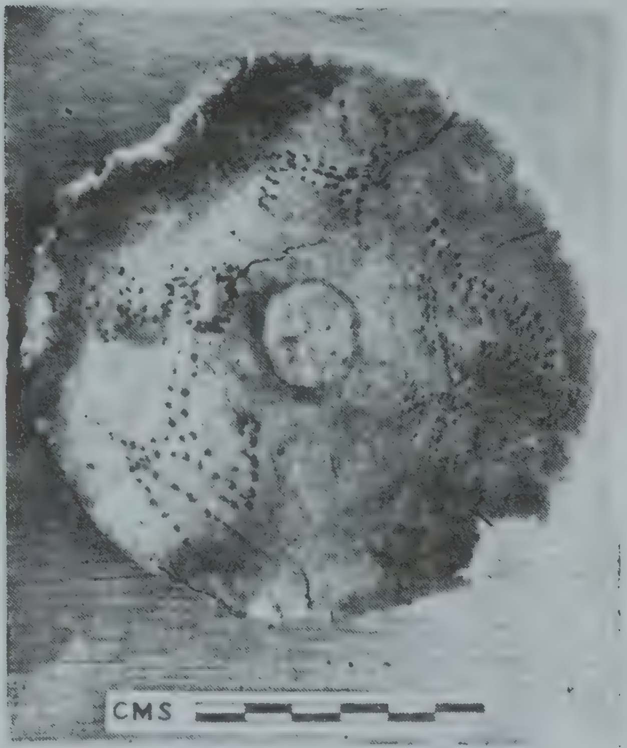
(a) Goblet placed near the skull of burial No. 7. Tr. 1.



(b) Spouted burnished Grey Vessel Tr. 2A.



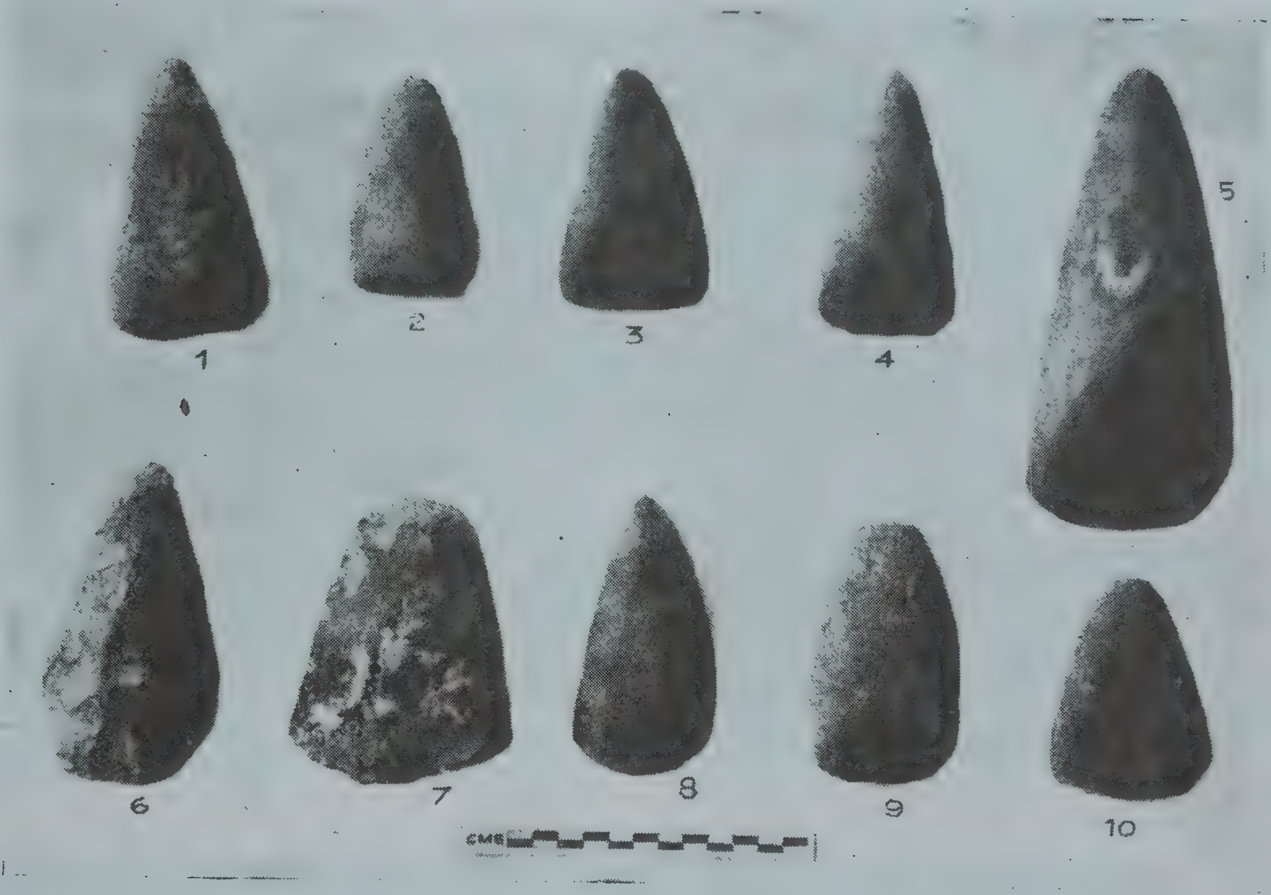
(c) Spouted bowl and Urn found on the abdomen of burial No. 5 Tr. 2A.



(d) Lid with punctured animals and birds.

Pl. 9

GROUND- AND PECKED STONE INDUSTRY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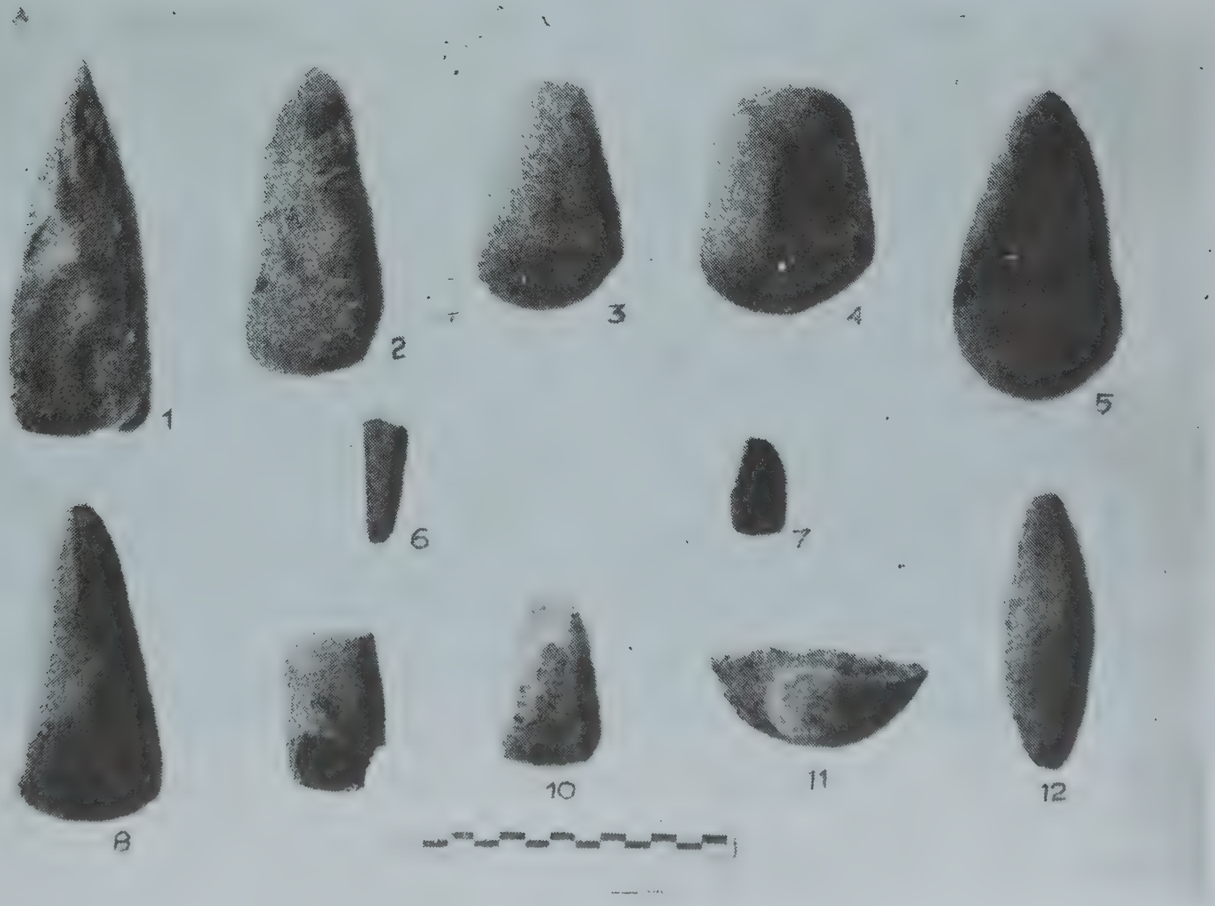
(*a*)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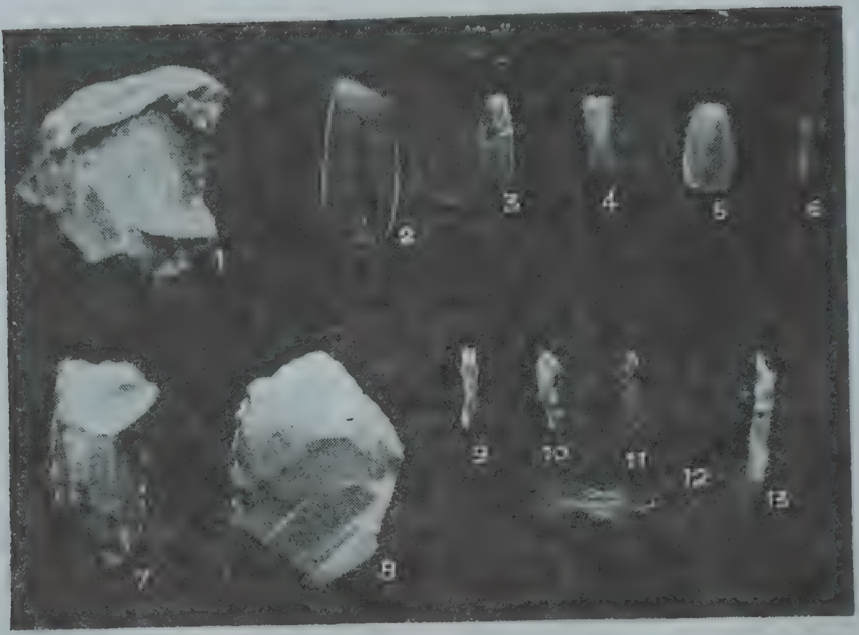
(*b*)

Pl. 10

BLADE INDUSTRY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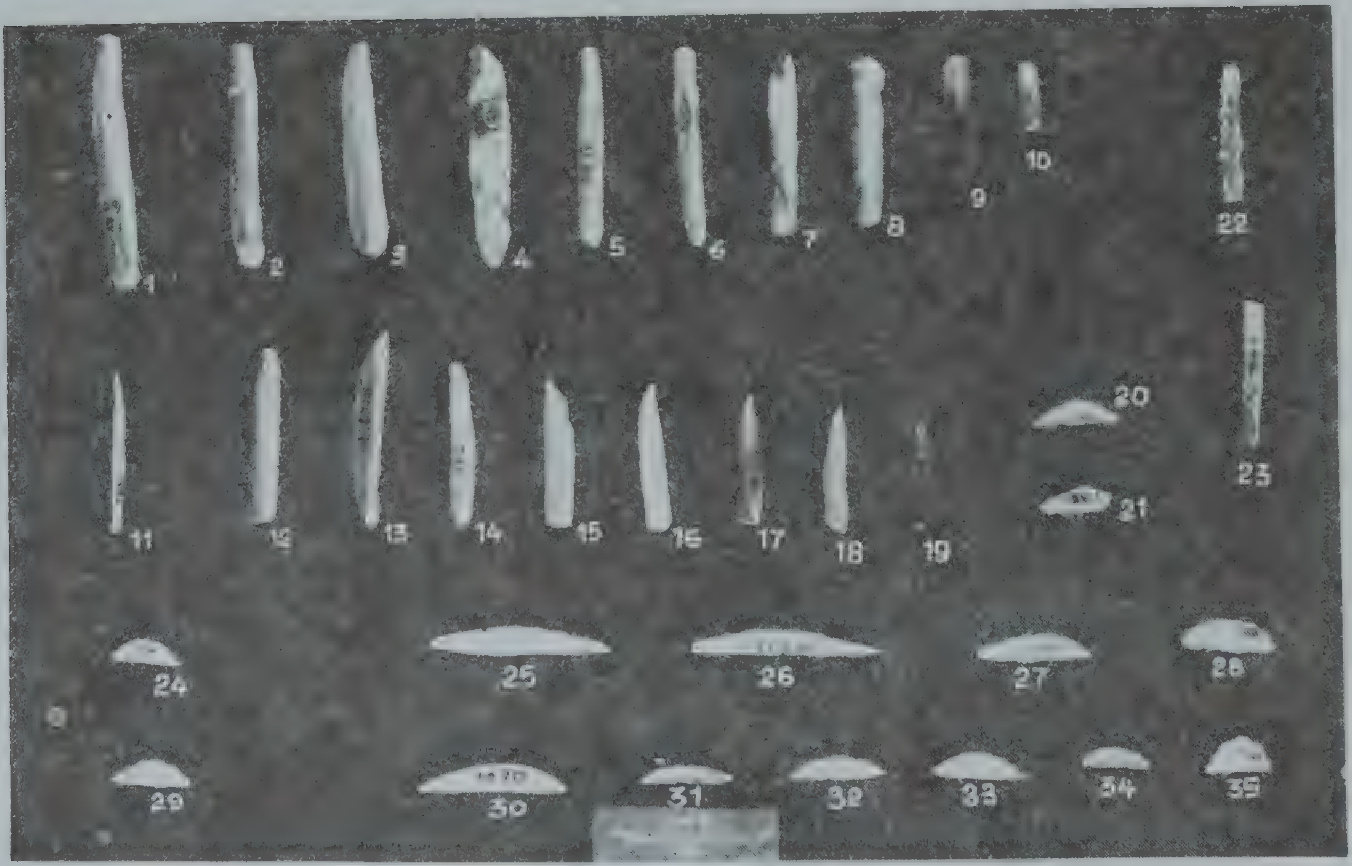
(a) Cores, Scrapers and crested ridge flakes.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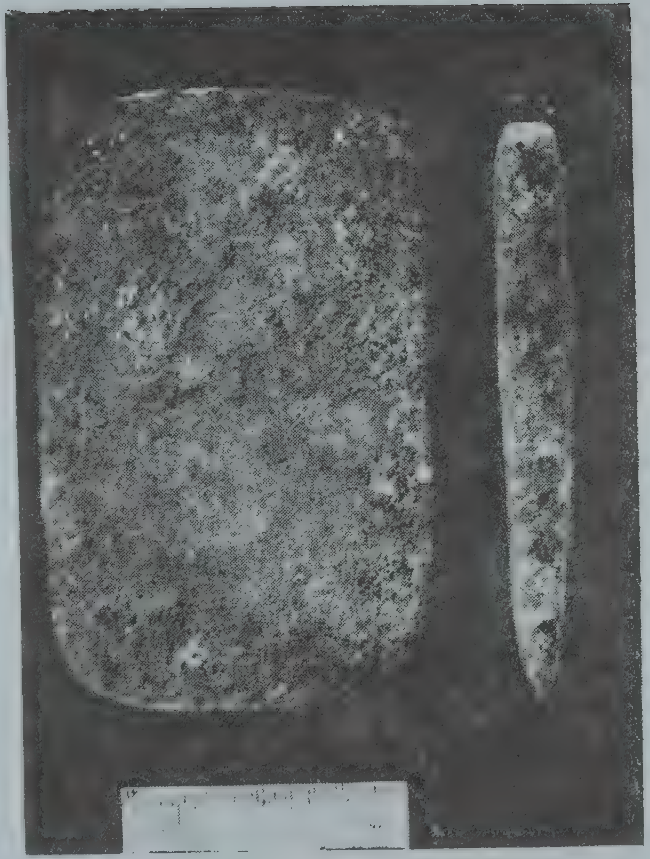
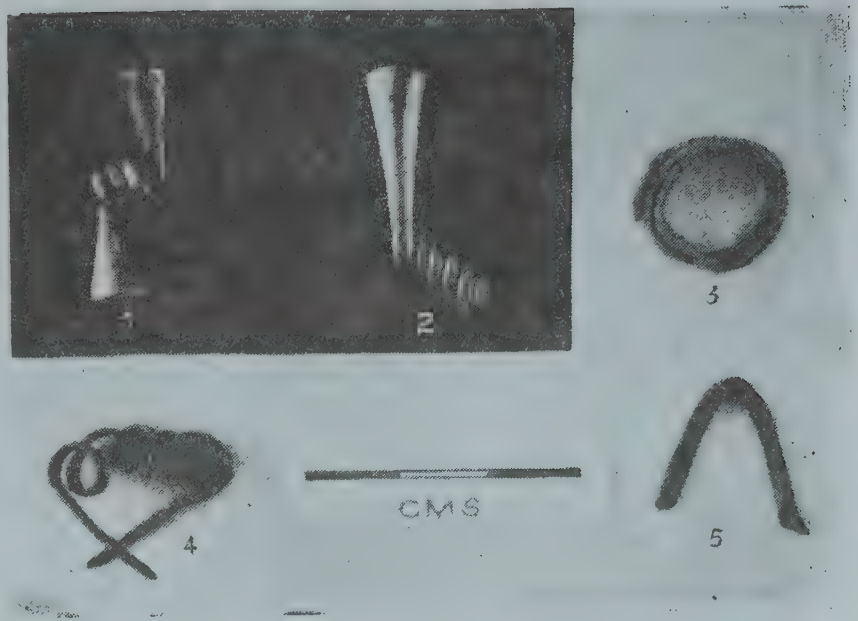
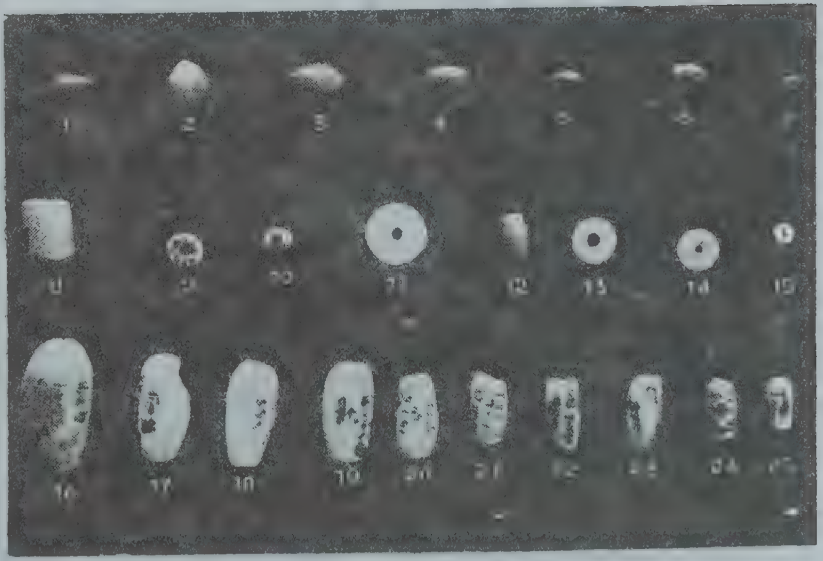
(b) Parallel—sided blades, Lunates, saw blades etc.



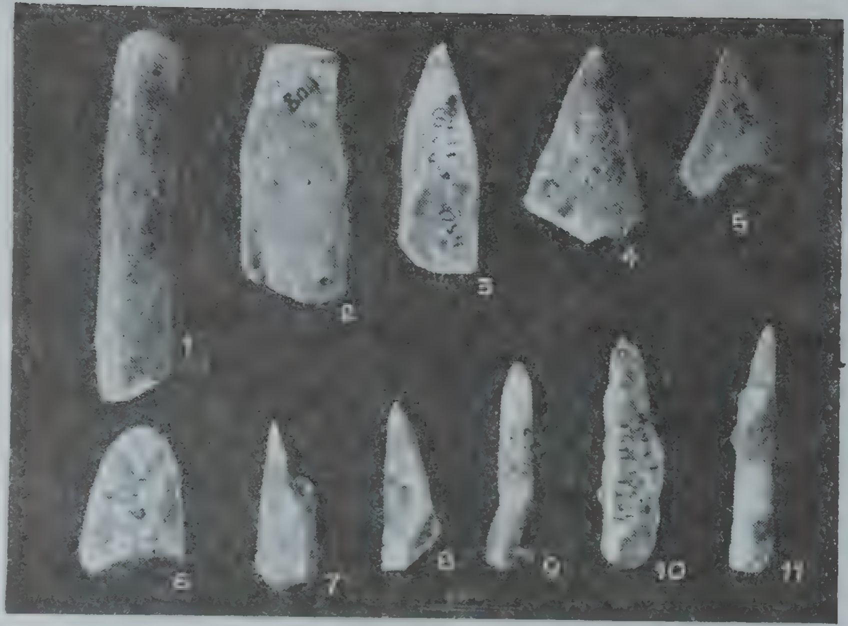
(*a*) Copper Axe—front and profile View.



(*b*) Gold ornaments and Copper objects.



Pl. 12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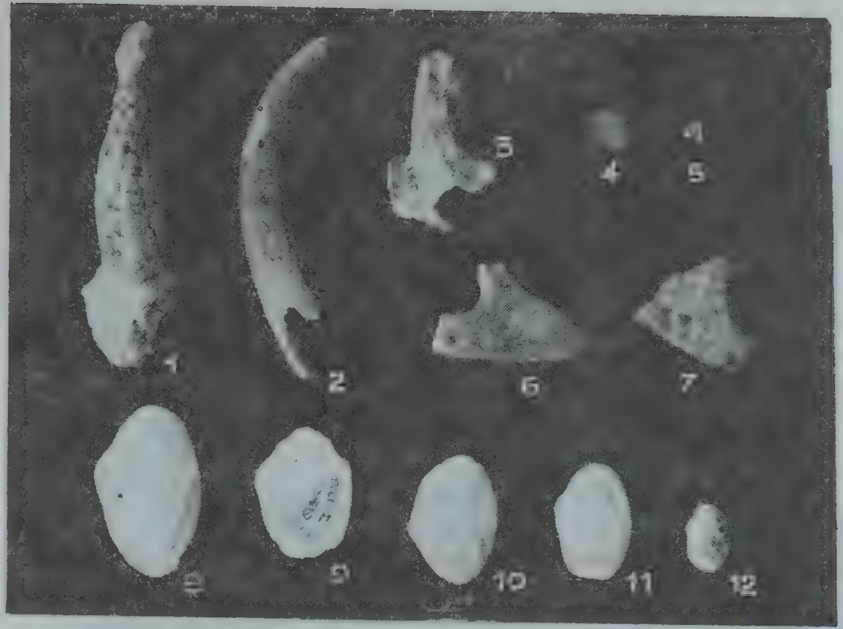
(a) Bone tools.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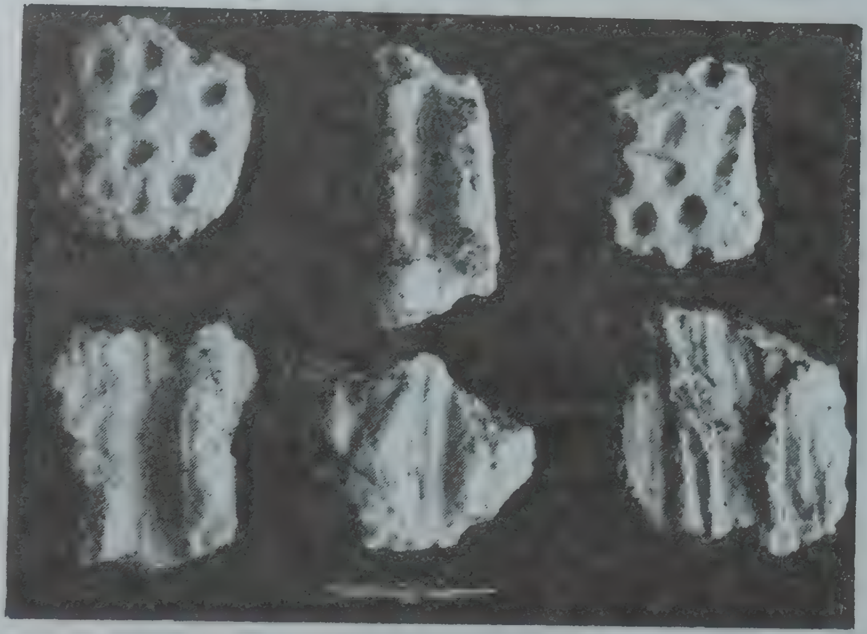
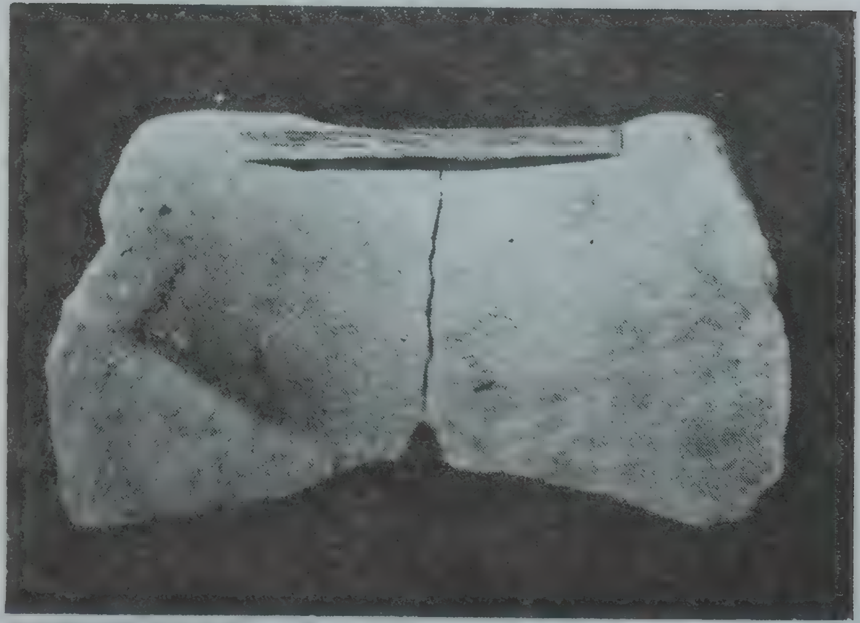
(b) Bone & shell objects.



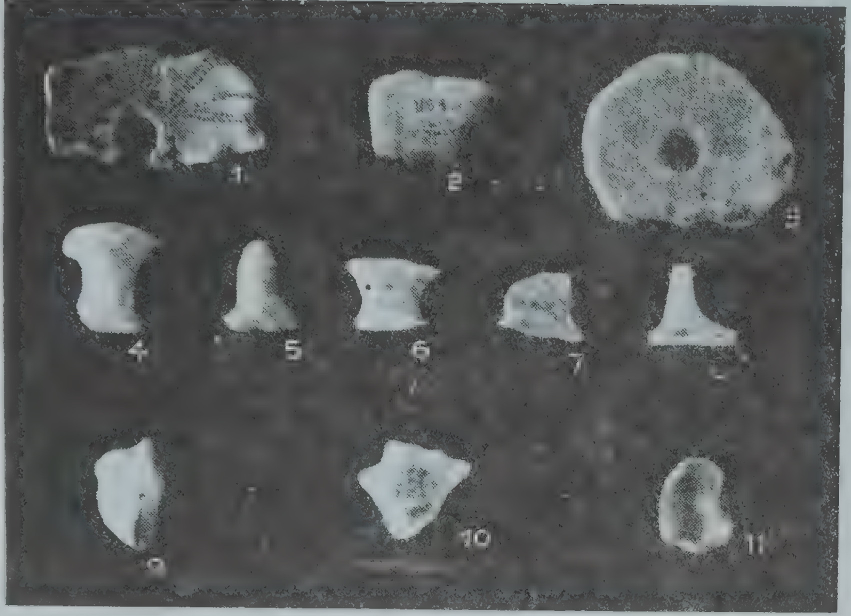
(c) Wall impressions.



(d) Saddle quern.

TERRA COTTAS

Pl. 13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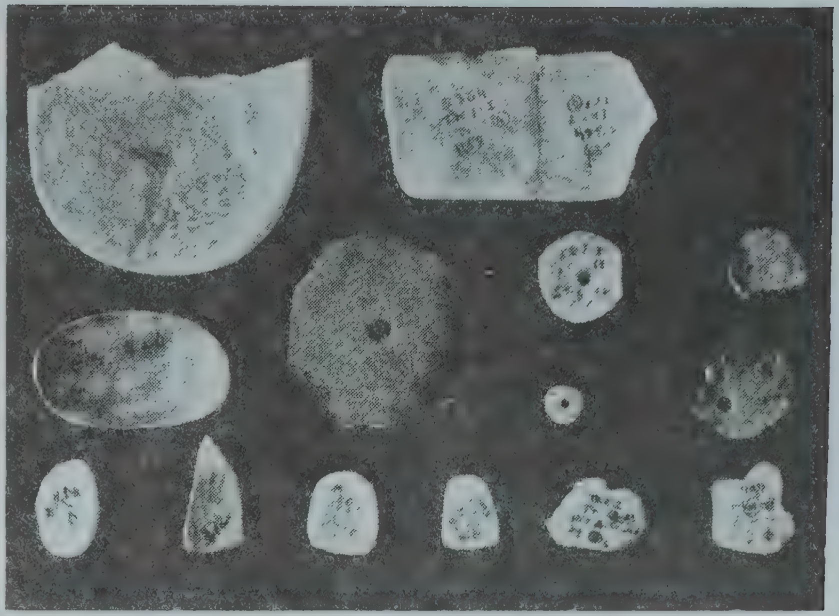
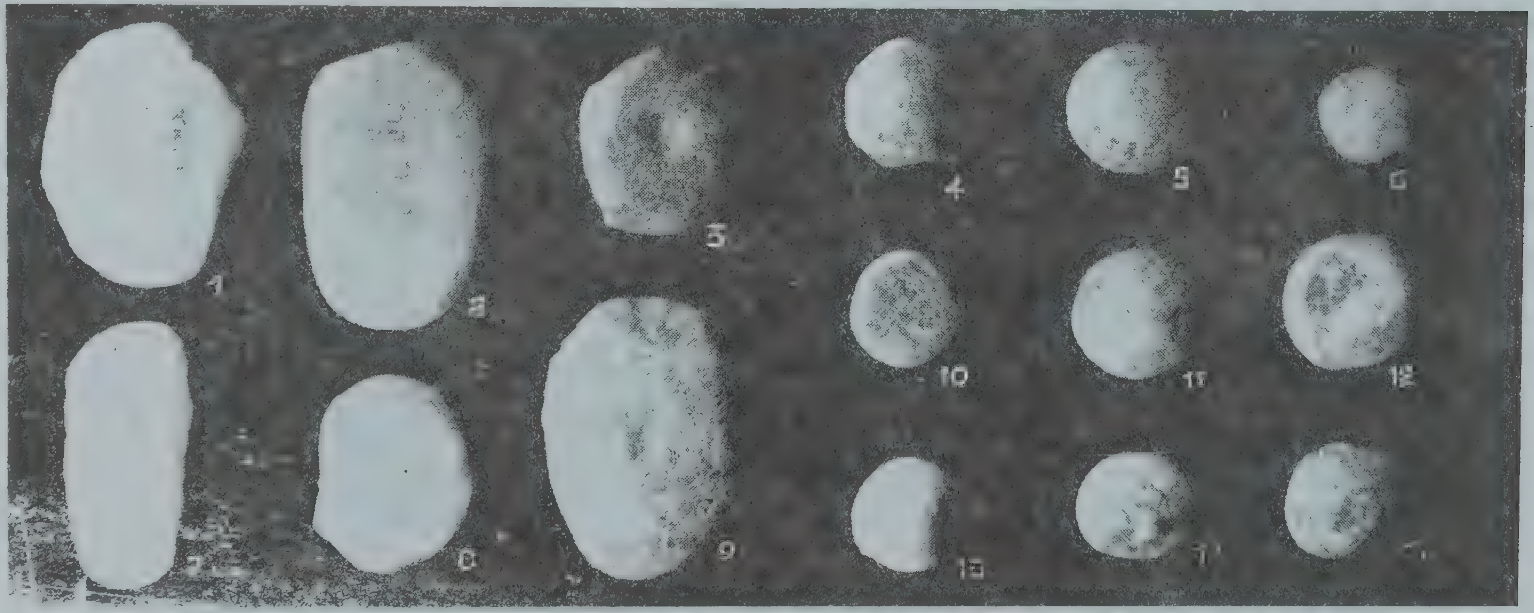
(*a*) Lids and figurines.



(*b*) Edge-ground potsherds.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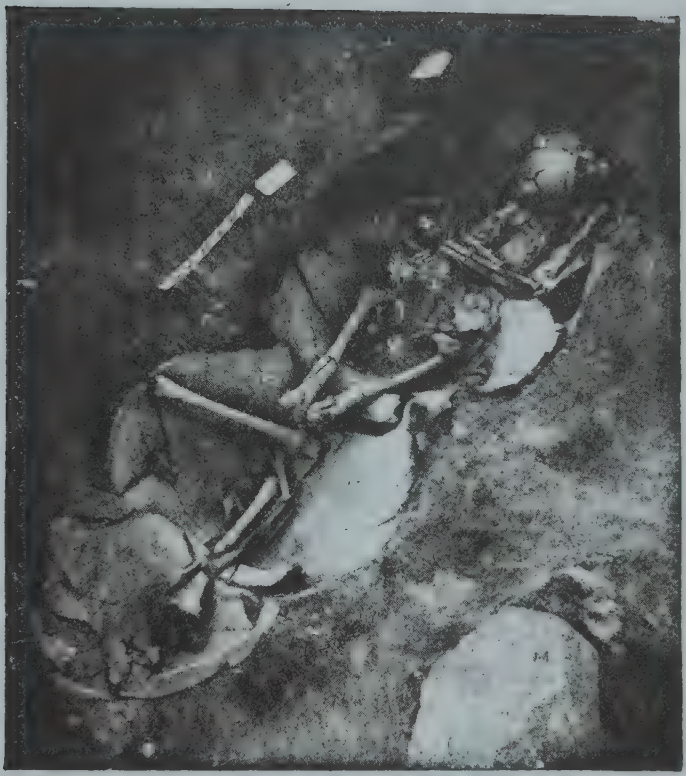
(*a*)

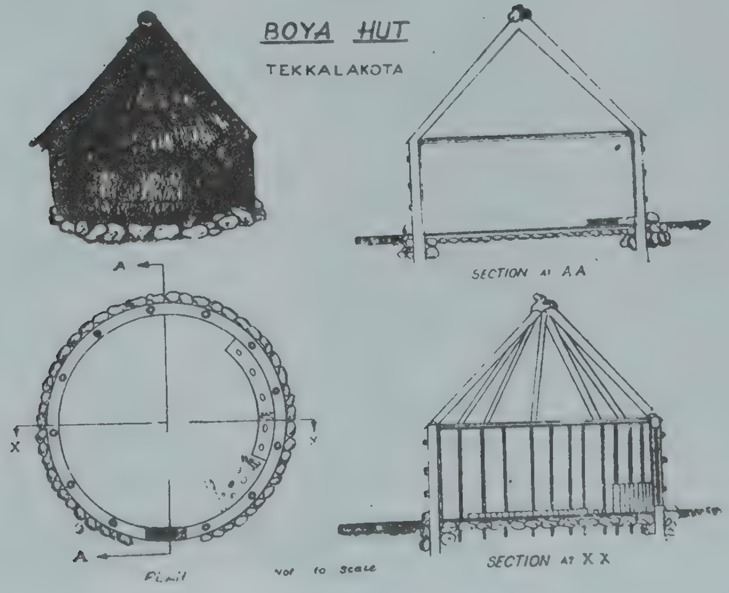
(*b*)

Pl. 14

Pl. 15

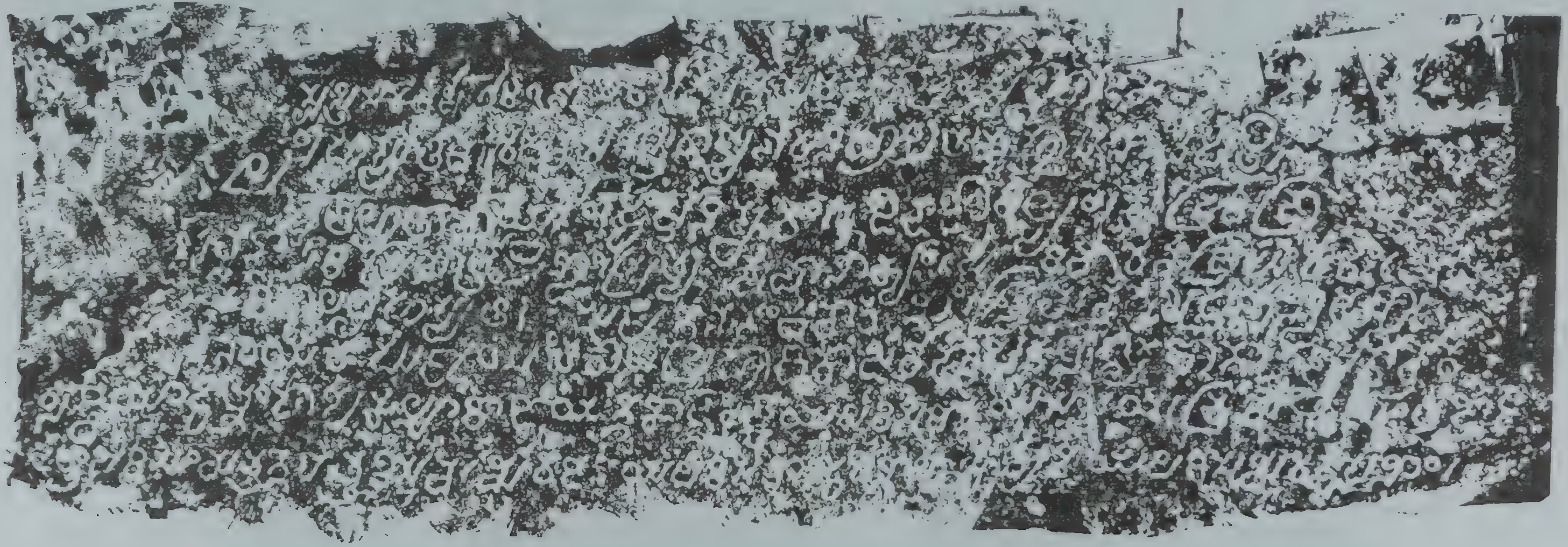


a Four–pot burial (Courtesy: Dr. Sankalia and Editor "Indica" Bombay).


BOYA HUT
TEKKALAKOTA
SECTION AT AA
A
X
Y
A
PLAN
NOT TO SCALE
SECTION AT X X

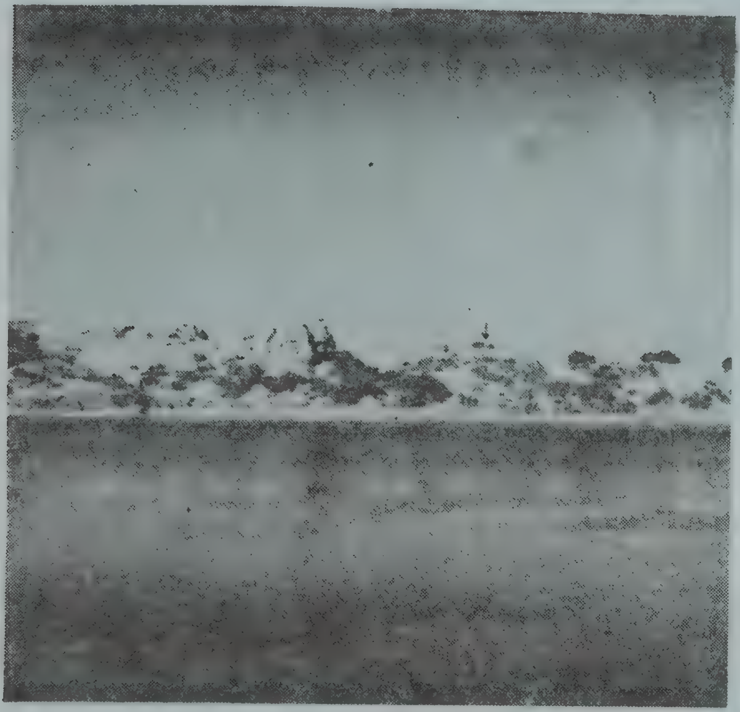
b Boya hut – Plan and Elevation.

Pl. 16

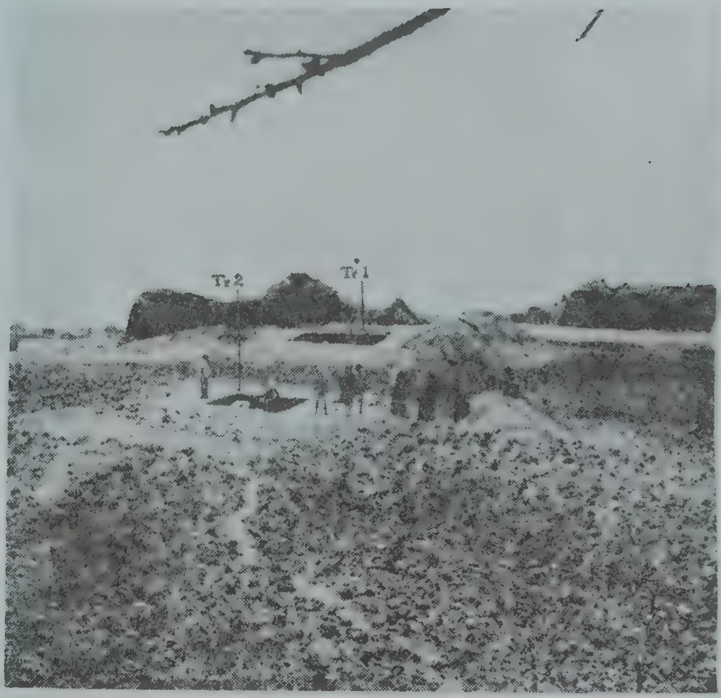


Kannada Inscription.

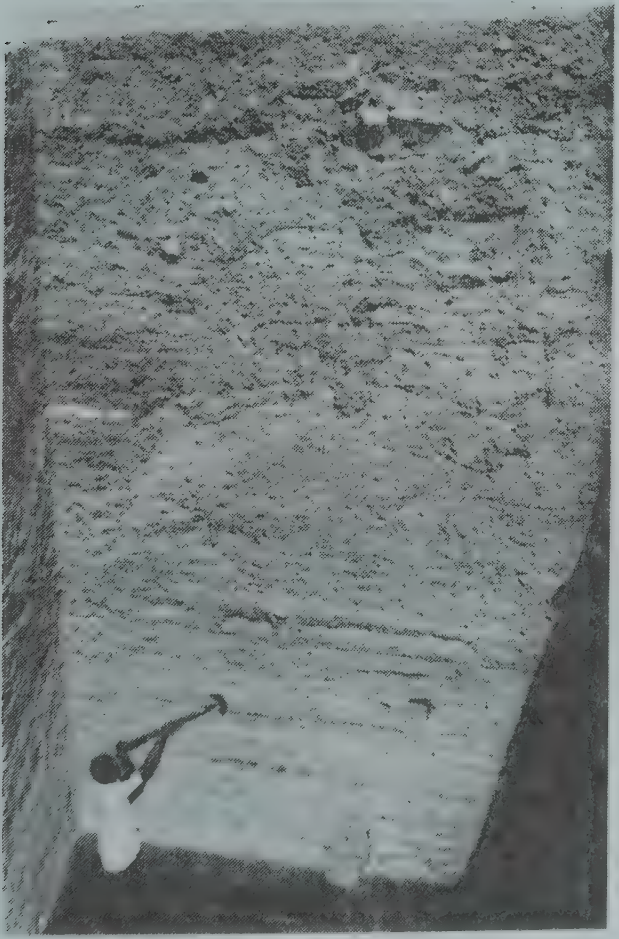
Pl. 17



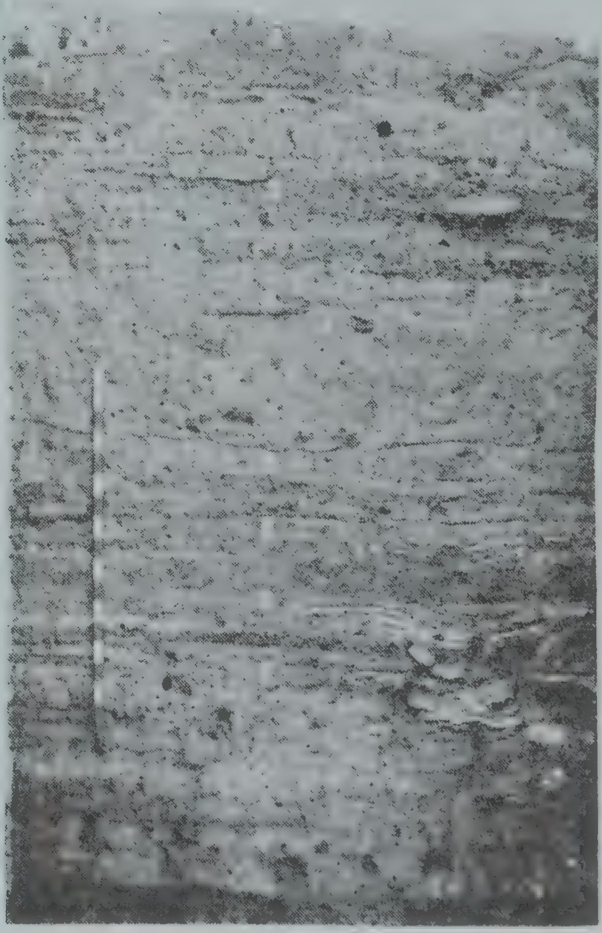
a. Ancient Mound - Tungabhadra in the foreground



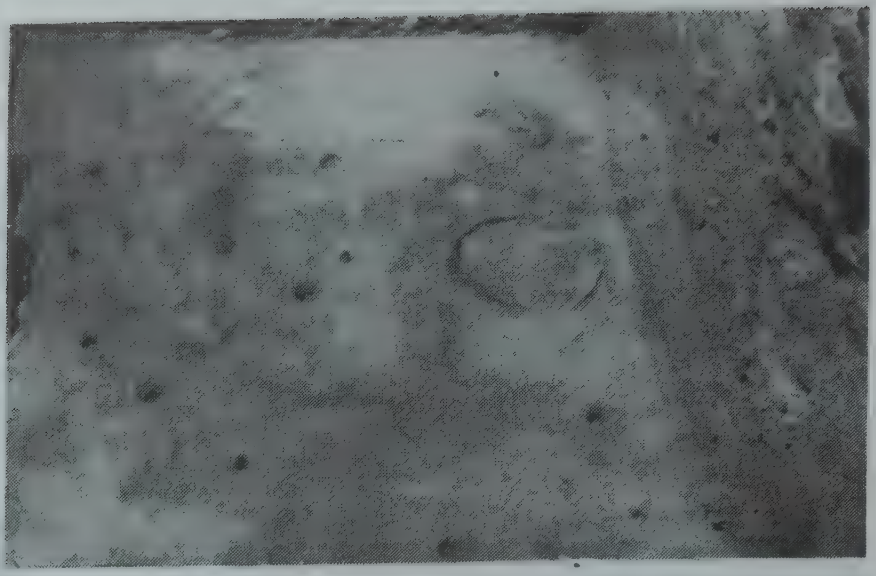
b. View of trenches from North



c. Section facing West Trench-I



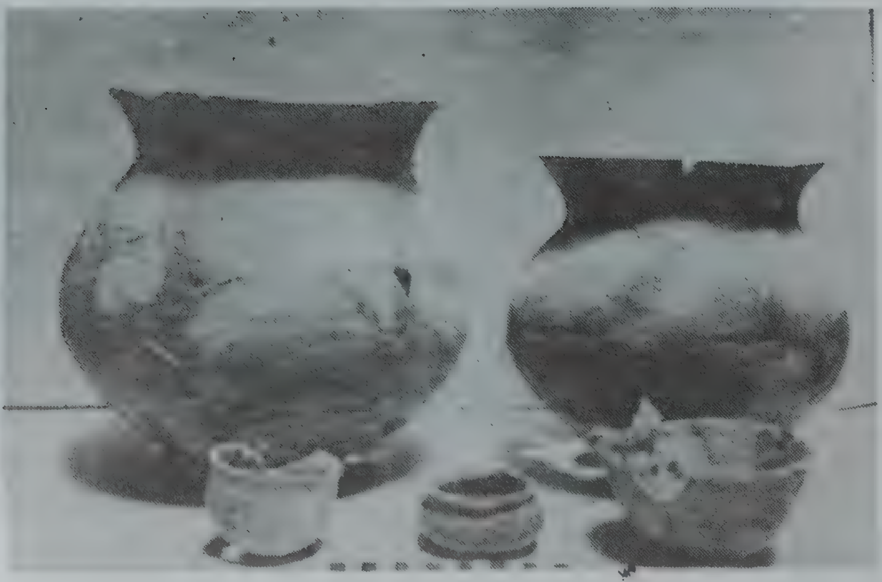
d. Section facing West Trench II



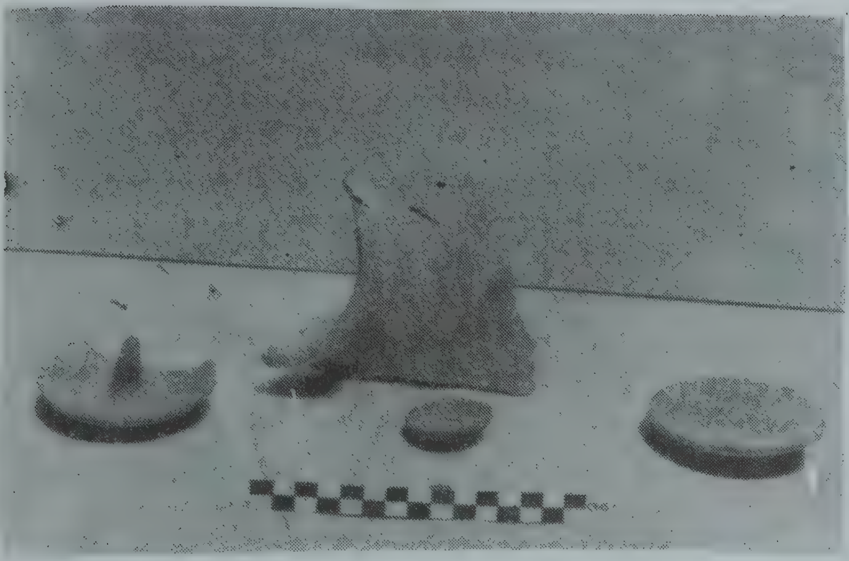
Pl. 18

a. Remains of a circular house with plastered floor; circular hearth and post holes.

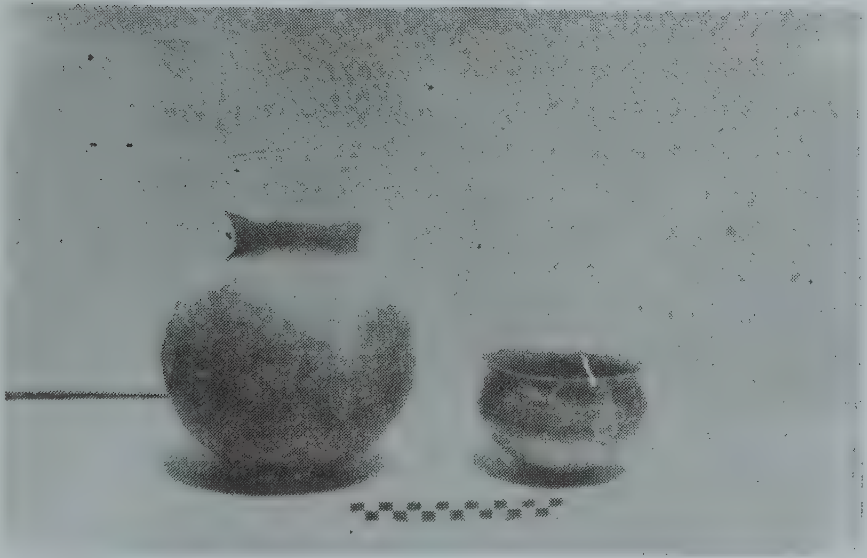
b. Double Urn burial of child sealed by layer-9.



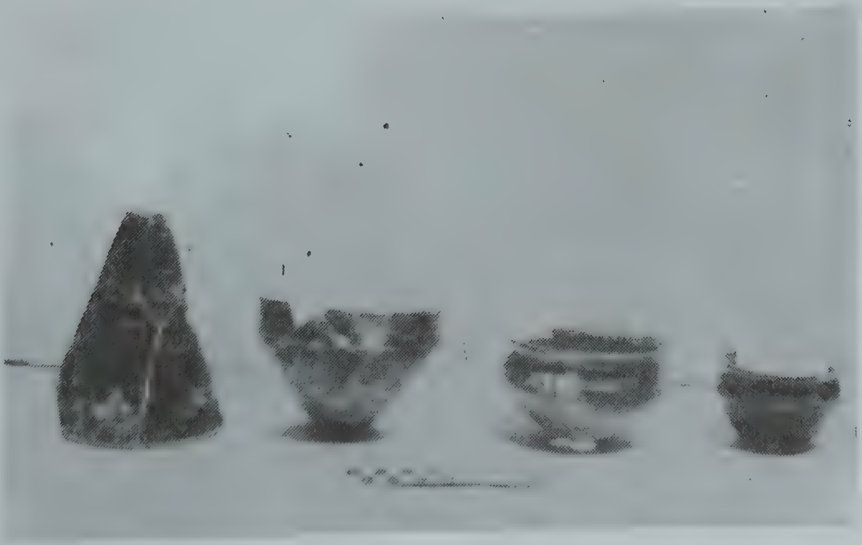
c. Urns used in the burial with grave goods.



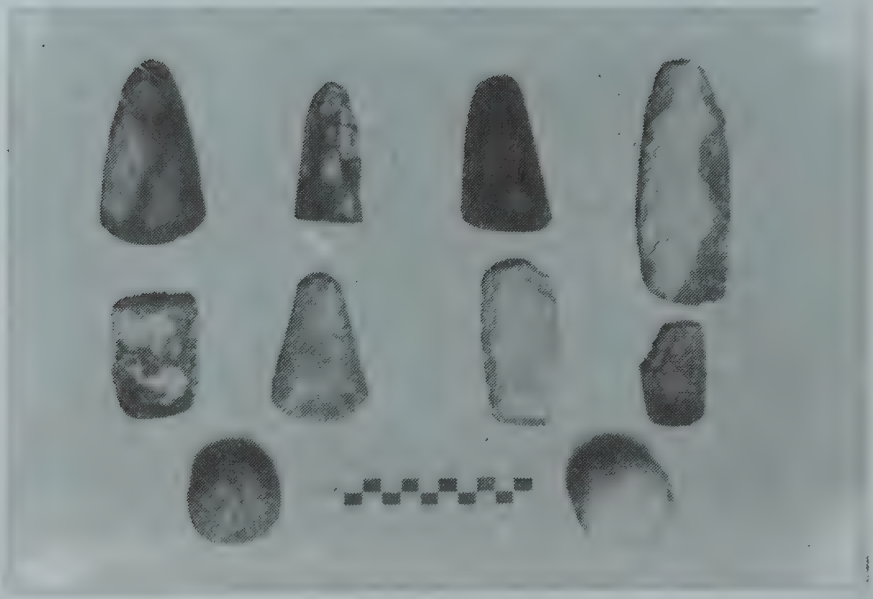
a. Painted pottery
(akin to Jorwe fabric) and Lids.



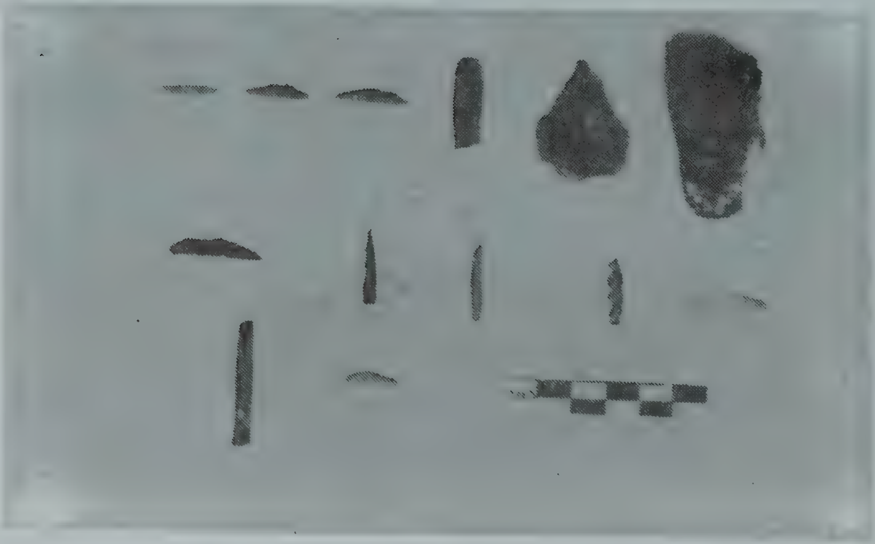
b. Handmade pot and black-and-red
bowl found in a pit of overlap phase.



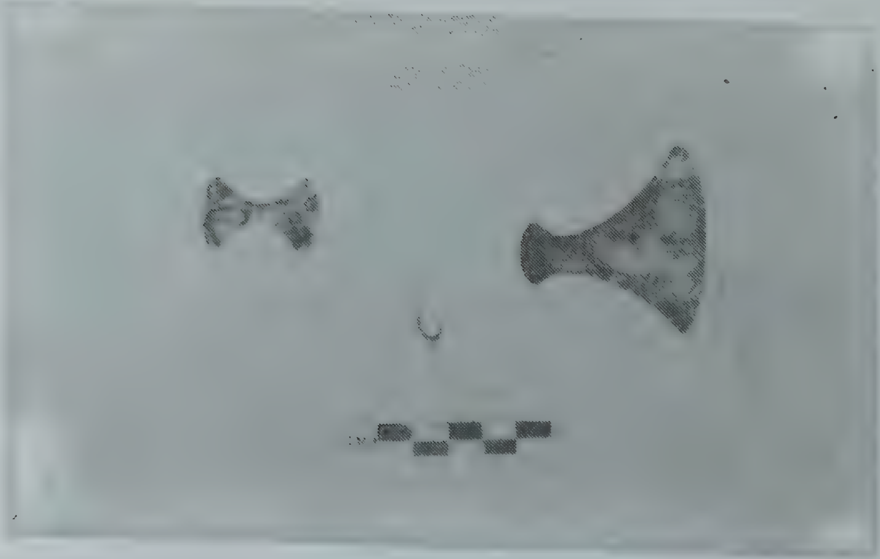
c. Megalithic black-and-red ware
with white paintings.



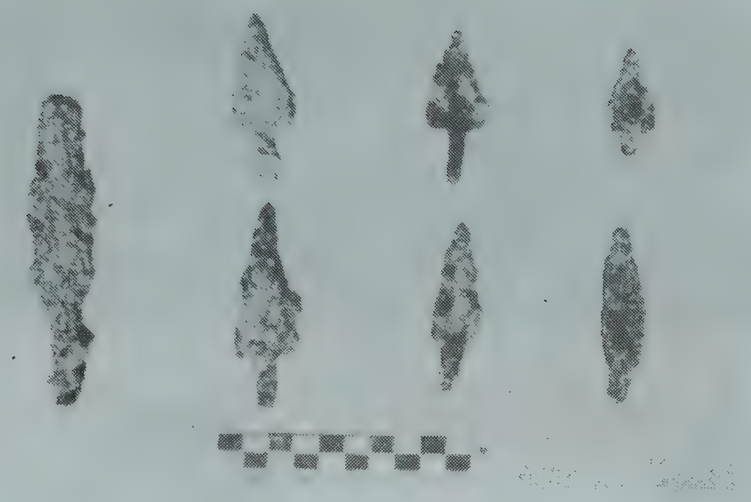
Ground Stone Industry
a. Polished Stone Axes,
Chisels and Spheroidals:



Blade Industry
b. Fluted Core,
scraper-cum point blade toob,
serrated blade, points and lunates.

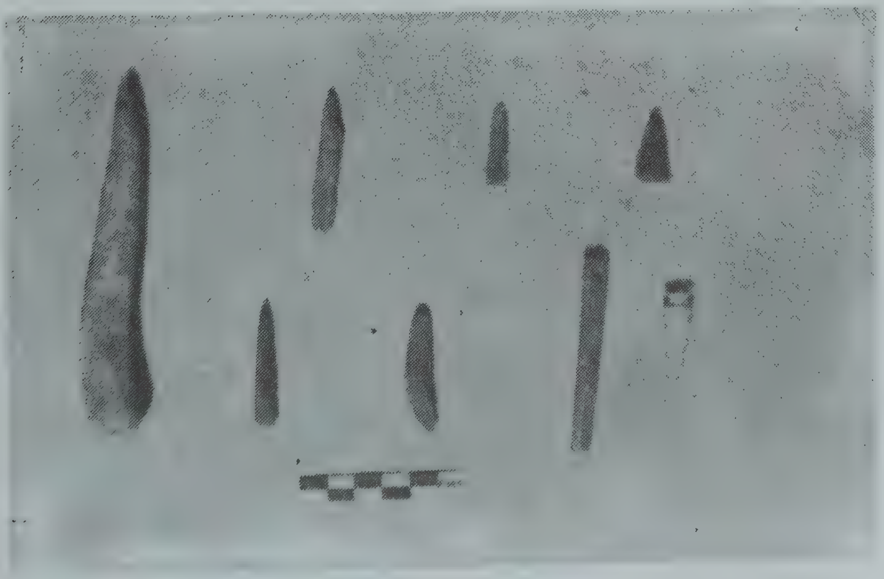


c. Copper implements.



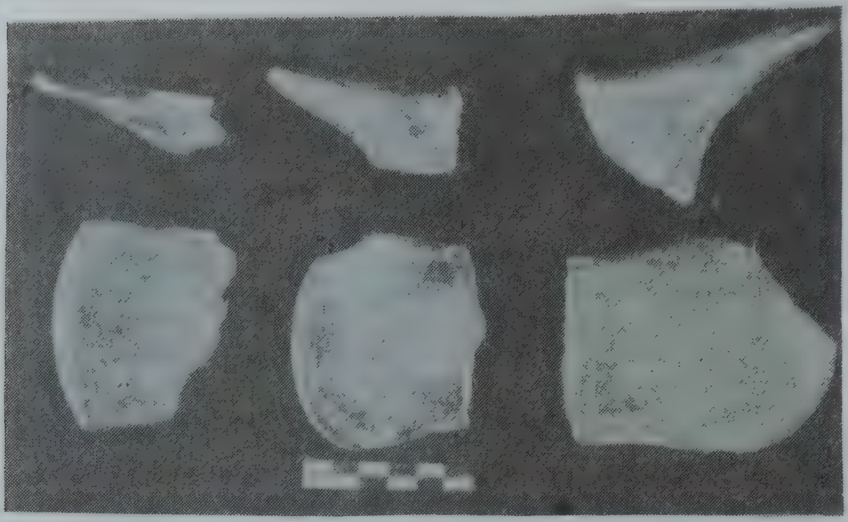
a. Iron Implements
Arrow heads and spearhead.

b. Beads
Green stone, Carnelion, bone,
gold and steatite

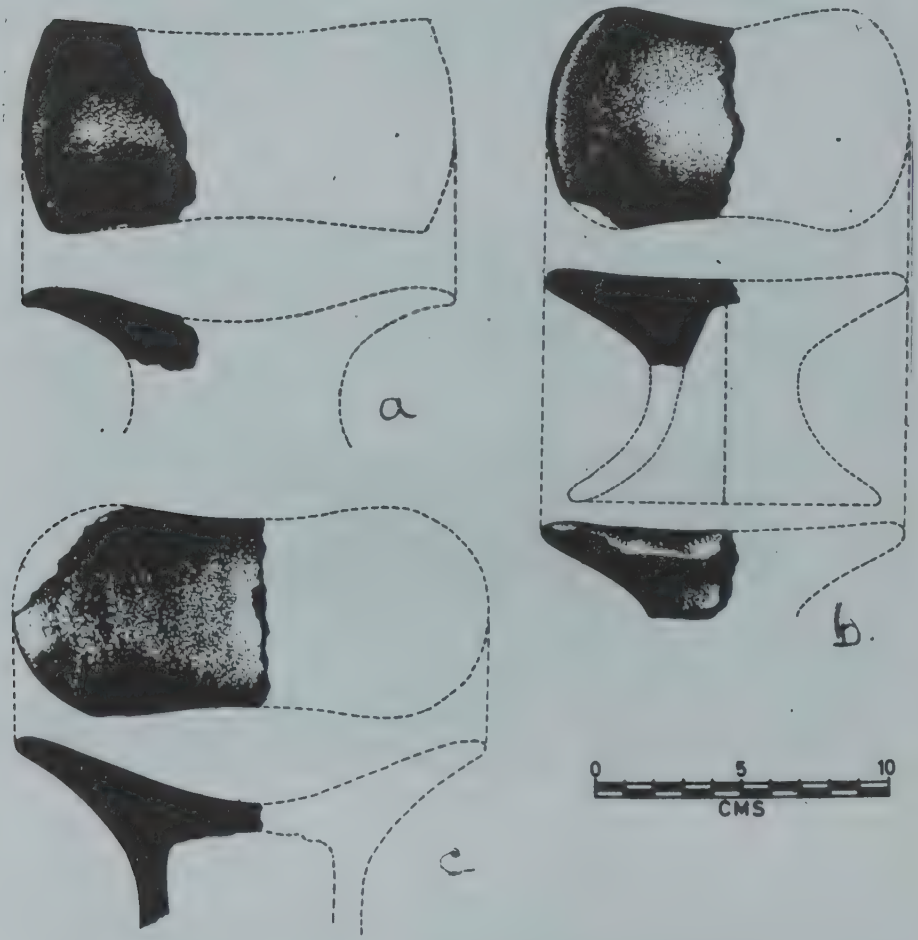


c. Bone tools

Pl. 22



1. Head Rests
a. Hallur Tr.1 layer-10
b, c T. Narasipur (surface)
Author's Personal Collection



2.
a. Hallur Head rest
b,c T. Narasipur (surface)
Same as No. 1 above

3.
Dolmenoid cist at the foot of
Bhairavanapada hill,
3 miles north of Hallur Mound

2

RECENT EXPLORATIONS IN THE TUNGABHADRA BASIN - THE CHALCOLITHIC PHASE[1] *

The cultural history of Karnatak was considered to begin with the Mauryan epoch since the discovery of the Asokan edicts at Brahmagiri, Siddapur, Jatingaramesvara, in the Chitradurga district, Maski and Koppal in the Raichur district - all in the Northern part of the present Mysore state. But it was M.H.Krishna of the Mysore Archaeological Survey, who discovered the ancient site at Brahmagiri and excavated there in 1942,[2] with due regard to stratigraphy, bringing to light a new phase of an early culture, which has now been designated 'Chalcolithic'. In 1947, the site was again excavated by R.E.M.Wheeler, who established a sequence of cultures based on stratigraphic evidence, viz., the stone-axe culture, the megalithic culture and the Andhra or the Early Historic Culture, with an appreciable overlap in between.[3] Similar results were later obtained by the excavators of Singanakallu,[4] Maski[5] and Piklihal[6] in the Raichur doab. These results gave a fillip to the study of protohistory in peninsular India and many sites of the Chalcolithic period were discovered and excavated in Central India and the Deccan. The chief among them are: Nagda on the Chambal, Navda-toli and Mahesvar on the Narmada, Prakashe and Bahal in the Tapti-Girna valley, Nasik, Jorwe, Daimabad and Nevasa in the Godavari-Pravara basin and Chandoli on the Ghod. Though all these sites have exhibited regional differences and the homogeneity of this culture has not been established, there has been a broad uniformity in the equipments of this culture, viz., the use of painted pottery, microliths and, to a restricted degree, copper; and the typological similarity of polished stone axes, particularly of Brahmagiri and Nevasa.

With the systematic excavations at the sites mentioned above during the last decade and more, a large mass of material accumulated and hence it was possible to build up a cultural sequence for the different regions. Yet the fresh problems which cropped up as a result of the excavations still remain to be solved. So far as Mysore is concerned, the two main problems which are vexing the minds of the archaeologists are: the contacts and correlations between the chalcolithic or the stone-axe culture of the south and the chalcolithic culture of the northern Deccan and Central India; and the other, which is equally enigmatic, is the relationship between the chalcolithic cultures and the megalithic cultures of the south itself. As Mysore is situated between the southern peninsular region and the northern Deccan, it could be expected to possess the clues which would contribute towards the solutions of the problems cited above.

A glance at the map of Mysore is sufficient to bring home the importance of its northern regions, comprising roughly of the area generally known as 'the Bombay Karnatak'. In this

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* Published in the *Bulletin of the Deccan College Research Institute, (BDCRI),* Vol. XXIII, pp. 55-77, Poona, 1993. Havelock Memorial Prize for the year 1962-63 was awarded to this paper.

region, the district of Dharwar occupies a very important position in the context of the chalcolithic cultures of the Deccan, as it lies on the northern fringe of the state with closer proximity to northern Deccan on the one hand and the well-known Brahmagiri situated to the east on the other.

The discoveries made in the Tapti-Godavari valley and the Raichur- Doab amply demonstrated the necessity for a through exploration in the region of northern Mysore, in order to find out the nature and extent of the chalcolithic culture. Therefore, explorations were carried out by the writer in the Tungabhadra basin, in the Dharwar district, the results of which form the subject matter of this paper.

Geologically, the district belongs to the three wellknown formations, viz., i. the Eastern black-soil plain, underlain by the basal archaeon complex, largely consisting of the ancient gneiss and schists; in this are situated several outliers of quartzite of the Kaladgi series; ii. the central portion, marked by an outcrop of two parallel bands of the famous Dharwars, the geological structure of which is extremely complex and is associated with a variety of rocks ranging from granitoid schists to chlorite schists and gneisses; iii. the western extremities are occasionally characterised by the outcrops of the basal igneous complex. The western margin is flanked by the Sahyadris. The rest of the district is an undulating plain.

The district is drained in the north by the river Malaprabha with Bennihalla as its chief tributary. The Tungabhadra river system, mainly consisting of the tributaries Varada and Kumudavati, drains the southern and south-eastern borders of the district. Only a small tract of land west of Dharwar is drained to the Arabian sea by the Shalmala river.

Intensive explorations were carried out in Haveri, Byadgi, Ranibennur, Shirahatti and the eastern part of Hirekerur talukas- all situated in the south and south-eastern part of the district, and drained mainly by the Tungabhadra with its tributaries, Varada and Kumudavati, fed by many minor streams. Besides sites yielding stray palaeolithic tools, many sites ascribable to the chalcolithic, megalithic and early historic periods were discovered. Of these, only the following sites, acribable to the chalcolithic period, have been dealt with in this paper:-

1. Hallur
2. Mudenur
3. Nadiharalahalli
4. Belur
5. Hadargeri
6. Madapur
7. Kunbev
8. Niralgi
9. Battur.

(see fig. 31 for the location of these sites).

Hallur :

(Lat. 14° 21'E: Long. 75° 38' N. 1 mile map 48 N/11)

This village is situated on the left bank of the river Tungabhadra, at the southern most end of the district in Hirekerur taluka. It is about 95 mile south west of Brahmagiri in the neighbouring district of Chitradurga.

The ancient mound locally called 'Kote' is situated just on the northern fringe of the present village, on the left bank of the Tungabhadra. It is a considerably undisturbed mound with a cultural deposit of more than 40 feet height. The antiquities collected from the surface show that the site was occupied from the Chalocolithic to the medieval periods. It covers an area of about 10 acres of land, bearing the revenue Survey Numbers 7, 8 and 10. The antiquities collected are : Palaeolith (1), Polished stone axes (35), pottery, terracotta sharpeners and pottery discs.

Palaeolith: A cleaver, rectagular in shape, of quartzite, with a sharp, wide, working edge.

Neoliths :

All the tools are made of fine-grained black trap; most of them have pointed butt and a sharp, polished, working edge. selected specimens are illustrated :

1. An elogated axe, with flaked surface. One of its margins is flat being the original cortex. Lenticular in section. Only the working edge is slightly polished. The butt-end is blunted. (Pl. 23, No. 1)
2. Axe with a broken butt end; working edge is also mutilated. Ovoid in section; Well pollished all over. (Pl. 23, No. 2)
3. Rectangular axe, broken, ovoid in section, have a pecked surface and well polished working edge; Margins are straight (Pl. 23, No. 4)
4. Axe, with a pointed butt end, ovoid in section, pecked surface, polished working edge. (Pl. 23, No. 5)
5. Axe, broken, lenticular in section, with an intact polished working edge. (Pl. 23, No. 6)
6. Axe, with an unpolished surface, blunt butt end and rough working edge (P.I. No. 10)
7. Axe, with pointed butt end, ovoid in section, and mutilated, polished working edge, having a well-ground surface. (Pl. 23, 14)

Pottery :

The collected pottery could be classified into the following wares, viz. : I. Grey ware, II. All Black were, III. Painted Black-and -Red ware IV. Black-and-Red ware of the Megalithic variety, V. Ruset-Coated Painted ware and VI the Red-slipped ware.

Grey Ware: This ware has a burnished grey surface and a considerably fine core. The types represented in this ware include bowls, vessels with globular bodies having thin sides and also spouted vessels.

1. Fragment of a tubular spout of vessel is illustrated. (Pl. 24, No. 1). Analogies come from Brahamagiri,[7] Cf. Fig. 23, T.76 p. 231.

All Black Ware: These have an absolutely black, burnished, shining surface and a fine core. The chief types represented by this ware are illustrated.

1. Rim fragment of a highly burnished black ware vessel with a concave neck flaring rim and rounded edge, with a ledge on the exterior. (Fig.36, No. 1)
2. Rim fragment of a vessel, with concave neck, sloping shoulders and an out turned, rounded edge. (Fig. 36, No. 3)
3. Rim fragment of a vessel with concave neck and everted rim, with a groove and ledge on the exterior. (Fig. 36, No. 2)
4. Rim fragment of a burnished black, globular vessel, with a round body, constricted neck, everted and internally sloping rim which is rounded. (Fig.36, No 4)
5. Fragment of a small neckless pot, with a weak carination on the body, sloping shoulder and outcurved, undercut rim. (Fig. 36, No. 11)
6. Bottom portion of a bowl, with a flat, tapering base and flaring sides. (fig. 36, No. 6)
7. Fragment of a shallow bowl, with out-turned sides and weakly carinated shoulder, the base tending to be rounded one. (Fig. 36, No. 11)

White Painted Black-and-Red ware:

A few sherds of this ware are found from the surface. They have a burnished black interior and black-and-red exterior. The colour is pinkish red. They are painted in white on both the exterior and the interior, with groups of vertical and oblique strokes. The paintings are very faint in some cases and are visible only when they are tilted in light. From a comparative study of the pottery from Ahar, Gilund and other chalcolithic sites, these sherds could well be placed in the chalcolithic phase. Though it may be pointed out that exact parallels in the painted motifs could not be had, a close study reveals an affinity in the style of the execution of the pattern. Moreover, no white painted black-and-red ware of this type, has so far been reported from megaliths. The chief types found in the site are illustrated.

1. Fragment of a shallow bowl, with a rounded base, having a very thin section, slightly everted thin edge, with a groove on the exterior. Painted on the exterior with groups of 7 & 4 oblique lines, slanting to right and left at intervals. (Fig. 35, No. 3)

Analogies in shape from Brahmagiri : fig. 9, C. 3, pp. 209 & 210. This shape is typologically akin, though not exactly similar, to some of the type found in Chalcolithic pottery. cf. Navada-toli, T. 39, i, Fig. 34.

2. Fragment of a bowl, with flaring sides, rounded rim, with a groove on the exterior and probably having a flat bottom. Painted in white on the exterior, with double groups of slanting strokes, of 9 or more (fig. 35, No. 5).

Similar painted design, but only one group of 5 strokes, is found, on bowls from Gilund (such sherds are exhibited in the Safdarjung Museum, New Delhi).

3. Rim fragment of a bowl, with a broad mouth, everted sides, rounded edge, with a slight bevelling on the exterior and tending towards a rounded base; Painted in white on the exterior, with a group of 8 oblique strokes, slanting to left (Fig. 35, No. 4).

Analogies in shape come from megalithic Black-and-red ware of Brahmagiri and Maski.

cf. Br. Fig. 17, No.11, p.223

Msk. Fig.20, B(v) 5, p. 61

4. Rim fragment of a shallow bowl, tulip shaped, externally, thickened and probably having a rounded base; painted in white with a group of 7 vertical lines in the interior, which are very faint. (Fig. 35, No. 2).

Analogues in shape come from Brahmagiri, megalithic B & R ware. cf. Fig. 10, C.14, p. 211 & Fig. 14, P.11b, p. 218.

5. Sherd of a burnished Black-and-red ware, probably of a conoid, i.e., an elongated, vase with a long tapering body; painted in white on the exterior with vertical bands. (Fig. 35, No. 6). For shape, cf.Brahmagiri. Fig. 13, P.l & P.la. there it is used as a lid.

6. Sherd of a painted Black-and-red ware belonging to the body portion probably of a bowl; painted in white in the interior with groups of oblique bands of 8 or more (Fig. 35. No. 8).

7. Sherd of a painted Black-and-red ware, probably belonging to the body portion of a bowl, painted in white in the interior with groups of strokes at random, of 7 and 6. (fig. 35, No.9).

Black-and-Red ware: The ware is of medium fabric and thickness, having a well burnished black interior and a black-and-red (dull red) exterior. The types represented are small pots, with short narrow necks and flaring rims ; vessels, with everted sides and rim, and beaded and externally grooved rims, and bowls. The chief types are illustrated.

1. Rim fragment probably of a small vessel with flaring sides. The external colour is black-and-greyish red. (Fig. 37, No. 1).

2. Fragment of a shallow, tulip shaped bowl, with flaring and everted, beaded out rim, weakly carinated, tending towards, probably a rounded base. (Fig. 37, No. 2). Analogies come from Brahmagiri and Maski. cf.Br.Fig.14. p. 11. pp. 215. Maski. Fig. 17. B.(ii) 9b.

Regarding this shape, Wheeler says, 'the occurrence of this type in definite stratified layers of habitation area at Brahmagiri, provides an important link, between them and the megliths'.[8]

3. Rim fragment of a bowl with wide mouth and everted rim, rounded edge with a groove on the exterior. (Fig. 37, No. 3).

Russet-coated Painted ware: A few sherds of this ware, having the usual kaolin painting on the exterior of the Black-and-red ware of the early historic period, were also found from the surface of the mound. The principal type in this ware is the bowl with convex sides. The designs included the famous criss-cross pattern, oblique lines, groups of wavy lines interspersed with thick dots, vertical and radiating bands and the ladder patterns.

Red-slipped ware: This ware of the early historic period has a red slip with a surface crackled at places, probably because of salt glazing. It is coarse in fabric. similar pottery has been found from the Satavahana levels during the excavations in the ancient sites of Deccan. The chief types represented by this ware are bowls, pots, thick storage jars, dishes and lids.

Terracottas:

Two sharpeners made of potsherds and three unpierced discs are the terracotta objects found.

Mudenur[9] :

(Lat. 14° 29′ E.Long. 75° 43′, N. 1 inch to 1 mile map, 48 N. 11.)

This place is situated in the Ranibennur taluka, on the left bank of the river Tungabhadra and at the confluence of river Tungabhadra and Kumudvati. It is about 84 miles southwest of Brahmagiri. Apart from the remains of on old temple and two inscriptions, belonging to the reign of Western Chalukyan king Vikramaditya VI, dated A.D. 1128, there are three ancient sites.

Site II which is situated to the northwest of the village on the left bank of the river Kumudvati, in survey No. 26 is an early historic site, yielding pottery and other antiquities usually found in the Satavahana levels of the excavated sites in the Deccan.

But sites I and III, yielded grey ware which has been found in the chalcolithic levels.

Site I is situated to the south of the village, on the left bank of the river Tungabhadra, in Survey No. 123. It extends in an area of about 3 acres of land which has now been converted into cultivable land. The pottery found could be classified as follows:

Grey Ware: Only six sherds were found from the surface. They have a burnished grey slip and are of medium thickness. They seem to be of globular vessels.

Black-and-Red Ware: Sherds of medium thickness and coarse core were found in considerable quantity. They seem to belong to the early historic period. The main types are the convex sided bowls, with incurved sides and rounded bases and vessels with globular bodies.

Red-slipped ware: Usually found in the early historic levels of the excavated sites this ware is found in profuse quantity.

The only noteworthy feature inthis site is the absence of the russet-coated painted ware or the Andhra criss-cross ware which is found in profuse quantity in site II just about 2 miles north, on the bank of Kumudvati, and in Site III.

Site III: This is situated to the southeast of the village, at a distance of about a mile and a half, on the left bank of the river Tungabhadra, in the cultivated land bearing survey nos. 110/1 and 110/3 and extends in an area of about 3 acres. The section on the river side is about 25 feet in height and shows pottery *in situ.* The site yielded the following antiquities:

1. A fluted core of chalcedony.
2. Neolith: A celt of black trap conical in shape and having a pointed butt end. The working edge is well polished and the sides have pecking marks. Part of the working edge is broken. Some lime encrustration is found on the side. It is plano-convex in section.
3. Pottery: The pottery collected could be classified as follows:

Grey Ware: A few sherds were found. They are well burnished and represent the urn type. There are also bowl type of which two are noteworthy.

Small bowl, hemispherical in shape, of thin, coarse burnt-black section, with a pinkish grey slip and slightly incurved sides and flattened rim. On the exterior is an applique design representing the face of a bull or cow (?) (pl. 24, No. 3; Fig. No. 33, No. 7).

Another fragment of a bowl, of blotchy grey ware with a thin, coarse, burnt-black section, also having an applique design like a lug-handle (Pl.24, No.3; Fig.No. 33, No. 8).

Black-and-Red ware: This ware, belonging to the early historic period is also found. The usual bowl type, typical of the early historic period, predominates the shapes.

Russet-coated ware: This ware, similar to the ware described under Hallur, was also found inthis site, although insmall quantity.

Red-slipped ware of the variety described in Site I and II was also found.

Nadiharalahalli[10]:

(Lat. 14° 34′ E. Long. 35° 49′ N. 1 inch to 1 mile map 48 N/14)

The village is situated on the left bank of the river Tungabhadra, in the Ranibennur taluka, about 80 miles south-west of Brahmagiri. The chalcolithic site is located to the south of the village in the cultivated land bearing survey no. 28, on the left bank of the river. It extends in an area of about 8-10 acres. The following antiquities were collected from the site:

Neoliths: 5 Specimens of celts are found. They are made on black trap and are polished. Of these, two are illustrated.

1. Axe, with a pointed butt end, plano-convex in section, with a polished working edge. The surface is well ground (Pl. 23. No. 11).

2. Axe on a flake : Flat on one side and some shallow flake scares on the other; the working edge is sharp and straight. The surface is not polished (P.23, No. 12).

Pottery: Profuse pottery is available on the site which can be grouped as follows :

Coarse grey ware: Fragments appearing to be of a single urn were found. They are dull brick-red on the exterior and greyish black in the interior. It is very coarse and gritty in texture. The neck fragment shows that it had a wide concave neck with splayed out mouth.

Besides this ware, pottery ascribable to the Early Historic period, consisting of Black-and-red, Russet-coated painted ware and the Red slipped ware was also found profusely.

Belur[11] :
(Lat. 14° 43' E Long. 75° 46' N. 1 inch to mile map 48 N/14)

The village is situated on the left bank of Tungabhadra, in the Ranibennur taluka. It is about 80 miles south west of Brahamagiri. The chalcolithic site in this village is located to the north west of the village, at a distance of about a mile and a half in the cultivated lands, on the left bank of the river. It extends in an area of about two acres. The antiquities show that the site was occupied from the chalcolithic to the medieval periods. Only pottery was available in the site.

The Grey ware represented by a few sherds, are burnished and have a blotchy surface. The main type is the Urn. Besides, pottery ascribable to the Early Historic period was also collected.

Hadarageri[12]:
(lat.14° 45' E Long. 75° 43' N.1 inch to mile map 48 N/10)

This village is situated on the left bank of the river Tungabhadra in the Ranibennur taluka. It is about 80 miles south west of Brahmagiri. The present village itself is situated on the ancient mound ascribable to the chalcolithic period, on the evidence of the antiquities. The southern part of the mound about 2 acres in area has been converted into cultivable land and bears survey No. 9. The rest of the mound is intact preserving a cultural deposit of about 20 feet. The culture sequence as evidenced by the surface collection of the antiquities is as follows: The chalcolithic, the megalithic and the early historic.

The earliest culture is associated, as at Brahmagiri, with polished stone axes, with pointed butt and the typical pottery viz., Grey ware & painted black-on-red ware.

The following antiquities were collected from the mound.

Neoliths: 15 stone axes, all made on back trap, were collected. They could be classified into the following varieties.

Broken axes, roundish in section, well ground, even surface, pointed butt end, the working edge being broken.

Axes ovoid in section, having polished surface and pecked marks.

Axes-only working half; lenticular in section with more or less straight working edge, and polished all over.

Axe-flat and rectangular in section, the working edge being broken and unpolished.

Adze-seems to be in the first stage of manufacture, i.e., with flaked surface and having patches of patinated original cortex; flat on one side and bevelled or bulging on the other with a slightly polished working edge; butt end seems to be pointed. (Pl. 23, No. 13)

Hoe-(?) long, ovoid in section without any polish, but with pecked marks. One end is pointed. It is more or less uniform in size.

Slick-stone: A complete specimen, oval in shape, flat and ground on one side and a convex bottom with natural depressions and cortex.

Pottery:

The pottery can be classified as follows:

Grey Ware: This ware consists of both coarse and burnished variety. They have coarse and gritty core, and are of varying thickness.

The coarse variety has a dull brick-red exterior and greyish black interior. Sand is also used in preparing the clay as seen from the core. The types included urns with wide concave necks and splayed out mouths, and also the perforated vessels.

The burnished grey ware include urns with globular bodies and flaring out rims, bowls with thin sides and spouted vessels. Bowl-or-dish-on-stands etc.

The main types are illustrated.

1. Rim fragment of an urn with a flaring, out-curved rim and probably a rounded body. (Fig. 33, No.1). Analogies come from Brahmagiri. (cf. Br.fig. 22, T. 47, p. 230.)
2. Neck fragment of a globular urn with sloping shoulder, concave, constricted neck and flaring rim. (fig. 33, No. 2)
3. Fragment of a globular vessel with a narrow neck and splayed out edge which is rounded. The narrow neck has two grooves. (fig. 33, No. 3)
4. Fragment of a pot with a globular body, sloping shoulder, constricted neck, everted rim and rounded edge. (Fig. 33, No. 4)
5. Tubular spout of a pot. It is short and seems to have been attached to the pot by building method. (Fig. 33, No. 5)

6. Stem portion of a dish-or-bowl-on-stand, with a squat stem, hollowed base, thick in section. The interior portion of the bowl is burnished black. (fig. 33, No. 6) Analogies from Brahmagiri. (cf. Br. fig. 23, T. 74 & 76.)
7. Fragment of a perforated vessel of coarse grey ware with a burnt-black section and hand-made perforations. (pl. 24, No. 2); Sanganakallu : Pl. VII. xi, p. 16; Maski : Pl. XX; A, No. 3; Fig. 13; No. 3, p. 48.
8. Fragment of lid with short conical knob, very coarse and handmade. (Pl. 24, No. 4)

Painted Pottery:

More than a dozen sherds of this pottery were found on the surface. They are the usual varieties found in the chalcolithic layer of the sides in the northern Deccan. Unfortunately, none of the sherds represent any types or shapes.

Cream-slipped painted ware: Very few sherds are found. They have a cream or pink slip, which is, in some cases, peeling off. They are painted in black. The sherds are illustrated.

1. Sherd or over-burnt cream-slipped ware, thick and coarse in section. It has a surface crackled at places and gives a metallic ring. Painted in black on the over-burnt surface, with a design of two horizontal bands and intersecting triangles above the upper band (Fig. 34, No. 1 & Pl. 24, No. 6).
2. Sherd with a cream wash, coarse in fabric and thick in section. The wash is peeling off at places. Painted in black with vertical strokes starting from one place. Paintings are also faint (Fig. 34, No. 2. & Pl. 24, No. 7).
3. Sherd of cream slipped ware, very coarse, but comparatively thin in section. The surface is crackled and is greenish in colour. The inner side shows continuous striation marks. Painted in black with three oblique strokes between thick oblique bands (Fig. 34, No. 3, & Pl. 24, No. 8).
4. Orange or pinkish coloured sherd, coarse and thick in section. The slip is peeling off at places. Painted in black with horizontal bands below which is an oblique thick band, and a curvilinear stroke. (Fig. 34, No. 4, Pl. 24, No. 9)

Jorwe Ware: Nearly a dozen sherds of this ware were found. They have a matt, red surface painted in black and giving the characteristic metallic ring.

1. Sherd of Pinkish slip with coarse red section. Painted in black with the design of two thick bands below which is a wavy line (Fig. 34, No. 5, & Pl. 24, No. 10).
2. Sherd of pinkish slip, thick in section, coarse; slip is peeling off. Painted in black with two horizontal bands, below which is a wavy line. (Fig. 34, No. 6. Pl. 24, No. 11)
3. Sherd having a coarse, burnt black section and thick red slip. Painted with horizontal bands in black (Fig. 34, No. 7. pl. 24, No. 12).

4. Red slipped sherd, coarse and thick in section having striation marks on the inner side. The red slip is crackled. Painted in black with two bands, below which is a wavy line, (Fig. 34. No. 8. Pl. 24, No. 13).

5. Over-burnt red, slipped sherd of Jorwe fabric with coarse and thick section, matt and crackled red surface with painted design in black of three horizontal bands and latticed design drawn obliquely above the upper band. (Fig. 34. No. 9. Pl. 24, N. 14).

6. Red-slipped sherd of Jorwe fabric with red, matt surface, painted in black, with a horizontal band, below which are vertical, and wavy, straight bands (Fig.34, No. 10 Pl. 24, N. 14).

7. Red-slipped sherd of Jorwe fabric with a burnt black section and matt surface, painted in black with thick curvilinear vertical bands. (Fig. 34, No. 11 Pl. 24, No. 16).

8. Red slipped painted sherd of jorwe fabric, painted in black with continuous vertical bands. (Fig. 34, No. 12. Pl. 24, No. 17)

All black ware: The ware is absolutely black with a thin section and a coarse core. Its surface is highly burnished and sometimes crackled. The types include, concave sided bowls, small vessels, lids with knobs etc. Comparatively this ware is in plenty. The main types are illustrated.

1. The rim of a neckless pot with a bevelled edge, the exterior of which is under cut and slightly beaked. It has sloping shoulder and seems to have a globular body. (Fig. 36, No. 8).

2. Rim fragment of burnished, black vessel, with a crackled surface and everted, bevelled edge, and sloping shoulders towards a rounded body. (Fig. 36, No. 9).

3. Fragment of a solid knob of a lid of black ware, with conical top and a groove. (fig. 36, No. 7). cf. Br. Fig. 25. T. 102. p. 234.

Black-and-red ware: This pottery of the magalithic variety is also found in plenty. The principal type is the bowl with convex sides and a flat base.

Besides black-and-red ware, russet-coated painted ware and red slipped ware, similar in description to those at Hallur, were also found in the Site.

Beads: Two beads, one of terracotta, arecanut in shape and the other of carnelian-long, bicone and triangular-are also found.

Madapur[13]:

(Lat. 14° 46′ E: long 75° 38′ N: 1 inch to 1 mile map 48 N/9).

This is a deserted village situated in Ranibennur taluka, about 5 miles west of Hadarageri. The chalcolithic site was located in a cultivated land, about a mile and a half to the north, on the right bank of a nullah which is a feeder to the Tungabhadra. Following antiquities were collected from the site:

Neolith: One pointed, butt fragment of a polished stone axe was found.

Pottery : Both coarse and burnished varieties of the grey ware were found. The chief type is the urn with flaring sides, concave neck and a globular body. Bowls are also found. A fragment of a lid, the conical knob portion of a coarse grey variety is found. (P.l 24. No. 4).

Jorwe Ware: This ware is represented by only one sherd with paintings in black on red surface, with the design of horizontal band, below which are vertical lines.

Besides these russet coated ware, *black-and-red* and the *red-slipped ware* sherds are also found.

Kunbev[14]:
(Lat. 14° 40′ E: Long 75° 35′ N : 1 inch to 1 mile map 48 N/10).

This village is situated on the banks of a small nullah about 7 miles south-west of Hadargeri. The chalcolithic site is situated to the east of the village, in the cultivated land bearing survey nos. 66, 67, 68 & 69 extending in an area of about 6 acres of land. But pottery is more profuse in S. no. 68. The following antiquities were collected from the site:

Pottery: The pottery collected can be classified as follows:-

White Painted Black-and-red ware: Only a few sherds of this ware were found. They have a burnished black interior and black-and-red exterior. They are painted in white with vertical and oblique lines. The types are the tulip shaped shallow bowls and conoids. The paintings are very faint.

1. Tulip shaped shallow bowl, with the burnished black interior and red exterior having an everted flat edge and carination on the exterior. It is painted in white in the interior with the design of groups 8 vertical lines, (Fig. 35, No. 1). Similar type is found in Hallur also. (Fig. 35, No. 2); analogies in shape come from Brahmagiri. fig. 14, P. 11, 11a, 11b, 11c, in megalithic ware; Sanganakallu. T.I b, p. 12b; Maski: Figs. 17; (ii) 8 & 9; 18 b (iii), 5a & 5b.
2. Burnished fragment of the lower portion of a conoid with burnt black thin section. The exterior is painted in white with 3 oblique strokes. (Fig.35, No. 6); cf. Br. figs. 24, 98 & 99.

All Black ware: A few sherds, with highly burnished surface of this ware were also found. The types are illustrated.

1. Fragment of a small vessel with an out-turned everted rim, concave neck and a weak carination below the shoulder. (fig. 36, No. 10).

2. Fragment of a bowl with an out-turned rim, a carinated shoulder an elongated sides, tapering to, presumably, a round base. (Fig. 36, No. 12); cf. MSK. fig. 21, T.b (v) 3, p 62:fig. 22, T. 14, p. 66.

Black-and-red ware: Some quantity of this ware was also found. The following types are illustrated:

1. Fragment of a small vessel with out-turned rim, having a ledge on the exterior; concave neck and sloping shoulder, with weak carination. (Fig. 37, No. 9).
2. Fragment of a small vessel, with out-turned, slightly thickened rim, concave neck and sloping shoulder, with a weak carination. (Fig. 37, No. 10). cf. Maski. fig. 22, T. 18, p. 66. Sanganakallu. pl. V, T. 1, p.. 13.

Besides these, russet-coated painted ware, *black-and-red ware* and *red-slipped ware,* all of early historic period, were also found.

Beads: Two terracotta, arecanut shaped beads were found.

Niralgi:

(Lat. 14° 56' E: Long. 75° 39' N : 1 mile to 1 inch map. 48 N/9)

This village is situated on the left bank of the river Varada, in Haveri taluka. The ancient mound, locally called 'Kote', is situated to the south of the village on the left bank of the river. It is much destroyed by earth-grabbers. The following antiquities were collected from the site.

Neolith:

1. An axe, plano-convex in section, with a pointed butt and a polished working edge which is blunted.
2. A discoid, probably a re-used tool, the working edge of which is made sharp by alternative flaking. One of the sides is bevelled. It has a polished surface.

Pottery:

Grey Ware: This ware has a grey, burnished surface and a coarse, gritty core. The chief types are the troughs, globular vessels with thick beaded rims, and bowls with short flaring sides.

Black-and-red ware, russet coated painted ware and red-slipped ware-all of early historic period are the other varieties found in the site.

Bead: A terracotta bead, arecanut in shape was also found.

Battur[15] :

(lat. 15° 10' E : Long. 75° 31' N : 1 inch to 1 mile map 48/M/12)

This village is situated on the bank of the Doddahalla nalluh, in the Shirahatti taluka. The chalcolithic site is located in survey no. 37, extending in an area of about 4 acres.

Grey Ware: Only a few sherds of this ware were found. They are rims of urns, with flaring out sides.

The other wares found are the *russet-coated painted ware, black- and-red ware, red-slipped ware* all of the early historic period.

Bead: A terracotta, areacanut shaped bead was also found.

In this connection mention must of made of two more sites. They are Fatehpur[16] (1 inch map. 48 N/11), and Hosaritti[17] on the Varada, in Haveri taluka, for the important, though stray, antiquities they have yielded. The former site is situated on the left bank of the river Tungabhadra. Two important antiquities along with pottery of early historic period, were found in the site situated to the north of the village. They are:

1. Neolith: a small axe of trap, ovoid in section with a pointed butt, sharp and well-polished working edge, a corner of which is multilated (Pl. 23, Fig. 3).
2. A fluted core of chalcedony, white in colour and having good flutings as a result of the removal of flakes.

The latter site, Hosritti, (1 inch to 1 mile map 48 N/9) is situated on the right bank of the river Varada. This has a site ascribable to the early historical period. The most interesting find is a very fine fluted core of reddish brown jasper, with double platforms, showing very good flutings as a result of removal of ribbon flakes. (Pl. 23, No. 7).

Of all the chalcolithic sites discovered in the district and described above, those at Hadarageri, Hallur, and Kunbev deserve special consideration, on account of the occurrence of the painted *black-on-red* pottery at the former site and the white *painted black-and-red* pottery at the latter two places. It is also necessary to mention here, that polished stone axes have been found in considerably large numbers, while microliths are conspicuous by their absence in these sites. Further, the occurrence at Hadarageri of the *light red* and *cream slipped ware, painted in black with designs* is very significant. This ware, which is an important ceramic industry of the chalcolithic sites of Central India, is found in association with another *black-on- red painted* pottery, generally, called the Jorwe ware, named after its type site. It is, therefore, noteworthy that both these wares are found at Hadarageri while, nowhere in north Karnatak has the cream slipped ware been found so far while at Maski and Brahmagiri a few sherds, similar to Jorwe ware were found. Mention must also be made here of yet another painted carinated pot from Maski, which is similar to the one very common in *Jorwe ware.* Again still further down south, at T.Narsipur, on the river Kaveri, has been found a few sherds of *Jorwe fabric* .[18] In the light of these discoveries, occurrence of the Jorwe and Malwa ware so far down south as Hadageri, do point to contact between the chalcolithic cultures of Central India and northern Deccan with those of Northern Karnatak.

Amongst the antiquities from Hallur, the most important is the *white painted black-and-red ware.* The *black-and-red* colour of this ware is the result of the technique of inverted firing. [19] This technique has a hoary antiquity. It was known to the neolithic potters of Egypt, where it is found, at the neolithic sites known to the neolithic potters of Egypt, where it is found, at the neolithic sites of Fayum and Badari etc., and is designated the *Black-topped ware.* In Egypt, this pottery is ascribed to circa 5th milennium B.C. In India, this ware is called the *black-and-red* ware and has so far been reported in the Harappan levels at Lothal, the sub-Indus levels at Rupar and the chalcolithic levels at Rangapur[20] It, therefore, continues from the late Harappan times to the early historic period. It has a very wide distribution occurring at Rupar in the north, sites in Kathiawad and Gujarat in the west, Rajar-Dhipi in Bengal, in the east and in the well known megalithic sites of the farther south. With the megalithic folk, it became the principal ceramic industry. So far as the chalcolithic period is concerned, this ware has been reported from Gilund and Ahar in Rajastan, Nagda and Navadatoli in Central India and Prakashe, Bahal (Tekawada), Diamabad and Chandoli in Maharashtra.[21] But the *white painted black-and-red ware* is confined only to a few sites, such as Gilund, Ahar, Nagda, Navda-toli, Prakashe and Tekawada-Bahal (See fig. 32). The *painted black-and-red ware* has not so far been found in the Southern peninsular region. And, therefore, its occurrence in considerable quantity at Hallur and Kunbev, in association with the other elements of the chalcolithic culture, viz., the *grey ware* and polished stone axes, is indicative of yet another link of the chalcolithic cultures of Southern Deccan and those already described. The affinity in shapes (Fig. 35, No. 5) already noted also support the assumption of intercourse between cultures. Among the shapes of pottery from Hallur, and Kunbev, the tulip-shaped bowl (Fig. 35, No. 1 & 2) and the conoid (Fig. 35, Nos. 6-7.) deserve special consideration. These shapes are of frequent occurrence in the burial furniture, that is found in the megalithic tombs. But it should be noted that in the later period, i.e., the megalithic, they are devoid of any paintings and are severely plain. The only examples of painted designs, on *black-and-red ware,* supposed to be of megalithic phase, are the sherds exhibited in the Madras Museum, from Perumbair and Madura, reported by Subba Rao.[22] Yet it cannot be said that the tradition of decorating the pots with white paintings did not find favour with the people of early historic period. For, paintings in white are to be noticed in the pottery known as the russet-coated painted ware. It is also essentially a *black-and-red* pottery produced by the technique of inverted firing, but decorated with paintings with some white substance, which is probably kaolin and is covered with a thin film of russet, a glue like substance, in order to preserve the painted patterns.

Thus, the foregoing analysis points out the survival of a few *black-and-red ware* shapes into the megalithic and the tradition of *painted black-and-red ware* in the *russet-coated ware* of the early historic period. Therefore, it may be surmised that the megalithic culture need not be taken to have been far removed from the earlier chalcolithic cultures, as the survival of the shapes in pottery suggest. On the other hand, a cautious suggestion, that the later megalithic culture picked up and assimilated some of the earlier traditions, might not be out of place, in the light of the evidences on hand; "The occurrence of urn burials and very limitedly, full extension burials, the use of lime as a preservative or a conventional relic, the occurrence of the characteristic *black-and-red ware* and the *black-slipped* ware though shorn of their decorative painted designs and to an extent, a similarity in incised graffiti[23] ". In this connection, it may be recalled that the date of megaliths in south India has undergone a considerable revision. It has now been suggested that their date can go as far back as B.D.700[24] , while it is now well known that the chalcolithic cultures survived till the first quarter of the first millennium B.C. If this chronological arrangement could be substantiated by stratigraphic evidence, the survival of the chalcolithic traditions needs no further explanation. For this purpose, Hallur is a very promising site.[25]

In the end, it is very necessary to remember that the antiquities described above, were collected during a surface exploration. they have proved to be of sufficient importance, as they throw fresh light on the contacts between the contemporary chalcolithic cultures on the one hand and their relationship with the succeeding megalithic culture on the other. It may not, therefore, be out of place to stress here the need for a systematic excavation of the ancient mounds at Hadarageri and Hallur. There is little doubt that such a venture would definitely contribute towards the solutions of some of the vexing problems in the archaeology of the Peninsula.

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18. *I.A.R.,* 1959-60, p. 38 & 1961-62, pp. 52-53. *(Cyclostyled Copy.)* Recently the writer visited the site at T.Narsipur and collected the pottery, including the painted variety. the painted pottery is not similar to Jorwe ware. Instead it can well be compared to the painted pottery, from Brahmagiri, Sangankallu, and Piklihal. The ware is very thick and coarse in section. The only feature that can be compared with Jorwe ware is the paintings.

19. It may be noted that this so-called black-and-red ware does not uniformly possess red colour on the vessels. The colour varies from grey, buff, pink and light red, depending upon the condition of firing and the qualities of the local clay. Yet, for all practical purposes, it might to called by the name black-and-red ware, as it implies only the use of the technique of inverted firing.

20. Dikshit, M.G., *B.D.C.R.I.,* XI, 'Excavations at Rangpur'. The ware is also represented by a single sherd, at Kumshi, on the Bhima, in Sindgi taluka of Bijapur district and recently at Songaon (both chalcolithic sites), Situated at the confluence of the rivers Karha and Nira in Poona district. The writer is thankful to Shri A. Sundara, Archaeoligical Survey of India and Shri Inamdar, Curator of Museum, Aundh, respectively for the information. The latter was kind enough to show the sherd when he was in Poona.

22. Subarao, B., *Personality of India* (1958), p. 176, fig. 43.

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24. Banerji, N.R., *Ibid.,* p. 28.

25. It may be noted here that about 3 miles north of the mound at Hallur, there are more than a hundred megalithic circles on the slopes of the hillock of Bhairavanapada.

3

ARCHAEOLOGICAL REMAINS OF THE DHARWAR DISTRICT A REVIEW*

In his address before the Archaeological Society of South India, late Dr. Subbarao has very well analysed the problems of South Indian Archaeology[1] and has stressed the importance of regional studies. Of these problems, two are vexing the minds of the archaeologists as far as North Karnatak is concerned, viz., the contact and correlations between the Chalcolithic Cultures, of the Northern Deccan and Central India and that of the south; and the relationship between the chalcolithic and the megalithic cultures of the south itself. With these problems in mind, intensive explorations were planned in Deccan and North Karnatak, by Shri M.N.Deshpande, as part of the plan of the survey of antiquarian remains. The districts of Dhulia and Ahmednagar in Maharastra, and Bijapur and Dharwar in Karnatak were chosen for this purpose. For, the land between the Tapti and Bhima has already proved its potentiality regarding the remains of the chalcolithic culture and therefore, the clues for the solutions were naturally expected in the North Karnatak area which also has indicated its potentialities as evidenced from the excavations of Brahmagiri,[2] Sanganakallu,[3] Maski,[4] and Piklihal.[5] Thus the area chosen comprised the land in the river valleys of Tapti, Godavari- Pravara, Bhima, Krishna and Tungabhadra. The writer was posted to the district of Dharwar of conducting through explorations, the results of which are reviewed here.

Geologically, the district belongs to the three well-known formations, viz.(i) The eastern black soil plain, underlain by the basal archaean complex largely comprising ancient gneiss and schists. In this are situated several outliers of quartzite of the Kaladgi series; (ii) The central portion, marked by an outcrop of two parallel bands of the famous Dharwars, the geological structure of which is extremely complex and is associated with a variety of rocks, ranging from granitoid schists and clay to chlorite schists and gneisses; (iii) The western extremities are occasionally characterised by the outcrops of basal igneous system. The western margin belongs to the Sahyadris and the rest an undulating plain.

The Malaprabha in the northern part of the district, one of the major rivers draining the district, has Bennihalla as its chief tributary. The Tungabhadra river system mainly consisting of the rivers Kumudvati and Varada, drains the southern part. Varada enters the Hangal Taluka from the Shimoga district and with the Dharma river as its tributary drains the Hangal and Haveri talukas finally joining the Tungabhadra near Galaganath. The Kumudvati taking its birth in the Madag-Masur lake, flows along the southern margin of Hirekerur and Ranibennur talukas meeting the Tungabhadra near Mudenur. Only a small tract of land in the western margin, southwest of Dharwar city, is drained westwards by the Shalmala river.

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* Published in the *Journal of the Asiatic Society of Bombay (JASB)*, Vol. 38, 1963, pp. 154-164.

Dharwar has been well known even from the times of the epics. It has been one of the important tracts of the territory known as Karnatak, which is referred to as 'Kuntala' in the Mahabharata, Puranas and later literature and epigraphs. Evidence is not wanting to prove that the district was the habitat of man since prehistoric times. Many stone tools of palaeolithic times have been recovered in the river valleys of the Malaprabha and Bennihalla. According to the Puranas, the earliest occupants are said to have been the Minas or the Matsyas, the Nagas, Abhiras, Mahisakas, Ajas and the Vanaras or the Kodugas. Many places of the district are associated, according to the local traditions, with the events connected with the movements of Rama, Sita and Laksmana during their exile. Lakkudi, in Gadag Taluka, is described as *'Sri Dasarathi Vinirmita Mahagrama'. 'Ramarathi Agrahara',* in the epigraphs of the 11 century A.D. In the Ramayana, it is stated that Kaikeya, when approaching the Dandakas of Karwar, which was ruled by Timidhvaja. Ron, the taluka place, is said to be Dronapura 'the City of Dronacharya'. The epigraphs of the 12th century call Hangal, a taluka place 50 miles south of Dharwar, 'Viratanagari' or 'Viratakote', and according to the local traditions, the Pandavas are said to have lived here during the 13th year of their exile. Many places in the town bear the names, 'Kunti dibba' (Mound of Kunti), Bhima's gymnasium etc. Further, the megalithic tombs, such as dolmens are stone circles, are called 'Pandavarakatte' or 'Pandavaramane'.

According to the traditions and a Kannada work *Mala-Basava Charita* of Singiraja, Nandas are said to have ruled over Kuntala, of which Dharwar formed part. Asoka is said to have sent his buddhist missionaries to Banavasi, referred to above, where the remains of a brick stupa are found. His edicts are found in the neighbouring districts at Maski and Kopbal in Raichur and Brahmagiri and Siddapur in Chitradurga. The famous Egyptian traveller Ptolemy refers to Banavasi (Banaouse), Alur (Aloe), Mulugund (Morounda), Kuntala (Kundaloi) and Nagarakhanda (Nagarouis). Alur and Mulugunda are the names of the places in the district, while others formed part of a division called Nagarakhanda as the inscriptions would have us believe. The district was also under the rule of the Satavahanas as evidenced by the majority of the ancient sites ascribable to the Satavahana period. The other dynasties under whose rule the district came were the Kadambas, early Chalukyas, Rashtrakutas, Chalukyas of Kalyani, Kalachuris, Hoysalas, Yadavas and the Vijayanagara Kings, which is amply borne out by the innumerable lithic records and monuments they have left.

Intensive explorations were carried out in the Haveri, Byadgi Ranibennur, Shirhatti and the eastern part of the Hirekerur taluka between 1957 and 1962,[6] in the form of village to village survey. The results of the survey could be chronologically arranged as follows : A. Prehistoric Remains. B. Chalcolithic Remains. C. Megalithic Remains and D. Early Historic Remains. Besides, many temples of the Chalukyan period and innumerable lithic records of the dynasties mentioned above were noticed. These have been kept out of the purview of this paper, since they are innumerable. Only the prehistoric and protohistoric antiquities are reviewed here.

A. Prehistoric Remains:

Robert Brucefoote (1864) has already reported the collection of very fine palaeolithic tools from the hard kankar cemented shingle bed of the Bennihalla, 3 miles above the junction of the

Malaprabha river.[7] Besides the work done by the Kannada Research Institute of Dharwar, Shri R.V.Joshi undertook a regular study of the stone age sites of the Malaprabha basin and classified the stone age tools of the region.[8] Dr. H.D. Sankalia and other also carried out explorations in the region.[9]

In the course of his explorations, the writer collected stone age tools of the early palaeolithic period in the following sites. Konchigeri,[10] Jallapur,[11] Jirmadapur and Hallur. Of these, Hallur yielded one cleaver collected from the surface of the chalcolithic mound. Jirmadapur and Jallapur yielded good specimens of handaxes all made on quartzite, heavily rolled and patinated. But the site at Konchigeri deserves special mention as it appears to be an open site. The site is situated to the south of the village on the Konchigeri-Bijjur road, about a mile away from the left bank of the Doddahalla nallah, flowing south, being a feeder to the Tungabhadra. It is an elevated area with plenty of raw material-quartz and trap. The tools are found on the surface. The nullah does not have any sections. More than 125 tools were collected from the surface. The representative specimens are illustrated here.

PLATE 25. NOS. I-10.

1. Broad cleaver, of quartzite, partly rolled. It has a broad rounded butt and straight edge, almost completely flaked on both sides by the removal of large and thick flakes in the abbevillian technique. The sides are slightly irregular and the tool is ovoid in section (Fig. 39. No. 1).
2. A long, narrow, irregular, hand axe, of quartzite, slightly rolled. It is worked by the abbevillian technique and has asymmetrical sides and butt. The tip is elongated and pointed irregularly Bi-convex in section (Fig. 42. No. 9).
3. Hand axe, large, almond shaped, of quartzite. Partly rolled. The upper face is fully worked, by detaching large and thick flakes. Lower face is felt unworked, except along the right margin and butt end. Margins are asymmetrical. It is planoconvex in section. Abbevillian in technique (Fig. 39, No. 2).
4. A long narrow rectangular tool, pointed on one side and having an oblique cutting edge on the opposite side. Upper face is flaked by the abbevillian technique. The lower face is left unworked except along the right margin (Fig. 40. No. 4).
5. A small, thick discoid-scraper. It is flaked by detaching several small and thin flakes from the margin inwards. In the centre, a large patch is left unworked, on the upper face. It has a sharp working edge all along the periphery (Fig. 39. No. 3).
6. A thick ovate of quartzite, much rolled. It is fully worked on the upper face by detaching a number of medium sized flakes. The under face is unworked. It is plano-convex in section (Fig. 41. No. 7).
7. An elongated, pointed hand axe of quartzite. It is worked on both faces in the typical abbevillian manner. It has asymmetrical margins (Fig. 42. No. 10).

8. A large, narrow hand axe of quartzite. It has maximum breadth and the centre and has sides tapering to a round point in both directions, so that it can be used as a hand axe from either end. The sides are very symmetrical and the tool has a fine appearance, although the flake scars are large and deep. It is made of abbevillian technique (Fig. 40. No. 5).
9. A medium sized ovate of quartzite. Much rolled. Fully worked on both faces by removing very large flake scars. It has a working all round its periphery and slightly wavy in profile (fig. 41. No. 6).
10. A cleaver of medium size, of quartzite, partly rolled having a broad, square base and the sides gently tapering towards the top to form a straight cutting edge. The technique is abbevillian. Large patches of cortex remain on both faces (Fig. 41. No. 8).

B. The Chalcolithic remains.[12]

Since the discovery of the elements of this culture, at Brahmagiri in Chitradurga district of Mysore state, many centres of this culture were discovered in Northern Deccan and Central India. This new culture was given its proper place in the culture sequence by the excavations conducted by Dr. Sankalia and others at Nasik and Jorwe.[13] As stated at the beginning of this paper, it was desired to find out solutions to the problems posed by the discovery of this culture and also its extension in the Southern Deccan. The explorations in Bijapur district[14] have well attested to the extension of this culture in that part of Karnatak. Dharwar also has its own significant contributions to make, towards the fresh knowledge of this culture. The explorations by the writer brought to light the following sites ascribable to the chalcolithic period (see fig. 38) on the evidence of the antiquities such as pottery collected from the surface : Hallur, Mudenur, Nadiharlahalli, Belur, Hadarageri, Madapur, Kunbev Niralgi and Battur.

All these sites give the general sequence of culture viz., the chalcolithic or Stone axe culture, megalithic and the early historic or the Andhra cultures. the Chalcolithic phase is characterised by the occurrence of the pottery of the grey ware variety in association with the polished stone axes (Plate 26). At Hadarageri, on the bank of the Tungabhadra, the additional significant feature is the occurrence of the painted pottery of the cream slipped ware and Jorwe ware, in addition to the polished stone axes and the usual grey-ware. The Jorwe ware has been reported on the banks of Kaveri,[15] at T.Narsipur. In the light of these discoveries, the occurrence of Jorwe and Malwa wares, so far down south as Hadarageri points to the contact between the chalcolithic cultures of the Central India and Northern Deccan with those in the Northern Karnatak.

At Hallur, also on the bank of the Tungabhadra, the painted black- on-red pottery of the chalcolithic is absent although the polished stone axes with pointed but and the grey ware of Brahmagiri variety and present. But this absence is compensated by the presence of the white painted black-and-red ware which is very significant.[16] As is well known, this painted ware is confined only to a few chalcolithic sites such as Gulund, Ahar, Nagada, Navdatoli, Prakash and Tekwada and has not so far been found further south. Hence its occurrence in considerable quantity at Hallur and Kunbev in association with other elements of chalcolithic culture viz., the grey ware and polished stone axes, though indicative of yet another link between chalcolithic culture of southern Deccan and Central India, poses a fresh problem as to why it is absent in the region in between.

Two more sites, viz., Fatehpur and Hosaritti deserve special mention. Microliths are conspicuous by their absence in all the other sites mentioned above. But these two sites have yielded a core each besides the antiquities of the early historic period. At the former site, a fine neolithic was also found. A fine fluted core of chalcedony at the former site, celt and at the latter, a fluted core of reddish-brown jasper with double platform showing very good flutings were found (See plate 26, Nos. 7 & 8).

C. The Megalithic Remains :

South India has been quite wellknown for its megalithic remains. And Karnatak has contributed its own share. Thus the area surveyed by the writer abounds in megalithic monuments. According to the local traditions these are called 'Pandavarakatte' (Platforms of the Pandavas), Siddharakatte (platforms of the Siddhas) and 'morera angadi' (Shops of the Mauryas). How these names came to be applied to them is not easy to explain. However, the 'Pandavarakatte' reminds us of the famous 'Pandukulis' of the south.

The megalithic monuments (see fig. 38) discovered in the area could be classified into three groups, vix., the Dolmens, the Stone-circles and the Cairns. Among these, the most common type is the cist circles.

Dolmens were noticed in the following places: - Benakanahalli in Haveri taluka, Motibennur and Kadaramandalgi in Byadgi taluka and Belhatti in Shirahatti taluka. They are indicated on the surface by rectangular slabs fixed to the ground and square in plan. But in most of the cases some of the slabs are missing. Of these, the dolmen at Motibennur is the largest (Plate 27).

Stone Circles are generally found on the slopes of the hillocks. They are indicated by undressed boulders of chlorite schist placed in Circular fashion, the diameter varying from 10 to 32 feet. Many people who have dug out these circles with the belief that these pits contain gold, and ash with magical qualities (Bhasma) reported that they found besides pottery, iron pieces and sometimes bones. The earthen vessels are to be found filled with ash. Examination of some of the dug out pits, revealed the existence of the typical black-and-red ware of the megalithic variety. These circles were noticed at the following places:-

Agadi, Bidarkatti, Sidenur, Budapanahalli, Chininkatti, Kervadi, Kuskur, Malkanahalli, Kamdod, Udagatti, Tadakanahalli, Nagavanda, Bhairavanapada and Devihal.

The site at Bhairavanapada is worthy of special mention because within the circle of boulders are found dolmen-like structures buried at the centre of the circle, parts of which are visible above the ground. These may well be similar to the port-holed cists of Brahmagiri, since the later site is only 90 miles north east as the crow flies. Another significant factor is the existence of the chalcolithic mound at Hallur which is only a mile and a half south of this site, where megalithic pottery has also been found.

Cairns are the circles with heaps of small stones, some of which have also been dug out in search of gold. These also have yielded black-and-red pottery and iron implements. They were noticed at the following places:-

Hosur, Belgatti, Tangod and Adrahalli- all in Shirahatti taluka. The first site yielded along with the typical megalithic black- and-red pottery and iron implements such as dagger etc. The circles dug out at Adrahalli are reported to have yielded terracotta animal figures such as camels, horse etc.

D. Remains of the Early Historic Period:

Sites belonging to the early historic or the Satavahana period such as Itgi, in Shirahatti, and Nagavanda and Bhairavanapada in Hirekerur taluka[17] have already been reported in this district by the Kannada Research Institute, Dharwar. To these may be added the following sites:-[18] (See fig. 38).

Sangur, Hosaritti, Tallihalli, Haralahalli, Narsipur, Kolur, Kittur, Akkur, Belvige in Haveri Taluka; Tadas, Sidenur, Anur, Kadaramandalgi, Motibennur and Kummur in Byadgi Taluka; Honnatti, Gudgur, Kudrihal, Belur, Mudenur, Kunbev, Fatehpur, Nitpalli, Kotihal, Holi-Anveri, Chandapur, Chaudadanapur, Kuli, Chikkamagnur, Godihal, Kuppelur, Ukkunda, Benakanakonda, Dandgihalli, Kuskur, Magod, Itgi, Airani and Hirebidare in Ranibennur taluka; Chodhal, Unkli, Tangod, Belhatti, Nittur, Battur, Shankhadhal, Holalapur Yelvatti in Shirahati taluka; Puradakeri Nagavanda and Hallur in Hirekerur taluka.

Of these, the sites mentioned under the chalcolithic have yielded besides the antiquities of chalcolithic culture, pottery, terracottas, and beads of the early historic period as well.

The sites are characterised by the occurrence of the pottery, viz., the black-and-red ware, the russet-coated painted ware and the red slipped ware, beads of carnelian, terracottas and stone objects, such as saddle-querns etc. These antiquities have been recovered from the stratified deposits of the Satavahana period in the excavated sites of the Deccan.

The Black-and-red ware produced by the technique of inverted firing consists of the main shapes of bowls and dishes. This ware is normally thick is section generally salt-glazed, as the surface is usually crackled. The characteristic shining of the megalithic black-and-red ware is absent in this ware.

The russet-coated painted ware is also black-and-red ware, but with paintings in lime or white kaolin. As is well known this ware is concentrated in the region lying notably between the 13° and 17° parallels north, from sea to sea. This is also salt glazed as the surface is usually crackled. The distinctive feature of this pottery is the wealth of linear patterns, essentially rectilinear or criss-cross, the range of patterns being fairly varied. The designs include (see Plates. No. 29 & 30) groups of oblique strokes with thick dots in between; wheel designs with groups of spokes ; indented arcs; oblique lines; ladders; vertical lines joined by horizontal bands; thick dots on the rims of the pots etc. The most common shapes are the bowls and dishes while vessels with thick rims are also found. The ware has been securely dated to circa first-third century A.D. by its stratigraphic association with the Roman and Satavahana coins and the rouletted ware, as seen from the excavations at Brahmagiri, Chandravalli and Maski.[19]

The third variety of pottery, viz., the red slipped ware is found in major quantity. It is treated with red slip and is salt glazed as is evident from the crackled surface. It has a gritty core and is not well fired. The common shapes and types are encountered with the bowls, vessels with high neck, beaded rim with a ledge on the exterior, lids with flanged waist. Sprinklers with bottle-neck is another noteworthy type in this ware. The ware is widely distributed in the Deccan and is found in strata ascribable to the Early centuries of the Christian era.

Some of the sites have yielded a notable ceramic assignable to the same period namely the rouletted ware (Plate 30, No. 26).

Mention must be made of a number of potsherds bearing the graffitti marks (Plate 30, Nos. 19-25). The precise meaning of these symbols is still problematic. They are undoubtedly made on the pots after firing, and are, therefore, purposeful, perhaps intended for a particular occasion. They are found on all wares. The antiquity of these have been traced back to the period of Indus civilization.[20] Their exact significance can be found out only after a thorough classification and study.

Though very few terra-cottas (see pls. 30 & 31 Nos. 1-17) and beads (pl. 32) have been found in many of the sites, occurrence of these show the need for a thorough search for them. Particularly the study of the terra-cottas would be highly interesting since they reveal to us the life of the common man, his creative art and the amusements.

The foregoing account shows that Dharwar has been the habitat of man since the earliest times. The antiquities that have come to light by explorations have proved to be of sufficient importance as they throw fresh light on the problems. It may not be out of place here to stress the need for further explorations and excavations at promising sites. There is little doubt that such a venture would definitely contribute to the solutions of the problems of the archaeology of Karnatak.

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DETAILS OF PLATES

Plate 25.	Palaeoliths from Konchigeri	
Plate 26.	Neoliths from different sites in Dharwar district	
Plate 27.	Dolmen at Motibennur	
Plate 28.	Grey Ware and Painted Pottery :	
	No. 1.	Spout of Grey ware pot from Hallur
	No. 2.	Fragment of a perforated vessel of coarse grey ware from Hadarageri.
	No. 3.	Fragment of a Grey ware bowl with applique decoration of the face of a bull-Burnished Grey ware from Mudenur.
	No. 4.	Fragment of a knob of Grey ware lid from Hadarageri.
	No. 5	Similar to No. 3
	No. 6 to No. 18	Painted potsherds from Hadarageri
Plate 29.	Russet Coated Painted Ware showing the decorative design in painting from different sites in Dharwar district.	
Plate 30.	Nos. 15 to 18	Russet coated ware.
	Nos. 19 to 26	Potsherds with the graffitti marks.
	Nos.1 to 4.	Terracottas :
	No. 1	Torso of a female figure showing breast and belly with naval Nittur
	No. 2.	Unpierced pottery disc- (Nittur)
	No. 3.	Perforated pottery disc- (Nittur)
	No. 4.	Fragment of a handle of a redslipped vessel, from Kunbev
Plate 31.	No. 5.	Probably lug handle of a vessel, redslipped & leaf shaped with incised decoration showing the ribs of leaf- (Holalapur)
	No. 6.	Fragment of a pedestal probably of a votive tank (?) with a hollow interior Red slipped-(from Belhatti)
	No. 7.	Base fragment of a figurine made of mould. The interior shows thumb impression-(Belhatti)
	No. 8.	Fragment of a stopper, conical and flat topped and having vertical incised lines-(Belhatti)
	No. 9.	Fragment of the left leg with anklets, of a figurine of fine yellowish clay, with redslip. The interior is hollow. Made of Mould-Motibennur.

No. 10.	Fragment of a torso. Red slipped and of fine texture, decorated with a waist band (Battur).
No. 11.	Fragment of a wheel with central hub and spokes-Motibennur.
No. 12.	Foot with rope shaped anklets, Red slipped, fine textured and hollow in the interior (Magod)
No. 13.	Fragment of probably a pendant rectangular in shape with heads of Makaras in relief (Battur)
No. 14.	Unpierced pottery disc (Magod)
No. 15-16.	Unpierced discs (Haralahalli)
No. 17.	Handle probably of a lid (Haralahalli).

Plate 32. Beads from different sites:

No. 1.	Terracotta pendant-cum-bead having perforations in the centre and at the edge (Kunbev)
No. 2.	Terracotta, arecanut shaped (Kunbev)
No. 3.	Terracotta, pear shaped and weakly collared (Kunbev). cf. Maski. Period II no. 4, Pl. XXVIII, Ancient India, No. 13.
No. 4.	Stone bead fragment. short-circular-double-convex (Nalwagal)
No. 5.	Carnelian, Long-circular-barrel shaped (Kawlet)
No. 6.	Carnelian, Long-circular-barrel shaped (Haralahalli)
No. 7.	Carnelian, Short-circular-round (Narsipur)
No. 8.	Carnelian, Long-hexagonal-biconic (Belvige)
No. 9.	Lapiz-lazuli. Long-Flattish-Oval-tubular (Nittur).

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16. The importance of the occurrence of this pottery has been discussed by the writer in paper referred to in the note 12.
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18. *IAR,* 1957-58, p. 39; 58-59, p. 32; 59-60. pp. 37-38; 60-61, p.2; p. 51 (cyclostyled copy). 19. Wheeler, *op. cit.;* Thapar, *op. cit.*
20. Lal, B.B. : 'From megalithic to Harappa: Tracing back the graffitti on the pottery', *Ancient India,* No. 16, pp. 4-24.

4

SURVIVAL OF CERTAIN NEOLITHIC ELEMENTS AMONG THE BOYAS OF TEKKALAKOTA*

Traditions die hard. This is nowhere better illustrated than at Tekkalakota,[1] a large village 27 miles north of Bellary. To the south of the village is a range of granite hills on which a number of "madegrounds" of neolithic times have been located. A small scale excavation conducted by the writer under the direction of Dr. H.D.SANKALIA and study of the life and traditions of the "Boyas", a local community, revealed that a number of neolithic elements could be found to survive among the Boyas up to this day.

Boyas[2] are a semi-hunting community. They are variously known as Bedars, Byadars and Byedas - all meaning hunters. Byada in fact is a corruption of the Sanskrit word *vyadha.* They are also known as "Valmikas" or the descendants of Valmiki who was himself a *vyadha.* Boyas form the majority population of the Bellary district and particularly of Tekkalakota.[3]

The study of some of the traditions, customs and the modes of living of this community makes one wonder whether these Boyas are not the descendants of the neolithic folk who lived on these castellated granite hills 4000 years ago. It is well known that the neolithic people of Chitradurga, Bellary and Raichur districts of Mysore state and the adjacent districts of Andhra Pradesh lived on such castellated hills as the sites of Brahmagiri, Sanganakallu, Maski, Piklihal and now Tekkalakota have demonstrated. The study of the human skeletons of some of these has shown that the neolithic people have a Proto-Austroloid element in them.[4] Quite a number of adult, human skeletons have been excavated at Tekkalakota. A preliminary study of these has shown that the so-called Proto-Austroloid element is present in the majority of them. The Boyas too show the presence of this element, though in a mixed form.[5]

The view that the neolithic people of Karnatak were a hunting-cum-pastoral community is gaining ground by recent researches. So also are the Boyas, a semi-hunting community. Through they do not go for hunting as a profession, they are still the best hunters. It is interesting to note that their original profession is kept up by means of a ceremonial hunting. It is incumbent on them to go for hunting on the next day to the lunar new year's day (Ugadi or Gudi Padava) which generally falls in the month of March or April. This is a compulsory custom which cannot be neglected. Two days prior to the hunting day, i.e., on the Padava and the day previous, they have a community dance of the well-known South India "kolattam" - playing with two sticks with rhythmic, chorus singing. On the hunting day, all of them go to the surrounding hills and catch rabbits etc. When they return in the evening with the game, they will have a community feast.

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* Published in *Anthropos.* International Review of Ethnology and Linguistics, Vol. 60, 1965, pp. 481-486, Germany.

If they fail to go for hunting on this day for some reason or other, they must go for hunting for five days during the Dussera festival which would generally be in October as a sort of redemption.

The tradition of hunting narrated above seems to have been depicted on a panel of paintings (fig. 43a, b, c) in one of the rock shelters which abound in these neolithic settlements on the hill. This shelter, facing north just behind the locality called TKT. II, occupies a commanding position overlooking the valley below and the northern face of the overhanging rock in the interior of the shelter. They are executed in red ochre and parts of the panel are damaged due to percolation of water. The panel could be grouped into three parts. The first group towards the extreme left has six human figurines drawn in stylized form. One of them is riding on an animal, possibly a bull, holding a stick in his right hand. Behind him there are two figurines in the act of goading the animal with the rider. The first one of this pair also has a stick in his left hand. Above these are two more figures behind whom there is a dog with a twirled tail followed by another figure (fig. 43a). The second group consists of a row of 13 figures with their hands linked as if in a dancing pose - again drawn in conventionalized form (fig. 43b). The third group found just below the second one represents two animals - a dog with a twirled tail and a bull - facing each other (fig. 43c).[6]

The first and the second group are most likely to depict a hunting expedition: a chief followed by his men after a community dance. This is very well corroborated by the present day practice of a customary hunt preceded by a community dance among the Boyas.

The only difficult question to be answered is the antiquity of the painted panel. Does it really belong to the neolithic days? For this we have to look for comparative evidence. Though a number of rock paintings and bruisings have been discovered at Piklihal, Sanganakallu and other neolithic sites, nothing definite can be said about their age. That the neolithic settlements of Tekkalakota are of a date circa 2000 B.C. is not at all in question as the excavated antiquities are contemporaneous with those of Piklihal and Utnur etc., localities of the same region.[7] The style and posture of the painted human figures immediately remind one of the famous Navda Toli dancers (fig. 43 (inset)). The row of dancing figures with linked hands is almost similar to that painted on Navda Toli potsherds.[8] In style it can also be compared with those figures painted on the interior of a bowl from the chalcolithic Daimabad.[9] The C-14 dates for the chalcolithic village of Navda Toli ranges between 1700-1100 B.C.[10] SANKALIA has drawn the attention of the scholars to the similarity between these dancing figures and those of west Asian sites.[11]

Besides, there are a number of rock shelters and caves around these settlements of Tekkalakota. Many of them show signs of having been in use when people lived here. It is, therefore, not improbable that these paintings might be the work of those same inhabitants who lived here. If the comparative evidence is of any value, we may ascribe these paintings to the neolithic period.

It is interesting to note that this custom of drawing human figures has survived among the Boyas even to this day. The Boyas of the neighbouring village, Sirigeri (8 miles south of this place) draw similar human figures in red ochre on a white background in front of their house (fig.43 (inset)).[12] They believe that these figures protect them from evil spirits and therefore, the paintings are of magico-religious significance.

The other element which has survived through the ages is the circular hut. Except for tome modern changes, the majority of the Boyas, not only of Tekkalakota but of the whole district live in circular huts (plate: 33b and fig. 33b). Generally the diameter of the hunts will be about 9 feet with a door of 3' 9" X 1' 9". First of all a circular foundation trench of 10" to 1' deep and 10" wide will be dug, into which thatched twigs are fixed with short posts at intervals to a height of about 4' 6". Over this rests a slanting roof, conical in shape, of lengthy twigs fastened together with creepers at intervals. Above this, wild grass will be spread which keeps the interior cool. At the apex of the conical roof a broken pot is put in order to hold the ends together as also to allow the rain water to flow down. The interior and the adjacent parts of the doorway on the exterior will be plastered with clay while the rest of the exterior will be left as it is. Finally, the periphery of the wall is supported by undressed boulders at the ground level.

As we enter the hut, we see to the left a pot fixed in the wall which serves as a niche for the lamp. To the right there is a low, dwarf wall of 1'9" beyond which is the hearth of 3 stones. Beyond this hearth there is a low platform of mud 2" in height with a number of depressions which serve as pot rests. Some times below these depressions storage jars are buried to store grains and small pots for money. From the roof twigs are hung some rope-slings for pots of curds and milk. The doorway has a low sill. The floor is made of clay which would be plastered with cowdung at regular intervals. It is remarkable that in such small huts nearly 8 to 9 persons live.

These circular huts seem to be the survivals of those of the neolithic period. For excavations at this place have revealed the existence of circular structures. Similar circular houses have been noted in the chalcolithic levels of Navda Toli[13] and Daimabad.[14] These houses were framed by thick wooden posts to which are attached bamboo screens over which clay was plastered both internally and externally. A circular hut was sometimes only 3 to 4 feet in diameter, the largest being 8 feet in diameter. The floor was made of cowdung.[15]

Plans of at least two circular huts have been exposed during the Tekkalakota excavations. One of them is an independent unit, a house of 20 feet diameter surrounded by natural boulders (plate: 33c and fig. 44a). The inhabitants of this house have taken advantage of the natural position of the rocks and have levelled the sloping surface by means of a bedding of stone-chips over which they had a structure as evidenced by the debris and antiquities. Since the plan of the house is circular, the roof might have been conical. Quite a number of complete pots, 3 child burials and an adult burial were found here thus proving not only that it was a house but that the inhabitants buried their kith and kin just within and without their residence.

The other plan of a circular structure is provided by the post holes in a large trench, dug into the natural moorum (disintegrated granite) thus showing that even the first inhabitants of the site lived in circular huts (fig.44b).

Thus the evidence from Navda Toli, Daimabad and Tekkalakota show that the present day circular huts of the Boyas are the surviving links of the remote past.

Another noteworthy feature is the attachment of some sort of religious significance to the polished stone axes. It is well-known that polished stone axes are found in the neolithic sites and Tekkalakota has yielded the largest number of them. All the inhabitants of the village including the Boyas worship axe-shaped cowdung on the new moon day of Asvin which they call *kunti amavasye.* During the day the female folk fast and in the evening, after worshipping *kunti* or *konti,* i.e., the cone of cowdung, they eat bread of *bajri (Oryza Sativa Linn.)* and break their fast. A similar custom was recounted to the writer when he visited the neolithic site of T.Narsipur[16] on the bank of the Kaveri near Mysore. The villagers collect stone axes after floods and worship them on this day. They call the axes *kunti kull meaning stone of Kunti,* the mother of the Pandavas. Similarly the author found a large neolith under worship in a modern dolmen near Kadur. What the exact significance of this worship may be, is not certain nor could the Boyas explain it except that they do it just because their ancestors did so.

Not only the Boyas, the local potters too have their own part to play in the maintenance of an age-old tradition. Allchin has already given a graphic account of making *thalis* exclusively by women[17] and has concluded that "this women's potting tradition may well go far back into the Deccan neolithic".[18] An exactly similar technique in the preparation of the *thalis* exclusively by women is found among the potters of Tekkalakota. Thus, this will be an additional example to Allchin's suggestion, if accepted, which shows the survival of yet another neolithic tradition up to the present day.

The above study reveals that many elements of the neolithic times have persisted through the ages, particularly among the Boyas of Tekkalakotta and once more stress the need for the study of the life, customs and traditions of the tribes and aboriginal communities in relation to the result of excavations in order to reconstruct the life and culture of men in the remote past.

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1. 1" topo-sheet No. 57/A/14.
2. Francis, W., *Madras Gazetteers.* Bellary 1904, p. 70.
3. Of the 11000 population, Boyas are 7000 in number.
4. *Bulletin of the Department of Anthropology (BDA).* 9. 1960, p. 24.
5. The writer is grateful to Shri K.C.Malhotra, Research Scholar, Deccan College, Poona, for this information. Shri K.C.Malhotra is studying the skeletal remains from Tekkalakota and also has undertaken an ethnographic study of the Boyas.
6. The illustration is prepared from an eye-copy of the painted panel and therefore, not to scale.

7. Charcoal samples from this site have been sent for radio carbon dating. Till definite dates are available for the site, comparative dates from Piklihal and Utnur could safely be depended upon. The date for Utnur is 2160 ± 150 years B.C. See Allchin, F.R., *Utnur Excavations.,* Andhra Pradesh Government Archaeological Series No. 5. 1961, p. 63.

8. Sankalia, H.D. et al., *The excavations at Maheswar and Navda Toli* 1952-53, fig. 42.

9. *Indian Archaeology - A Review.* 1958-59, pl. 16.

10. Sankalia, H.D., *Indian Archaeology Today.* 1962, p. 19.

11. Sankalia, H.D., "Navda Toli Dancers". *Antiquity,* Vol. XXIX, 1955, No. 113, pp. 28-31.

12. The writer is grateful to Shri K.C.Malhotra for drawing his attention to this feature.

13. Sankalia, H.D., *Prehistory and Protohistory in India and Pakistan.* 1962, p. 198 and pl. XVIIa.

14. *Indian Archaeology - A Review.* 1958-59, p. 18.

15. Sankalia, H.D., *l.c.,* p. 198.

16 Excavated by M.Seshadri: *Indian Archaeology - A review.* 1958-59, p. 33; 1959-60, p. 38; 1961-62, pp. 52-53 (cyclostyled copy).

17. Allchin, F.R., "Poor Men's Thalis: A Deccan Potter's Technique". *Bulletin of the School of Oriental and African Studies.* 22. 1959, pp. 250-257.

18. *Ibid.,* p. 255.

5

ROCKSHELTERS, PAINTINGS, ENGRAVINGS AND BRUISINGS ON THE GRANITE HILLS OF TEKKALAKOTA*

Natural rockshelters and caverns are a general feature of the granitoid hills and the Tekkalakota hills are no exception to this. They are of interest to us because of the proximity of the neolithic settlements to them. As many as fourteen shelters have been located so far near the excavated localities whereas in the neighbouring spur of hills locally known as 'hajaramatti' four shelters were noted. these are situated at the rocky periphery of the hill flanking the settlements and can be grouped into two classes viz., (i) those showing signs of occupation and (ii) those which are plain.

Of the first group, six shelters show signs f occupation evidenced by the debris and could have been inhabited during the neolithic times as the presence of grey were sherds show. In some of them ground axes and other tools were also found. The one at the base of the hill near the locality TKT-II has good cultural deposit and is an ideal shelter (Pl. 34a).

Of the latter group, there are a dozen shelters so far seen. These are generally situated on the hill itself, near the settlements. But that these shelters were definitely frequented is attested by the paintings, engravings and finely smoothened surface on way to and in the interior of the shelters. People might have lived temporarily in them. That shelter situated behind the locality TKT-II could well have served the purpose of a watch tower. It is formed by two natural rocks and is facing north. Situated at a height of about 250 feet above the surrounding plain, it occupies a commanding position overlooking the valley below.

Paintings:

Paintings are noticed in three of the shelters.

(i) Shelter behind the locality TKT-II just mentioned.

The paintings are executed in red ochre on the eastern face of the overhanging rock in the interior of the shelter. Parts of the panel are damaged due to the percolation of water. The panel could be grouped into three.

The first towards the extreme left depicts six human figures drawn in stylised form. One of them, is riding a horned animal possibly a bull, and holds a stick in his right hand. Behind him are two figures in the act of goading the animal with the rider. The first of the pair has also a stick in his left hand. Above these two are two more figures. They are followed by a dog with twirled tail behind which is another figure. In front of the rider are three more figures below whom is a dog (fig. 43a).

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* Published in Nagaraja Rao M.S., *Stone Age Hill Dwellers of Tekkalakota,* 1965, Poona, pp. 97-99.

The second group consists of a row of thirteen figures with linked hands as if in dancing posture. They are again drawn in stylised form (fig. 43b).

The third group consists of two animals - a bull and a dog with twirled tail - facing each other (fig. 43c).

The writer is prone to identify the first and the second groups as depicting a hunting expedition preceded by a community dance. This is very well coroborated by the present day practice of a ceremonial hunt preceded by a community dance among the Boyas of Tekkalakota (infra p. 169).

However, the problem is the dating of the painted panels. Do they go back to the neolithic days? A guess could be hazarded after examining the available comparative evidence. Nearer home, Munn discovered some paintings at the entrance of a shallow cave in the Benakal forest in the Raichur district about 60 miles from Tekkalakota across the river Tungabhadra. These are described by Gordon and dated to early historic period by Allchin on the grounds that there were "slight traces of neolithic settlements near Tungabhadra" whereas a large number of megalithic cists and circles are found near the locality.[1] Comparative evidence of paintings have also been taken into consideration.

However, from a comparison of our examples with those of Benkal[2] three features are distinct; (i) absence of horse; (ii) simple, stylised manner in which the figures are drawn and (iii) absence of the axe which is the main weapon of the rider in the Benkal group. also, our examples are found in the vicinity of the neolithic settlements with very mearge evidence of megalithic or early historic traces.

This will again further support from the striking similarity between the 13 dancing figures with linked hands and those on the Navdatoli potsherds[3] In style it can also be compared with the painted figures in a bowl from the chalcolithic Daimabad (IAR, 1958-59, P.16). C-14 dates for the chalcolithic village of Navdatoli range between 1700-1000 B.C.[4] Therefore, the proximity of the neolithic settlements and the comparative evidence of Navdatoli and Daimabad suggest that the neolithic settlers of Tekkalakota could have been the authors of these paintings.

(ii) Paintings are found on the front face of the ceiling rock of the first of the group of five shelters on the opposite range north of TKT-II. Two panels are faintly visible. Most of these are damaged by water as the front face is exposed.

The left panel is a painted Kannada inscription executed in red ochre on a prepared lime background. A rectangular border is provided by ochre bands. The record is much damaged for reasons cited above. However, from the few letters which are clearly visible the record could palaeographically be assigned to the 11th-12th centuries A.D.

The panel to the left is of an antelope facing left behind which is a decorative motif. To the right of these are a few figures, very faintly seen, again drawn in stylised form and comparable to those described above (fig. 43).

(iii) The northern face of a boulder above the rockshelter in the hajaramatti group has a few modern paintings in red ochre on a white background. They depict the Sun and the Moon.

Engravings:

Two groups of engravings were noticed: The first is a large panel engraved on the floor of the rock in front of a narrow shelter overlooking the locality TKT-VI. The surface is very much weathered and, therefore, the figures are not clear. To the left is a bull facing right below which seems to be a calf To the right of this is what looks like a human figure holding a long stick or rope. But this is not distinct. Above and to the left of this figure are two more bulls.

The second engraving is represented by a palm on one of the large boulders at the northern end of TKT-I.

Bruisings:

A number of bruisings were noticed on the way to TKT-II from the east. They consist of floral designs and look quite modern.

However, a large bull[5] is bruised on a rock in the rear part of the locality TKT-GWD on the western base of the hill.

REFERENCES

1. Gordon D.H., & Allchin, F.R., 'Rock painting and Engravings in Raichur, Hyderabad', *MAN*, Vol. LV, pp. 92-95, 1955
2. *Ibid.,* Pl. 9a facing page 97.
3. Sankalia, H.D., 1955, 'Navda Toli Dancers', *Antiquity,* Vol. XXIX, No. 13, pp. 28-31. It may incidentally be mentioned that Sankalia (1955, pp. 28-31) has drawn the attention of the scholars to the similarity between these figures and those of West Asian sites.
4. Sankalia, H.D., 1962, *Indian Archaeology - Today,* p. 19.
5. This was noticed by Dr. Sankalia and is mentioned with his permission.

6

THE BOYAS OF TEKKALAKOTA*

The results of the excavations at Tekkalakota and a study of some of the traditions, customs and modes of living of the Boyas, a semi-hunting community of Tekkalakota revealed that a number of neolithic elements persist among them. Therefore, an ethnographic note on this community and a brief account of the persisting neolithic elements among them will not be out of place here.[1]

Boyas are a semi-hunting community. They are also known as Bedars or Byadas meaning hunters. They form the majority population of the Bellary district ad particularly of Tekkalakota.[2] They are a tough and strong people, regular attendants at the village gymnasium and maintain a lively aptitude for manly sports.[3] They are now engaged in cultivation and provide manual labour. They speak both Telugu and Kannada.

They are mainly divided into two divisions viz, *'Uru Boyas'* (Boyas of villages) and 'Myasa Boyas' (Boyas of grass land).[4] Both the divisions are subdivided into a number of exogamous groups, known as 'Bedagu'. Four best known 'bedagus' are 'Yemmalavaru' (buffalo men); 'Mandalavaru' (herdsmen); 'Minavaru' (fishmen); and 'Pulavaru' (flower-men). Each bedagu has its own particular god. However, no intermarriage is permissible between the Uru and the 'Myasa' Boyas. If they dine together, they do not sit in one row. Myasas desist fowl and alchohal, particularly the latter to such an extent that they do not even sit on mats made of date-palm leaves because toddy is produced from that tree. However, both the groups eat beef and have a hereditary headman who presides over gatherings of all kinds. It is significant that the myasas around Rayadurga and Gudekota practice circumcision, which is, the only exception of Kallans of Madura (Nelson, part II, p.55), a non- hindu rite (Francis, 1904, pp. 70-71).

The Boyas of Bellary live in circular huts (Pl. 34c, fig. 43b). These huts age generally 9 feet (less than three metres) in diameter and are made of thatched twigs. The interior and parts of the exterior near the door are plastered with mud. They have a conical roof. In such small huts 8 to 9 people live.

The Boyas generally bury the dead with the sole exception of pregnant women who are cremated. A large pit of six feet deep is dug in a separate burial ground and the body is interred in north-south orientation and the face is tilted towards west. Though no burial appendage is provided, an earthen pot containing water is taken round the corpse thrice and then broken near the head spilling the water around. Some people are buried in their own fields due to personal attachment.

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* Published in Nagaraja Rao M.S., *The Stone Age Hill Dwellers of Tekkalakota*, 1965, Poona, pp. 100-103.

With this general account of this community, we shall now examine the neolithic elements surviving among them.[5]

The names of the exogamous bedagus noted in the beginning, particularly those of 'Mandalavaru' and 'Yemmalavaru' attaching the groups to herds and buffolos are interesting. As is wellknown, the neolithic people were the first to domesticate the animals which is evidenced by the large quantity of bones of cattle from excavations and the cinder mounds scattered in Bellary-Raichur region. Therefore, these sect names seem to be suggestive of their original professions of cattle-keeping and may not be totemic in origin.

Boyas, as already noted, are a semi-hunting community. Though they do not go for hunting regularly, they are still the best hunters. It is interesting to find that this original profession of theirs survives to this day by way of a ceremonial hunting. It is incumbent upon them to go for hunting on the day next to the lunar new year's day which falls in March-April of the year. On the preceding two days, there will be a community dance. The hunting expedition would generally go to the granite hills around and after they return, they partake the booty in a community feast.

This tradition of ceremonial hunting seems to have been depicted in one of the rockshelters situated behind the locality TKT-II already mentioned. These paintings have been ascribed by the writer to neolithic period for reasons mentioned therein (p. 166).

The way of drawing the stylised human figures, as in the painted panel, survives to this day among the Boyas. The Boyas of the village Sirigeri (8 miles south of Tekkalakota) draw such figures in ochre in front of their houses with the belief that they protect them from evil spirits (fig. 43 (inset)).[6]

Now regarding the Boya huts. Plans of at least two structures have been exposed during the excavations. These are circular in plan. The first one belongs to the earliest occupants of the site and is represented by a number of post-holes dug in a circle (fig. 44b). The other is a circular house (Pl. 5a, fig. 44a). Similar circular huts have also been found at Navdatoli (Sankalia, 1963, p. 198, Pl. XVIIa) and Daimabad (*IAR,* 1958-59, p. 18). Thus the present day Boya hut seems to be the surviving link of the remote past.

A number of flat-topped stones placed in square or rectangular fashion were noticed during the excavations. Near these were found huge terracotta legs of storage bins, indicating the use of the former as bin-rests. During the study of the Boya huts, storage bins were noticed, placed on stones, in the centre of a few huts. Community storage jars with grains buried underground are a common feature in the rural parts of the peninsular India.

The foregoing account showing the survival of a number of neolithic elements among the Boyas makes one wonder whether they are not the descendants of the neolithic folk who inhabited the granite hills nearly 4000 years ago!! Here the anthropologist provides interesting evidence.

A number of adult, human skeletons have been excavated from the site. A preliminary study of these have revealed that the so-called Proto- Austroloid element is present in majority of them.

The study of some of the skeletons from the contemporary sites of the region also shows the presence of this element in them (Sarkar, 1960, p. 24). The Piklihal skeletons show the presence of two elements viz., Austroloid and Palaeo-mediterranean (Allchin, 1960, p. 140). The Boyas too show the presence of this Proto-Austroloid element though in a mixed form.[7]

All these evidences, though not conclusive, do hint at the possibility of the Boyas being the survivors of the neolithic people.

REFERENCES

1. Shri K.C. Malhotra, Research Scholar in Anthropology, Deccan College, Poona has undertaken a detailed ethnographic study of the Boyas in and around Tekkalakota, the results of which are awaited.
2. Of the 11,000 population, Boyas are 7000 numerically.
3. They hunt bear in a fearless manner. One of our labourers actually encountered a panther and killed it with a dagger. Another caught a cobra in our presence with the help of a rope contraption in spilt second.
4. A third group of Boyas known as 'Konda Boyas' meaning Boyas of hills is said to live in the hill tracts of the neighbouring Andhra districts. They are said to be still in the semi-hunting stage, scantily draped and moving with bows and arrows. Information kindly provided by Sri.M. Siddappa, President, Town Panchayat, Tekkalakota.
5. The writer has dealt with this subject in a separate paper in 'Anthropos' (See pp. 160-164 above).
6. Grateful thanks are due to Shri. K.C. Malhotra for drawings the attention of the author to this feature.
7. Skeletal remains are being studied by Shri. Malhotra. Information provided by him.

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7

NEW EVIDENCE FOR NEOLITHIC LIFE IN INDIA: EXCAVATIONS IN THE SOUTHERN DECCAN*

Although it is more than a century since the first Neolithic implement was found in Karnatak, little could be said until recently regarding the life of the Neolithic inhabitants of this part of India. The excavations of Wheeler, Subbarao, Thapar and Allchin gave only glimpses of these folk. However, exploration has now brought to light a number of sites, and excavations at three of these have resulted in the unearthing of definite evidence concerning Neolithic life in this region.

The excavations have been conducted in three seasons (1963-1965) at Tekkalakota and at Sanganakallu in the Bellary district, and at Hallur in the Dharwar district - all in the valley of the Tungabhadra River a major tributary of the Krishna. The sites at Tekkalakota and Sanganakallu are located on the jagged granitoid hills noticed by Bruce Foote in the last quarter of the nineteenth century, while Hallur is on the bank of the Tungabhadra River.**

At Tekkalakota nineteen extensive habitation sites have been identified. Excavation of one of these revealed definite evidence of Neolithic culture. Two cultural phases have been distinguished from the ceramic evidence. The earlier phase is characterized by pale gray and burnished gray wares, often associated with pottery painted with ocher after firing, and fractional burials. The later phase shows a change in the pottery tradition: the main fabrics are a coarse brown-and-black ware and a less common painted black-on-red ware. Another new feature, totally absent in the earlier phase, is a black-and-red ware exclusively associated with the burials. The burials themselves show a change. The dead in this phase were buried in extended fashion with a number of pots as offerings. The occurrence of multiple-pot burials is also worth mentioning.

Sanganakallu, which had been excavated in 1948, was re-excavated in 1964-65. The culture sequence exposed here is similar to that of Tekkalakota but with two additional features. The two Neolithic phases here were preceded by a pre-Neolithic phase without pottery. This is represented mainly by patinated trap and quartz flakes which may be a Late Stone Age (Mesolithic) industry, and succeeded by an overlap of cultures-the Neolithic and the later Megalithic. The Neolithic phases, which are distinguished chiefly by the ceramic evidence, do not show any marked difference from those at Tekkalakota. The last season's work, however, brought to light remains of a complete structure of the earlier Neolithic phase. The succeeding overlap phase revealed, besides the Neolithic pottery, highly burnished black-and-red wares typical of Megalithic cultures. Other artifacts include a number of polished stone axes, flint blades and terracotta figurines.

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** For illustrations see plate Nos. 35 to 39.

Trial digging at Hallur, in February-March 1965, brought to light for the first time evidence of habitation on the river bank, in the north Karnataka region. The two trenches dug here confirmed the general sequence of cultures. The seven -meter-deep deposit showed the occupation of the site in the Neolithic period, followed by the arrival of iron-using folk.

As at the two other sites, the Neolithic occupation had two phases. The earlier is characterized by pale gray and burnished gray wares, together with the ocher-painted variety. A striking feature of this phase is the absence of the typical blade industry found in the early levels of the other excavated sites, and also the rarity of polished stone tools. This tempts one to designate the phase as "true Neolithic," but with caution, as the excavations have been too limited to afford definite conclusions. The second phase shows a change in the pottery tradition. It is marked by a series of raised floors and the structural remains of at least two circular huts. A striking feature is the profuse quantity of the blade industry characteristic of the Chalcolithic periods (identified by the feature known as the crested guiding-ridge), the occurrence in considerable quantity of polished stone tools and bone tools and finished copper implements such as miniature bifacial axe and fish-hooks. The ceramic industry shows the dominance of a coarse brown-and-black ware, although the burnished ware of the previous phase continues. The pale gray ware is absent.

As to the burials of this phase, only two infant graves have thus far been found. A large-scale probe would certainly yield many more. The one intact burial found shows that the infant skeletal remains were put in two urns placed mouth-to-mouth. Small bowls were provided for use in the life after death.

After this came an overlap of cultures at Hallur, with a new wave of people who knew the use of iron arriving on the site while the Neolithic folk were still living there. There pottery, mainly the highly burnished black-and-red ware, occasionally painted with white lines, occurs along with the Neolithic fabrics. The equipment of the new folk is represented by a number of iron objects such as arrowheads, spear heads and knife blades. Their graves are found in hundreds to the north and west of the site, on the hilly slopes. They consist of cists and dolmen-like circles of stone slabs.

The above account briefly describes the sequence and principal characteristics of the cultures in the three sites excavated. We cannot give absolute dates except for one site, Tekkalakota. But with the comparative evidence, a guess not far from the truth may be hazarded. Carbon samples from all the sites are being processed.

The available dates for the samples from the two phases of Tekkalakota suggest a bracket of ca. 1800-1600 B.C. Since Sanganakallu does not show much difference either in the cultural sequence or the material evidence, until radiocarbon determinations are available we may equate it with Tekkalakota and ascribe to it the same date.

But, as noted above, the early phase of Hallur demonstrates certain features which tempt us to consider it to be true Neolithic. Although the date for Phase II of Hallur may be equated with that of Phases I and II of Tekkalakota and Sanganakallu (ca. 1700 B.C), Phase I of Hallur might in all probability date earlier, say 2000-1900 B.C. Until radiocarbon dates are available, this must remain conjectural. The overlap phase of this site is also important, for no Iron Age levels of other sites in the region have so far been dated. The beginning of the Iron Age in Karnatak, or even in the sub-continent, is still a matter of controversy. It has been tentatively dated to 500 B.C., but recently attempts have been made to push the date back to 800 or 1000 B.C. Judging from the comparative evidence from Tekkalakota, Phase II of Hallur should date within 1800-1600 B.C. Since the overlap phase immediately succeeds this phase, a date of 1000-800 B.C. could well be assigned to the arrival of the iron-using folk. Here again radiocarbon determinations are expected.

From a careful analysis of the results of the excavations thus far described, a fairly clear picture of life in the Neolithic village communities emerges.

When the people arrived in the region, they inhabited both the river banks and the rocky hills, which formed natural fortresses. On the river banks they had little difficulty. But on the hills they had to use their intelligence and be selective. Thus in the Bellary-Raichur region they selected only those hills which were rocky and not those which were smooth. There were open spaces free from rock where they could live, and the rocks provided natural fortification and protection. Furthermore, they could cultivate the land around the base of the hills. Added attractions in this hilly area were the natural rock shelters and springs which provided water.

Generally the people constructed circular huts with walls of thatched bamboo screens plastered with mud. Remains of two circular huts have been found at Tekkalakota, one at Sanganakallu and two at Hallur. The houses were provided with hearths, composed either of three stones or of a circle of baked clay. The floors were plastered, and the plaster renewed from time to time. the description of a complete structure unearthed in the last season's work at Sanganakallu is worth recording here. This circular structure (inside diameter 5 meters) had a wall of bamboo screen plastered with mud, collapsed remains of which were found, supported at intervals by circular posts. A central pillar supported a grass roof, possibly conical, the burnt remains of which were found on the floor. The floor of the house was raised upon a rubbled foundation of granite stones. This surface was covered with packed earth. Edge-ground axes, rubbing stones and sling bullets were found on the floor of the house.

At Hallur the floor of the house is founded on a bedding of chips of schist, which is plentiful in the surrounding area. Over this bedding mud was spread and packed down. If the surface was still uneven, fine river sand was brought, and a mud floor made over this. One of the two houses had a circular hearth or fireplace. Remains of posts placed at regular intervals have been recovered from the post-holes.

Hand-made pottery was general, but a sort of turntable or slow wheel may also have been used to fashion household vessels. Globular vessels of various sizes were used for cooking, holding water and other domestic purposes. Huge storage jars were utilized not only for storing grain but also for burying the dead, as shown by the adult multiple-pot burial at Tekkalakota. Small bowls and platters were used for drinking and eating. Vessels with perforations at the bottom wee used as strainers or possibly for steam cooking. Black-and-red ware, which occurs in the later Neolithic levels only at Tekkalakota and is associated particularly with burials, may have been imported.

Large quantities of animal bones recovered from the three sites indicate that the inhabitants were largely meat eaters. Cattle, sheep, deer, squirrels and even rats might have formed part of the diet. Since cattle were domesticated, milk must also have been used in large amounts. Cultivation is attested by the recovery of charred horse gram *(Dolicbos Biflorus,* called *Huruli* in the Kannada dialect) at Tekkalakota, and African millet *(Eleusine Coracona,* called *Ragi* in the same dialect) at Hallur. (Grateful thanks are due to Dr. Vishnu Mittre, of the Birbal Sahni Institute of Paleobotany, Lucknow, for the identification of this material.) Horse gram could be grown in any climate, and certainly in the semi-arid region of Bellary. Ragi, which is now the main food of the farmer class in the Mysore tract, is grown and used in the area adjoining the excavated site. Incidentally, Ragi was found for the first time in an excavation.

The tools and weapons of the Neolithic people were mainly of stone. In the majority are polished stone axes, well ground and sharpened. The best use was made of the locally available basalt for fashioning axes, adzes, chisels, etc. The variety and quantity of these heavier tools suggest much wood-cutting and incidentally, show that the region was more wooded than it is today. The other major variety of tools includes blades made of siliceous materials. Among the types are parallel-sided blades, lunates, saws, etc., which seem to have been used for finer work. These could have been hafted in rows to make composite tools. The metal tools so far found include a copper axe (at Tekkalakota), a chisel-cum-poker (at Sanganakallu) and miniature bifacial axes and fish-hooks (at Hallur).

This people's aesthetic sense and love of ornament are indicated by their painting the pottery with ocher or a black pigment and the occurrence of heavy gold ornaments-pendants or earrings - and a number of beads of steatite, carnelian and shell. More copper ornaments, such as rings and bangles, have been recovered in the later phase of Tekkalakota. The terracottas, particularly the animal figurines such as bulls, found at Sanganakallu, prove the proficiency of the Neolithic artist.

Burials have been encountered in the Neolithic levels both at Tekkalakota and at Hallur. The adults are buried in oval pits, while children are generally buried in urns. The earliest settlers at Tekkalakota seem to have practised secondary burial. They collected the skull and the long bones, probably after desiccation, and interred them in pits dug for the purpose. In one instance the pit contained the remains of three individuals, indicating burial of the members of the same family or a community burial. The people of Phase II practised normal extended burials, oriented north-south, with elaborate burial offerings consisting of a number of vessels. It is interesting to note that black-and-red ware invariably is present. In one instance four pots were used to make a coffin for an adult by carefully cutting out the base of the middle pots. As many as nine vessels might be included in the burial furniture. Similar multiple-pot burials have been found in several sites in the northern Deccan. Another point worthy of note in this connection is that the bases of two of these burial jars retain twilled mat impressions of date-palm matting. This indicates that such huge jars were molded on mats, probably by the coiling method.

Children were usually buried in single or double urns. A number of examples of the former type were exposed at Tekkalakota, while two of the latter were found at Hallur. But occasionally children were buried under the floor of the house. One striking feature is that the children were placed in embryonic posture in globular urns which resemble in shape the belly of a pregnant woman. This feature is found in many sites of the Deccan in the protohistoric period. The intention was probably to give the child a symbolic re-entry into the womb. This, incidentally, indicates a belief in reincarnation.

There is no direct evidence concerning the religious beliefs of the people. But the burials with elaborate funerary furniture indicate faith in a life after death and probably ancestor worship. A lid with the depiction of a bull, a serpent, peacocks and an antelope must have been made for a special purpose, perhaps magico-religious. Terracotta bulls have been found in plenty, particularly at Sanganakallu. They are also depicted in petroglyphs, rock-paintings and engravings. The serpent and the bull are held in reverence even today.

The evidence from all three sites gives a definite picture of life in the Neolithic Age in India. To summarize, it may be said that these village communities lived in small settled groups, either on hills or on the river banks, domesticating animals, practising primitive agriculture and with the knowledge of pottery making. Further excavation, which should be on a large scale, would doubtless unravel more definite evidence regarding these early village communities.

(Since this article has been in press the following dates from radiocarbon measurements have become available for Sanganakallu and Hallur, which confirm generally the chronology postulated for the various phase of the cultures. Sanganakallu: Phase1 of Period I (Neolithic) Ca. B.C. 1590 and 1550. Hallur: Phase 1 of Period I (Neolithic) Ca. B.C. 1710. Latest Phase of Phase 2 of Period I Ca. B.C. 1030 Period II (Megalithic or Iron Age overlap) B.C. 1105 and 955.)

8

SIGNIFICANCE OF POTTERY HEAD-RESTS FROM NEOLITHIC SITES OF KARNATAKA*

It was Robert Bruce Foote who discovered the site of T.Narasipur and published among other things, a 'most interesting' pottery object which he designated 'neck rest'[1]. However, for more than 50 years after Foote's publication, no single instance of this form of object was reported in any part of the peninsular India. In the past decade and a half, Seshadri of the Mysore Archaeological Department, F.R.Allchin[2] and the author independently collected six more specimens from the surface of the site. The other form of possible evidence of these objects has been reported by Allchin from Piklihal.[3] Here six pairs of objects were bruised on the rock face above site VIII,[4] which Allchin assigned on general grounds of style and patination to a group dating from the neolithic period. He identified them as either offering stands or head-rests, the latter being distinctly more probable, on the basis of comparison of form with T.Narasipur specimens (Pl. 40 ab; fig. 45, 1-2).

Almost all the pottery specimens are made of burnished grey ware, typical of the Karnatak neolithic. They are sometimes painted with red ochre, after they were fired. They have a carefully burnished concave top, and a hollow stand, recalling the foot of a footed bowl. However, all the known pieces were surface finds. The exact utility or purpose of these objects were also unknown until recently.

In the recent excavations at T.Narasipur, Seshadri found a complete specimen associated with a neolithic burial.[5] The head rest was placed near the right side of the skull, in the burial pit. This find at once established the sepulchral use of these objects which had long remained conjectural. Another fragment turned up from the floor of a circular house at Hallur.[6] (Fig. 45, 1). A few specimens were also found in the habitational levels at the site of Hemmige, not far from the site of T.Narasipur.[7] Since radio-carbon dates are now available for the neolithic levels of both T.Narasipur and Hallur, these objects can safely be assigned to a period beginning from C. 1800 B.C.[8]

Once their utility and chronological position in the Indian archaeological context are established, we can examine their significance. Their specialised use in burials show that they form a highly distinctive cultural trait. Their geographical distribution, on the present showing, is confirmed only to the neolithic Karnataka region of south India (Fig. 46). Their presence is this limited region and period is all the more surprising, because they do not appear to have become popular in a wider sphere in India. Nor do we find any modern ethnographic references to them.[9] The only other find of a head-rest is the specimen from Chandu-daro assigned to Jhukar levels.[10] This is a painted rest, with a broad, oblong base and having triangular slits on the sides. It is quite unlike the examples we are considering here, and therefore, is not strictly comparable, although possibly sharing common function and of similar age.

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This leads us to speculate whether this object and the cultural trait of using it in a burial, are foreign in origin, and indicate possible external contacts. When we look for similar examples from Iran or Mesopotamia the result is a blank. Comparable evidence comes from a different region. Head-rests, made of various materials such as ivory, lapis lazuli, wood and occasionally pottery have been found in Egypt from pre-Dynamic times down to the Roman period.[11] They are also found in a variety of forms, but one of the most common types is almost similar to the examples from the neolithic sites of Karnataka. Of the Egyptian examples, those found in a table-shaped cabinet in the tomb of Tut-Ankh-Amun are worthy of mention as they clearly demonstrate their purpose and use.[12] The finest of these is of ivory, now in the Metropolitian Museum of Art, New York (Pl. 40b). The myth it represents conceives Geb and Nut, the earth god and the sky goddess - as husband and wife, separated by their father, Shu, god of atmosphere. The caryatidal figure, Shu thrusts himself between earth and sky, and holds high the head of the pharaoh resting on the concave top, so that the king might rest in heaven for ever. This clearly indicates that these head rests were meant for sepulchral use.[14] That such a use was common is indicated by the fact that head rests invariably formed part of the burial appendage. While the tombs of the Pharaohs contained head-rests of precious materials, the tombs of the members of the lower strata of society were provided with wooden or pottery rests.[15]

In Africa, there is ample modern ethnographic evidence for the use of head rests. The tribes of Maszana and Makabanga of southern Rhodesia, and the Balubas of Congo use wooden head rests.[16] There is also a wider variety of forms. As suggested by Allchin, their use to the present day probably indicates the diffusion of this cultural trait from ancient Egypt over a period of many centuries.[17] Was the neolithic trait noticed in India also the result of such a diffusion from ancient Egypt? Or does it indicate any contacts between the two regions? If such contacts excised, what were the routes by which such contacts traversed? Natural questions, but very difficult to answer.

Remarkable similarity in form and identical function no doubt tempts one to think of possible contacts between the two regions. So far there is no evidence to show that any contacts existed between the Indus Valley and Egypt. The Indus Valley does not appear to be plausible. We have therefore to explore the posibility of sea routes. But the vast expanse of the Arabian sea and the absence of evidence of any maritime activity in the peninsular region at such an early phase of history make it difficult to explain cultural contacts. There is, no doubt, that Egyptians navigated the sea. There are various references to several naval expeditions sent by the rulers of Egypt from the V and VI dynasties, to the distant and mysterious land of Punt.[19] One such expedition has been illustrated in relief sculptures, on the walls of the funerary temple of queen Hatshepsut, at Deir El-Bahri.[20] Here the flotilla of five large ships sailing from their Red sea ports, their arrival in Punt where the inhabitants lived in grass huts built on platforms and reached by a staircase, the Egyptians offering them the trade goods brought from Egypt, string of beads, axes, weapons and the triumphant return with a large number of presents from the chief of Punt to the Pharaoh, are graphically depicted. All the objects received and brought back from Punt have been listed, and are worth mentioning: myrrh trees with their bulb-balls carefully protected in baskets in order to transplant in the Thebes; precious gum, ivory, ebony, apes, fragrant wood, *khesyt* wood, cinnamon, inmut incense, *sonter* incense, eye-paint, green gold, throw sticks, shell, and 3300 small cattle besides other materials.[21] Punt has been variously located in south Arabia, Ethiopia etc.[22] But on the basis of the animals present, particularly the dog-faced monkey and head of an animal taken to represent that of a giraffe, Hilzheimer locates Punt in the coastal region of Somalia.[23] He further states that study of other objects, especially of the accompanying plants by a botanist would provide the most important clue in the exact location of Punt.[24]

In this context we may draw attention to the fact that surprisingly the neolithic Karnatak region is also known for some of the articles mentioned in the above list. For example, many of the neolithic settlements are located near famous gold mines, and there is evidence to show that gold mining has gone on since the neolithic times;[25] western forests of Mysore region is known for elephants thus ensuring a good supply of ivory; and sandal, the fragrant wood, has been grown for ages in the forests and western ghats of Mysore. According to the *Ramayana,* the heart of Karnataka region is known as Kishkindha, the kingdom of the monkeys. Punnata-Pounnata of Ptolemy-was also the name of a local kingdom, 'adorned by the rivers Kaveri and Kapini', in the southern Mysore and mentioned in an inscription of Ca. A.D. 300.[26] Further, writing on *Palli* or *Vinniyar* caste, Thurston records a tradition according to which a book has been written by a native to show that the *pallis* (Pullies or Vanniyar) of the south are descendants of the fire races (Agnikulas) of the Kshatriyas and that the Tamil Pullies were at one time shepherd kings of Egypt.[27] Whatever these evidences and traditions may echo, it is not intended here to suggest any identification of Punt with Karnataka region. The aim is simply to draw attention to various evidences which, though distantly, indicate possible connections with Egypt.

Before we proceed further, there is one more piece of archaeological evidence to which we have to refer. From the floor of the house at Hallur where a fragment of a head rest was found, some charred grains were also recovered. These grains have been identified as *Ragi* (local Kannada name), *Eleusine coracana.*[28] The same millet has also been reported from another neolithic site, Paiyampalli in Madras State.[29] This millet is said to be of African origin and was first domesticated there.[30] Again, the geographical distribution of this millet is confined only to the south, and even to-day it forms main diet of the south Indian peasant. It will be of great interest, in the context of examining contacts with Africa to find out how and when this millet reached peninsular India.

To the above may be added, the following. Lal's excavations at the Nubian site of Afyeh have exposed the 'A group culture' characterised by the occurrence of saw blades, polished stone axes of basalt, painted pottery and incised wares.[31] This culture, usually dated to Ca.3000 B.C., is now dated by radiocarbon method to the 2nd quarter of the 3rd millennium B.C. These cultural elements are remarkably similar to those of the neolithic-chalcolithic cultures of the Deccan.

Secondly, the graves of the 'C group culture' at Tumas broadly dated to the first half of the 2nd millennium B.C. yielded, among other objects, black-and-red ware bowls and red ware stands, which are remarkably similar to those found at Maski, in the iron age graves. "In fact, the resemblance is so very striking that on a recent occasion, an expert actually mistook the Nubian material for the south Indian one".[32] The use of circumscribing stone-circle in the Nubian and south Indian graves is also another common feature. The south Indian Iron Age graves were first stratigraphically dated by Sir Mortimer Wheeler to Ca. 300 B.C.[33] Recently this date was pushed back to Ca. 700 B.C.[34] However, radiocarbon dates for the overlap phase of neolithic-iron age levels, with typical black-and-red wares and iron tools, indicate a date as early as the beginning of the first millennium B.C.[35]

All these evidences no doubt point towards possible contacts between Egypt and south India. But the vast stretch of the Arabian sea startles us in substantiating such connections. From the Egyptian side, no doubt, evidences indicate that they were capable of undertaking distant voyages in ships. But the evidence from the Indian end, is very slender indeed. To establish firmly any such contacts, more tangible archaeological evidence should be forthcoming. The use of head rest in a burial appear only to be a pointer in this regard. It should be pointed here that thorough explorations of the western coast of the peninsular region are still wanting. We now know that trade contacts between Indus Valley and Mesopotamia did exist via the Persian Gult, and trading ships came to Indus ports of Saurashtra, where the remains of dockyard have been unearthed.[36] Indus sites have been located as far south as the Kim estuary, 23 miles south-west of Broach. There are many natural harbours, such as Bhatkal and Karwar on the west coast of Karnataka region. What is now required is a detailed and thorough exploration of this area. Therefore, "before attempting a detailed correlation between these two 1000 kilometre-apart cultures, would it not be worthwile to explore the coastal regions of south Arabia and south-eastern Iran"[37] and, we may add, the west coast of the Indian peninsula?

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2. Allchin, F.R. 1966, "Pottery head-rests from Narasipur Sangam", in *Studies in Protohistory,* R.B.Foote Memorial Volume (Eds. Sen & Ghosh), pp. 58-63.
3. Allchin, F.R. 1960, *Piklihal Excavations,* Hyderabad, p. 16.
4. Allchin, F.R. 1966, *Op.cit.,* fig. 2.
5. Unfortunately this specimen is still unpublished. Permission to illustrate it is not available, until the report of excavation is published.
6. Now in the Museum of Art and Archaeology, Karnatak University, Dharwar.
7. *Indian Archaeology - A Review,* 1964-65.

8. The following are the radio-carbon dates for neolithic levels:

T.Narasipur	3755±100, i.e., B.C. 1805.
Hallur	3660±105, i.e., B.C. 1710 (Early levels)
	3055±108, i.e., B.C. 1105 (Uppermost neolithic levels)

9. The only ethnographic evidence for the use of head rests is that referred by Elwin, among the Murias. Here the head-rests are long, narrow wooden pieces raised some 2" from the ground, and are known as *kutul,* used either as seats or pillows. See Elwin, V., *The murias and their Ghotul,* p. 331, fig. 51, and p. 332, figs. 55, 56.

10. Mackay, E.J.H. 1943, *Chanhudaro Excavations,* 1935-36, American Oriental Society Series, pp. 25 and 220, Pl. XCII, 38.

11. Petrie, Sir F.1927, *Objects of Daily Use,* pp. 33-36.

12. Carter, E.H. 1933, *The Tomb of Tut-Ankh-Amun,* Vol. III, Pls. XXXVI, A-B, and LXX A, B.

13. *Ibid.,* Pl. XXXVI B; see also Chenry, J., *Lost Worlds,* figure on p.47.

14. It is believed that they were actually used as head rests. However, they are very uncomfortable and cumbersome.

15. One such workman's tomb with a wooden head rest is reconstructed and exhibited in the National Museum, Warsaw.

16. Korabiewicz, W. 1966, *Szutuka Afryki* (Art of Africa in Polish), Pls. 1110 and 112 I am grateful to Dr. Jadwiga Lipinska of National Museum, Warsaw, for this references.

17. Allchin, F.R. 1966, op.cit., p.61.

18. Mackay, E.J.H. 1938, *Further Excavations at Mohenjodaro,* pp. 641-643.

19. Steindorff, G., and Seele, K.C. 1968, *When Egypt Ruled the East,* p. 21.

20. Naville, E. 1913, *The Temple at Deir et-Bahari,* part iii, pp. 1-21, pls. LXIX-LXXXVI.

21. Baikie, J. 1929, *A History of Egypt,* Vol. II, pp. 72-73.

22. Bugsch, H. 1958, *Die Geographie der Nachbarlaender Aegyptens, Leipzip,* 2 BD., Das Ausland, 14 and 17. Further, because frankincense and myrrh are natives of only two parts of the world, south Arabia and north Somalia; see Gus. W.van Beek, "Frankincense and Myrrh", *The Biblical Archaeologist,* Vol. XXIII, No. 3, p. 72. These two were among the objects brought from Punt.

23. Hilzheimer, M., "Zur Geographischen Localiisierung von Punt", *Zeitschritt fur Agyptische Sprache,* Vol. 68, pp. 112-114.

24. *Ibid.,* p. 114.

25. Allchin, F.R, "Upon the antiquity methods of Gold mining in Ancient India". *Journal of the Economic and Social History of the Orient,* Vol. V, part II, pp. 195-211.

26. Saletore, B.A., "The Ancient Kingdom of Punnata", *Indian Culture,* Vol. III, No. 2, pp. 306-317. Incidentally, T.Narasipur where a complete specimen of head rest was recovered in a burial is located at the confluence of Kaveri and Kapini rivers.

27. Thurston, E., *Castes and Tribes of southern India,* Vol. VI, p.1.

28. Vishnu Mittre, "The Plant Economy at Hallur", in Nagaraja Rao, M.S., *Excavations at Hallur 1965,* 1971. Incidentally, this is the earliest archaeological record of this millet in India.

29. Allchin, F.R., "Early Cultivated Plants in India and Pakistan", *The Domestication and Exploitation of Plants and Animals.* (Eds. Ucko, P.J. & Dimbleby, G.W. London, 1969, p. 325.

30. Mehra, K.L. 1963, *'Eleusine Coracana', Current Science,* 32, p. 300.

31. Lal, B.B., "The only Asian expedition in threatened Nubia, work by an Indian Mission at Afyeh and Tumas", *Illustrated London News,* April 30, 1963, pp. 579-581, see also Lal, B.B., *Indian Archaeology Since Independence,* 1964, pp. 62-63.

32. Lal, B.B., *Op.cit.,* ILN., pp. 579-580 and figs. 13-14 on p. 581.

33. Wheeler, R.E.M. 1959, *Early India and Pakistan,* p. 63.

34. Banerjee, N.R., *Iron Age in India,* p. 225.

35. Two dates are available for this period which are, 3055±108, i.e., Ca, B.C. 1105 and 2905±103, i.e., Ca, B.C. 955.

36. Rao, S.R., "Shipping and Maritime Trade if the Indus People", *Expedition,* Vol. 7, No. 3, Spring, pp. 30-37, 196.

37. Lal, B.B., *Indian Archaeology Since Independence,* p. 63.

Sites mentioned in the map fig. 46.

1. Hemmige
2. T.Narasipur
3. Paimpalli
4. Hallur
5. Brahmagiri
6. Sanganakallu
7. Kupgal
8. Tekkalakota
9. Nagarjunakonda
10. Utnur
11. Maski
12. Piklihal
13. Sonegaon
14. Chandoli
15. Nevasa
16. Daimabad
17. Jorwe
18. Nasik
19. Tekwada
20. Bahal
21. Savalda
22. Prakash
23. Navdatoli
24. Tripuri
25. Eran
26. Kaytha
27. Nagda
28. Gilund
29. Ahar
30. Rangpur
31. Somnath
32. Rojdi
33. Desalpur
34. Amri
35. Chanhudaro
36. Mohenjodaro

9

A FURTHER LINK WITH THE KULLI CULTURE - SOUTH BALUCHISTAN*

Among the copper or bronze objects recovered during the excavations at the temples of Barbar in the northern coast of Bahrain, is an interesting human figure described as "a little naked male figure, standing on a base which is curved at the foot and cast in the piece"[1] (fig. 41-1). The figure holds his hands clasped at the breast like the Mesopotamian gods, and measures 11 cms. in length. It is compared with a copper figure from Chouchinak temple in Susa[2], which is dated to the middle of the 3rd millennium B.C.

Thanks to the courtesy of Dr. Geoffrey Bibby, I had an opportunity to examine this metal figure, among their objects from the Persian Gulf, in September 1967. At once, it struck me to compare this object with the handle of a copper mirror from Mehi, a Kulli culture site [3]. The handle of this mirror represents "a stylised female figure, with breasts and conventionalised arms akimbo, but with the head provided only by the reflection of the user of the mirror"[4] (fig. 41-2). The disc mirror was revetted, in this instance, into the curved slit at the neck. On this comparison, there is no doubt that the Barbar example is the human handle of a mirror, with the difference that the human figure is male and complete, and the curved slit being provided for fixing the mirror, below the feet.

The comparison of the two objects at once indicates contacts between the two cultures. Evidences for such contacts between Kulli and the Gulf have already been indicated by the occurrence of the typical Kulli-type canisters, compartmented steatite vases with incised decorations, and the black buck or ibexes with curved, swept-back horns and the bull motif with elongated body at the sites of Umm an-Nar, and Hili, near Buraimi Oasis, in the Sheikhdom of Abu Dhubi[5].

Metallic mirrors with plain handles have been known from many sites of the Ancient East[6], but human figures used as mirror handles, although familiar in Egypt in the XVIII dynasty (dated from about 1570 B.C) are said to be unknown in Western Asia[7]. Thus the present handle from Barbar is only the second example known to far.

Barbar period has been dated to circa 2303-2108[8], and thus this mirror handle would also be ascribed to this period. The Mehi example comes from a cemetery, which belongs to the upper phase at the site. This upper phase is said to be contemporary with the Harappan culture[9]. Therefore, on comparative evidence, the date of B.C. 2303 appears to be quite in order. Further confirmation comes from the finding of Indus valley type seals, cubical chert weights etc. in the Persian Gulf excavations[10].

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* Published in *KUML,* 1969, Arhus, Denmark, pp. 218-220.

This mirror handle therefore provides yet another link between the Gulf and the S.Baluchistan cultures.

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2. *Ibid.,* See also Memoires de la Delegation en Perse, Vol. VII, Pl. XV, 1-3 (Paris. 1905).
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5. Canisters: Piggot. S., *Op.cit.,* p. 101, fig. 6; *Kuml,* 1962, figs. 20 and 22; *Kuml,* 1966, fig. 11; Compartmented and Incised Steatite vessels; Piggot. S., *Op.cit.,* p. 111, fig. 10; *Kuml,* 1966, p. 94, fig. 12; Painted Animal Motifs: Piggot. S., *Op.cit.,* fig. 6 and 7; *KUML,* 1962, fig. 23; *KUML,* 1966, fig. 11.
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9. Piggot. S., *Op.Cit.,* p. 99.
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10

IRON AGE IN SOUTH INDIA: FRESH EVIDENCE ON CHRONOLOGY*

Until recently the iron implements and tools found in the megalithic graves of south India were considered to be the earliest evidence of iron in India, inspite of the fact that these tombs were dated to c.300 B.C. Wheeler, (1959: 63). Thus in 1950 Gordon (1950: 67) wrote that there is "no material evidence yet of the use of iron by any one in India or Pakistan prior to B.C. 250", apart from those people of Baluchistan who practiced megalithic tomb or cairn burials. Wheeler recently postulated that the Achaemenid Persians introduced the use of iron into northern India at the end of the 6th century B.C., and the iron works of the megalithic builders are derived from the north (Wheeler, 1959: 24).

Recent discoveries in the north have shown, on the contrary, that the knowledge of iron was known much earlier. The excavations at Hastinapura (Lal. 1954-55 : 13 & 97), Alamgirpur (*IAR*,[1] 1958-59 : 54-55), Kausambi (Sharma, 1960 : 18) and Ujjain (*IAR*, 1956 : 57 : 20-28; 1957-58: 32-36) have revealed that iron occurred in association with the painted grey ware. Examining all the available evidences Banerjee (1965a:225) dated the early occurrence of iron to about 800 B.C. More recent excavations at Atranjikhera (*IAR*, 1960-61 : 35 : 1962-63 : 34-36; 1963-64 : 45- 49), have necessitated a revision of this dating. A radio-carbon date for an early level in which iron occurs with painted grey ware at this site is c. 1025±110 B.C. (T.F.191. 2975±110 B.P.).[2] Thus the available evidence so far indicates that iron had already been introduced in north India by about 1000 B.C.

In the southern Peninsula, as already referred, iron associated with the megaliths was the earliest evidence, and Wheeler (1959 : 24) considers these ironworks to have been derived from the north. Banerjee on the other hand ascribes the iron in the Peninsular region to c. 700 B.C., a terminal date for the chalcolithic. This is taken to indicate that "the Iron Age in India was ushered into south India later than in the Ganga Plains" (Banerjee, 1965a : 225).

In the light of the evidence from recent excavations and radiocarbon dates from the sites of Peninsular India, this dating will have to reconsidered.

The excavations at Hallur in the Dharwar district (Nagaraja Rao, 1967, 1971), have revealed two periods of occupation : Period I, neolithic-chalcolithic and Period II, an overlap of chalcolithic and early iron age cultures. Phase 2 of Period I, which is chalcolithic in nature, is characterised by a painted black-on-red ware, typical stone-blade tools, copper tools and double-Urn child burials within the habitation area.

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* Published in Asok.K.Ghosh (Ed.), *Perspectives in Paleo-Anthropology: D.SEN Festschrift*, Calcutta, 1973, pp. 357-362.

A radiocarbon date for a sample derived from the latest chalcolithic layer, just prior to the arrival of the iron-using people is 1030 B.C., (T.F.575, 2980±105 B.P). The succeeding Period II indicates the arrival of a new wave of people with iron. While some of the earlier chalcolithic elements continue, the stone blade industry becomes conspicuously absent, possibly signifying the impact of advent of iron.

The equipments of the newly arrived iron-using people consist of a highly burnished black-and-people red ware with a white painted variety (typical conical lids or bowls) and a number of iron implements arrow - heads, spearheads, daggers and knife blades. Though no burials have been found in the site, the dolmenoid cists found in hundreds on the hilly slopes to be north and west of the site possibly belong to them. The identification of some of the equine bones from this period suggests that they came with horses (Alur, 1971). Two radiocarbon dates available for this period are 1105±108 B.C. and 955+103 B.C. (T.F.570, 3055±108 B.P. and T.F. 573, 2905±103 B.P.). Thus the suggested date for the early introduction of iron at the site is c.1000 B.C.

It is generally agreed that iron-age in south India was ushered in at almost the end of the chalcolithic cultures in the Deccan (Fig. 47) and that it is usually found to overlap with the latter, as noticed at the sites of Brahmagiri (Wheeler, 1948 : 203), Sanganakallu (Subbarao, 1948 : 10), T.Narasipur (*IAR*, 1961-62 : 35-36), Bahal (*IAR*, 1956-57 : 19). So far no radio carbon dates were available for this phase, and as the terminal date for the chalcolithic was taken to be c. 700 B.C. (Banerjee, 1965b: 225), the arrival of the iron-using people has also been considered to be about this date. The radiocarbon dates for the overlap phase at Hallur, however, indicate that even though the users of iron arrived around 1000 B.C., the earlier chalcolithic inhabitants continued to co-exist, until their cultural traits gradually merged with those of the newly arrived people. This cultural co-mingling is very well illustrated in the use of the typical iron-age black-and-red ware vessels, in some instances white painted, in the burials of the chalcolithic people, as evidenced at Tekkalakota (Nagaraja Rao & Malhotra, 1965 : 33, 96, figs. 13 and 23) and Tekwada (*IAR* 1956-57 : 19, fig. 8, No. 3).[3] The arrival of the iron-using people, therefore, need not necessarily be linked to the end of the chalcolithic cultures for which a terminal date of 700 B.C. has been suggested (Banerjee, 1965b : 225). The evidence from Hallur indicates that the users of iron arrived at the beginning of the first millennium B.C. This also rules out the postibility of iron being "ushered into south India later than in the Ganga plains".

From which direction did these iron-using people arrive? There is a growing body of evidence of waves of folk movements into the Peninsular India from the direction of north and north-west during the last centuries of the second millennium B.C., culminating in the arrival of the iron-users. Black-and-red ware with its white painted variety may provide an indication to this question. White painted black-and-red was so far confined to the chalcolithic context in a number of sites in Rajasthan and central India, such as Ahar, Gilund, Navdatoli and Prakash. Recent work has shown that it extends to Mahishadal in the east, again in a chalcolithic context. In the south, however, Hallur evidence shows that this painted black-and-red ware is exclusively associated with the Iron Age. It is reported further south at T.Kallupatti (*IAR*, 1960-61 : 18, pl.

XXXB). Typical shapes of the iron age of this ware, conical lids or bowls, and hemispherical bowls, sometimes scratched with graffitti marks have been found at Tekkalakota, Sanganakallu, and Tekwada in chalcolithic burial contexts, as already noted. Further extension of this ware is now attested from Ranjala (*IAR*, 1960-61 : 26, pl. XXXIII B) and Korat (*IAR*, 1958-59 : 60) in the Tapti valley. This distribution, considered in the light of the chronological priority of chalcolithic black-and-red ware, certainly points to the direction from which it appears to have arrived in the south, and continued right into the early historic period, culminating as the russet coated painted ware.

While discussing a pottery group from Perumal hills, Allchin has traced the affinity of some four out of five distinctive forms with those in the two Necropoles at Sialk alone. These cemeteries are often associated with the movements of Indo-Iranian speaking peoples. As already pointed out, even in the Peninsular India, there is evidence of fresh movements of people around the close of the first millennium. The identification of equine bones in a late pre-iron context at Hallur and of equine teeth at Sanganakallu by Alur (1968) are highly suggestive in this context. Did these people acquire the black-and-red ware, and the tradition of white painting in their journey *en route* to the peninsular India, and make it their distinctive ceramic by the time they arrived and settled with the neolithic-chalcolithic people of the Deccan? The answer must await further excavations with a series of radiocarbon dates for the iron age deposits in the northern Deccan.

NOTES

1. *Indian Archaeology - A Review, Archaeological Survey of India,* New Delhi.
2. Another date for a sample from the same phase is 537 B.C. (T.F.2415±110, 2487±103)
3. *Recent excavations of megalithic site* by Dr. A.Sundara near Terdal-Halingali in Jamkhandi Taluka of Bijapur district, revealed a burial of chalcolithic character, Fragments of a skull and long bones are found to be associated with burnished grey ware vessels, two lunates of chert and chalcedony and a copper bangle. Sherds of black-and-red ware are found from the cairn heap over the burial.

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11

EARLIEST IRON-USING PEOPLE IN INDIA AND THE MEGALITHS*

(Recent Excavations at Tadakanahalli, Taluk Hirekerur, District Dharwar, Karnataka State, India)

Until recently, the iron implements and tools found in megalithic graves of South India were considered to be the earliest evidence of Iron in India. The graves were originally dated to about 300 B.C., by Wheeler.[1] D.H.Gordon had declared in 1950 that there is "no material evidence yet of the use of iron by any one in India or Pakistan prior to B.C. 250", apart from those people of Baluchistan who practiced megalithic tombs or Cairn burials.[2] Wheeler, however, postulated that the Achaemenid Persians introduced the use of iron into northern India at the end of the 6th century B.C. and that iron works of the megalithic builders of South are derived from the north.[3]

Recent discoveries in the north have shown, on the contrary, that the people had the knowledge of iron much earlier. The excavations at Hastinapura,[4] Alamgirpur,[5] Kausambi[6] and Ujjain[7] have revealed that iron occurred in association with the pottery known as the painted grey ware which has been dated to about 800 B.C.

In South India, the earliest evidence of iron was found in association with the megaliths, and as already mentioned, Wheeler considered these iron works to have been derived from the north.[8] Dr. N.R.Banerjee, on the other hand, ascribed the earliest occurrence of iron in the Peninsula to about 700 B.C., and concluded that "the Iron Age in India was ushered into South India later than in the Ganga plains".[9]

The excavations at Hallur, in Hirekerur Taluka of Dharwar district by the author, during 1965 revealed that the evidence was quite contrary to the above theories.[10] The research dig at Hallur revealed two periods of occupation : Period I, Neolithic-Chalcolithic; and Period II, an overlap of neolithic-Chalcolithic and the Early Iron Age cultures.

Period II, that is the overlap phase, indicated the arrival of a new wave of people, at the site, with iron implements, consisting of arrow heads, spearheads, daggers and knife blades. They also brought a new and distinctive pottery known as the black-and-red ware, with a white-painted variety. The white painting consisting of groups of lines, was a post-firing decoration. The earlier neolithic-chalcolithic inhabitants used to bury their dead in the habitation site itself, many times, under the floor of their own huts. But the excavations revealed that with the arrival of iron-using people, the dead were disposed away from the village.

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A series of radio-carbon dates were obtained from the Radio-carbon laboratory of the Tata Institute of Fundamental Research, which showed that the arrival of iron-using people and other changes took place around 1000 B.C. (T.F. 575, 2980±105 B.P.).[11] Thus it has now been established, on the present evidence, that the earliest evidence of use of iron in India comes from Hallur in Dharwar district, in Karnataka, in the peninsular India.

We have mentioned that iron was associated with the megalithic builders of the South. Although, we have evidence to date the earliest occurrence of iron, we have so far no evidence to date the so called megaliths to such an early date as 1000 B.C., the date for the early occurrence of iron. We have also mentioned that with the arrival of early iron-users, a change was noticed in the burial custom at Hallur. To the north of the Hallur hundreds of the so called megaliths were also noticed. But without excavations, these graves could not be related to the habitation site. However, it was important and had to be done.

Recent reports received from Hirekerur region of the Dharwar district indicated that these graves were being indiscriminately dug out by ignorant people who believed that these graves locally called *"Siddharakatte"* (platforms of ascetics) *"Bhasmadakatte"* (platforms containing ash, or *"Pandavarakatte"* (Platforms of Pandavas) contained either gold, or some kind of ash which would convert any metal into gold. During early 1960s, the author had surveyed this area and had located a large number of these megalithic graves. But in early part of May 1978, when he went for an inspection, he could not find many of these localities, because people had removed all surface indications. The only site where 30 graves out of 38 were found undisturbed was in the vicinity of Tadakanahalli, a village about 8 Kilometers west of Hallur, in the Hirekerur Taluka of Dharwar District (fig. 48). It was, therefore, decided to carry out excavations urgently, before the undisturbed graves were also subjected to human vandalism.

Excavations at Tadakanahalli:

The excavations were conducted by the author, in the second half of May 1978, at the Megalithic site, located about 2 kms north of the village Tadakanahalli. Four graves were selected for the purpose. All the graves belong to the category known to archaeologists as *stone circles.* The surface indications of these graves show a cairn heap, surrounded by large boulders, forming a circle. On excavating these circles, all of them proved to be undisturbed graves.

Megalith I (Pl. 42):

This was found to be a circle of 9.50 metres. After digging to a depth of about 45 cms when quartz gravel layer was encountered, it was found that authors of the grave dug a near-circular pit in the centre upto the natural rocky surface. Then, utilising the uneveness of the ground, they have placed large number of pots and pans. The varieties of vessels placed in the grave include black-and-red ware bowls (fig. 51b), conical lids (fig. 50a), small globular pots (fig. 51a), lids of both black and red wares, and globular pots with 4 spouts and pots with 4 short legs of red ware (Pl. 47a and Figs. 49 a-b-c-d). After placing the vessels, a layer of clayey earth has been spread over and a kind of platform has been prepared, to place the skeletal remains belonging to two persons. The bones, including the skull, long bones, have been arranged on this platform. Some bones probably of animals were also found (Pl. 42b). Other grave goods include iron implements, consisting of an arrow head and a dagger (Pl. 43b). One of the most important features is the occurrence of white-painted black-and-red ware bowls, similar to those we know from Hallur iron-Age overlap levels. After placing the vessels, bones etc. the burial pit is filled to the brim, with clayey like earth, brought from elsewhere, as the filling contains small shells and molluscs. Then the outer pit upto 45 cms has been filled with large sized rubble and earth. A cairn or heap of stones has been prepared, around which large boulders have been arranged in a circular fashion.

Megaliths II, III and IV:

All the above three megaliths have revealed the same procedure in the ritual of the burial. However, the differences are noted only in their size, and the number of pots found in them. Megalith II is 9.10 metres in diameter while III (Pl. 46a) and IV are 11.50 metres and 6 metres respectively. Megalith II contained 34 vessels (Pl. 44 a-b); Megalith III had 36 pots and Megalith IV yielded 27 vessels. Iron implements found also varied in number. Megalith II had 9 objects consisting of a heavy axe, arrowheads, spearheads and knives (Pl. 45 a-b); Megalith III fragments of six objects (Pl. 47b), while the last one, Megalith IV yielded two arrow-heads, a dagger and a nail (Pl. 47d). Megalith II and III should be specially mentioned for the occurrence of urn-burials inside them (Pls. 44 a-b and 46 c-d).

The excavations have yielded very important results with regard to the Chronology of the megaliths in India. The occurrence of special and the distinct white painted black-and-red ware pottery (Fig. 52) in the burial appendage of the excavated megaliths help us to relate the burials to the overlap phase of neolithic- chalcolithic and the early Iron Age, known to us at Hallur. Even the iron tool types from these graves show a similarity with those found at Hallur. Similar tanged arrow heads, spears and daggers were unearthed from the overlap levels at Hallur. We have already known that the overlap phase at were Hallur can be ascribed to *Circa* 1000 B.C. Now with the occurrence of the same white-painted black-and-red ware and similar, the iron implements in the graves of Tadakanahalli, we can safely say that these graves are contemporary to the overlap phase of Hallur and therefore may belong to about 1000 B.C. These are, therefore, the earliest datable megalithic graves in India.

Another point of interest to note is that two of the graves contain urn-burials, a feature common to neolithic-chalcolithic phase of the Deccan. This evidence also adds to the fact that since both groups of people were living together, they naturally influenced the customs of each other. The newly arrived people perhaps borrowed this feature in their burial customs.

It is perhaps, for the first time we encounter multi-spouted vessels in the megalithic graves in India (Pl. 47a and Fig.49a). These are peculiar red-ware libation vessels. It is to be examined if it connotes any foreign influence. For, in some of the Mesopotamian graves, dating back to about 2800 B.C., such multi-spouted vessels occur. Multi-spouted vessels are also said to occur in Baluchistan, at sites like Jiwanri etc. If this is confirmed, then the occurrence of such vessels for South, at Tadakanahalli assumes great importance. However, this requires to be confirmed.

The types iron implements recovered now both from these graves and the habitation site at Hallur (in 1965) show that they are mostly weapons of war, unlike, those found in other excavated Megalithis. A closer study of these weapons and the multispouted vessels may indicate who the authors of these graves are. The excavations of the Megaliths at Tadakanahalli are, therefore, extremely significant for the study of the early Iron Age and Chronology of Megaliths in India.

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11. For a list of radio-carbon dates see Nagaraja Rao, M.S., *Progress of Archaeology in Karnataka,* Mysore, 1978, p.19.

12

THE EARLIEST IRON AGE GRAVES IN KARNATAKA*

Until recently, the iron implements and tools found in the megalithic graves of southern India were considered to be the earliest evidence for the use of iron in the subcontinent. These southern Indian graves were originally dated to about 300 B.C. by Wheeler (1959: 163), and D.H. Gordon (1950:67) had declared that there is "no material evidence yet of the use of iron by anyone in India or Pakistan prior to B.C. 250", apart from those people of Baluchistan who constructed megalithic tombs and burial cairns. Wheeler believed that the Archaemenid Persians introduced the use of iron into northern India at the end of the 6th century B.C., and that the iron-working traditions of the megalithic builders of southern India were derived from the north (Wheeler 1959:24).

Recent discoveries in the north have now shown that people had a knowledge of iron-working much earlier than Wheeler and Gordon believed. The excavations at Hastinapura (Lal 1955: 13, 97), Alamgirpur (*IAR* 1956-57: 54-55), Kausambi (Sharma 1960:18) and Ujjain (*IAR* 1956-57: 20-28; *IAR* 1957-58: 32-36) have shown that iron occurred in association with the pottery known as Painted Grey Ware, which can now be dated to about 800 B.C. Dr. N.R.Banerjee believed that the use of iron in Peninsular India dated from about 700 B.C., and he concluded that "the Iron Age in India was ushered into south India later than in the Ganga plains" (Banerjee 1965:225).

The 1965 excavations at Hallur, in Dharwar district, Karnataka, revealed evidence that was quite contrary to the idea of a later appearance of iron in the south (Nagaraja Rao 1967, 1971). The site revealed two periods of occupation; Period I being Neolithic- Chalcolithic, and Period II an overlap between Neolithic- Chalcolithic and the Early Iron Age. Period II indicated the arrival of new people at the site with iron arrowheads, spearheads, daggers and knife blades. They used a distinctive pottery known as black-and-red ware, with a variety painted with groups of lines in white after firing. The earlier Neolithic-Chalcolithic inhabitants buried their dead under house floors, but the later iron-using people appear to have disposed of their dead away from the village.

A series of radiocarbon dates has been obtained from the Tata Institute of Fundamental Research in Bombay, and these show that the appearance of iron in the site occurred around 1000 B.C. (TF- 575:2980±105 B.P. (half life of 5730 years)). This is the earliest date for the use of iron in India, on present evidence. However, there is no evidence yet that any of the megaliths go back to such an early date, although there are many of these sites to the north of Hallur. In order to try to relate some of these structures to the Hallur sequence, a site at Tadakanahalli was chosen for excavation.

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THE EXCAVATIONS AT TADAKANAHALLI

The excavations were conducted in the second half of May 1978 at a magalithic site located about 2km north of the village of Tadakanahalli. Four stone circles were selected, each consisting of a cairn of stones surrounded by a circle of large boulders. Each cairn sealed undisturbed burial deposits.

Megalith I: Pl. 42

This cairn was enclosed in a circle of stones 9.5m in diameter. The cairn itself survived for a depth of 45cm breath which a near- circular pit had been dug down to the uneven bedrock. Grave goods had been placed on the bedrock surface, and these included black- and-red ware bowls and lids, small globular pots, and globular pots of red ware with four short legs and four spouts. One significant ceramic feature is the occurrence of white painted black-and-red ware bowls, similar to those from Period II at Hallur. Other grave goods included an arrowhead and a dagger of iron.

After the grave goods were in position a layer of clayey soil had been spread over them to make a platform for the skeletal remains of two individuals. The pit was then filled with another clayey deposit, which had been brought from elsewhere since it contained small mollusc shells. The cairn was then piled on top of the filled-in pit.

Megaliths II, III and IV: Pls. 44a-b, 46a-d, & 43a

These three megaliths revealed the same procedure as Megalith I in the ritual of the burial. Some differences occur in size; Megalith II is 9.10 metres in diameter, while III and IV are 11.50 and 6 metres respectively. Megalith II contained 34 vessels, III contained 36, and IV yielded 27. Numbers of iron implements also varied: Megalith II had 9 objects comprising a heavy axe, arrowheads, spread heads and knives. Megalith III yielded fragments of six objects, and Megalith IV produced fragments of six objects, and Megalith IV produced two arrowheads, a dagger and a nail. Megaliths II and III both contained urn burials, common features on Neolithic and Chalcolithic sites in the Deccan. Some of the red ware and black-and-red ware vessels from Tadakanahalli also have graffiti marks on them.

The Tadakanahalli excavations have yielded very important results with respect to chronology. The occurrence of the distinctive white painted black-and-red ware pottery permits relating the burials to Period II at Hallur, and the iron tools from these graves are also similar to those found at Hallur. Thus, these graves can be dated to approximately 1000 B.C., and so far they are the earliest dated megalithic graves in India.

The iron implements recovered both from the graves and from the habitation site at Hallur are mostly weapons of war and not agricultural implements, unlike those found in other excavated megaliths. A closer study of these weapons and the multi-spouted vessels may indicate who the builders of these graves were.

The results of the excavations of the megaliths at Tadakanahalli are, therefore, extremely significant for the study of the early Iron Age and the chronology of megalithic monuments of India.

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13

GRAVES OF THE EARLY IRON-USING PEOPLE AT KOMARANAHALLI - RECENT EVIDENCE*

Excavations at Hallur, Hirekerur Taluk, Dharwar District, Karnataka, during 1965 revealed that introduction of iron into peninsular India, took place around 1000 B.C.[1] The overlap phase at Hallur indicated the arrival at Hallur, of a new wave of people, with iron implements, consisting of arrowheads, spear heads, daggers and knife blades. They also brought with them a new and distinctive pottery known as the black-and-red ware, with a white painted variety. The white paintings consisted of groups of strokes effected after the pots were fired. The earlier neolithic inhabitants buried their dead in the habitation itself, many times, under the floor of their own huts. But during the overlap phase, with the arrival of the iron-using people, the disposal of the dead appears to have been carried out away from the habitation.

The excavations of megalithic graves consisting of stone circles at Tadakanahalli, about 8kms west of Hallur, during 1978, revealed that all the 4 excavated graves could be associated with the overlap phase at Hallur. For, the graves yielded not only iron implements, similar to what were found in the overlap phase at Hallur, but also contained white-painted black-and-red ware bowls similar to those from the overlap phase. The graves also contained urn burials inside the stone circles, thus clearly indicating overlap of neolithic and megalithic elements.[2] The evidence helped to date the megalithic stone circles, on the basis of the chronology, arrived at for the overlap phase at Hallur. With this background, it was decided to look for more megalithic sites, in the region, in order to establish a chronological pattern for early megaliths.

Information about the existence of stone circles in the village of Komaranahalli, in Harihar Taluk, Chitradurga District, 13 Kms due east of Hallur, was available. However the site was considered interesting, as the graves were supposed to contain sarcophagi. If true, it would have been for the first time that sarcophagi was found so far north-west in the south. Therefore, it was decided to excavate the graves at this site.

The graves are located to the south to south-west of the village and surrounded by gneissic outcrops rising about 150 Mtrs. above the plains on the side and a large water tank on the other side. Burials are located on the slopy ground along the foot of the hill.

The Megaliths:

Megaliths at this site can be classified into two types (1) Pit Burials with cairn heap and (2) Pit Burials with capstone. Both have stone circles above ground.

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Pit Burial with Cairn Circle:

The excavations revealed that rectangular pit is cut into the natural soil and into natural laterite rock. Grave goods are arranged at the base of the pit which is filled with soil. On the edge of the pit prop stones are kept to support cap stone. The pit is covered on the surface with one or two big natural flat stones which are rolled down from the top of the elevated hill. Pit area is enclosed with a stone circle, within which a cairn heap is formed.

Megalith I (Fig. 53. Pls. 48 & 49):

It is a pit burial with capstone. Grave goods consisting of pots, iron implements and stone tools were placed over flat natural rock surface. These were covered by silt found in the form of thin layers upto 0.35m. The formation of silt indicates that the grave goods were kept without covering for considerable time. Then the pit was filled with grayish soil upto the surface. Small stones were placed on the edge of the pit over which were kept two large undressed capstones in north-south direction.

Pottery consisted of Red ware globular vessels with three spouts; pots with conical base; handmade lipped bowl, conical lids of black ware, stands and bowls and black and red ware bowls, with white paintings. Iron implements consisted of arrow-heads, knives, axe, and probably a goad. Stone tools consist of two rubber stones. No skeletal remains were found in this burial. Perhaps whatever was interred has disintegrated.

Megalith II (Fig. 53b, Pls. 50a-b & 51a):

It is a pit burial with cairn and stone circle. Pots and iron implements were kept on the pit floor. Skeletal remains with iron implements were placed over the pots. The pit was filled with grayish soil mixed with laterite. A stone circle was formed around the pit. Inner diameter of the circle was 7.60m and outer diameter was 12.30m. A heap of a small stones formed a cairn within the circle.

Pottery consisted of red ware, globular and elongated pots; Black ware bowls and conical lids; Black-and-red ware pots, bowls and deep conical bowls. Some of the Red ware pots were found to be hand made. Two Black-ware conical lids were white painted. The painted designs were groups of criss-cross strokes. Iron implements consisted of arrowheads, an axe, a spear-head, a large sword and a long spear measuring 1.77m. Skeletal remains consisted of human skeletal remains including three skulls, long bones, ribs etc., and a few heavy bones of animal. A circular grinding stone and a terracotta bead were found. Another grinding stone was also found among the stones which formed the stone circle.

Megalith III (Pls. 51b & 52a):

It is a pit burial with capstones. A rectangular pit measuring 2.20x2m and larger axis in east-west orientation was cut first into the natural soil to a depth of 0.60m and then into the natural laterite rock to a depth of 1.40m, the total depth being 2.00m. The bottom of the pit measures 1.05x1.80m. Pots and iron implements were arranged on the rock surface and fine red soil was spread to cover the pots. Above this were kept skeletal remains. The pit was filled up to the ground level with a soft red soil. Small stones were kept on the sides of the pit over which were placed two large undressed capstones measuring 3.10x1.20m and 3.00x1.35m in north-south orientation.

Pottery from this grave consisted of Red ware stands, a small pot, Black ware bowls, conical lids, Black-and-Red ware bowl and a pot. An arrow-head is the only iron implement found in this burial. Skeletal remains consisted of two skulls, long bones, ribs etc.

Four stones kept in the corners might have been used perhaps for keeping a plank over which skeletal remains might have been placed.

Megalith IV (Fig. 53c, Pl. 52b):

In this grave, pots and iron implements were arranged at the base of the pot. Soil was spread over the pots to form a kind of platform to keep skeletal remains. After arranging skeletal remains, the pit was filled with blackish clay brought from nearby tank upto ground level. Rectangular dressed stones were kept along the eastern and western sides of the pit stretching into it. The stone circle and the cairn were totally disturbed by cultivation.

Pottery from this grave, consisted of Red Ware pots some of which were hand made, bowls of Black Ware and conical lids; and Black- and-red ware bowls. Skeletal remains were crushed to pieces by the overlying clay. Iron implements consisted of spear heads and an arrow-head. Stone objects consisted of two small grinding stones.

The four graves excavated at Komaranahalli, reveal two varieties. The cairn heap with stone circle, graves 2 and 4 are similar to what we know from Tadakanahalli.[3] Therefore, we may not be wrong in ascribing them to the overlap phase of Hallur. This is confirmed by the occurrence of white painted black-and-red ware vessels, similar to what we know from Hallur overlap phase.

Graves 1 and 3, however, appear to be slightly later than 2 and 4. For they indicate a new tradition of covering the pit with unhewn capstones. Grave 1 yielded white painted black-and-red ware and a globular vessel with three spouts. Therefore, graves 1 and 3 appear to be slightly later than 2 and 4. We may thus discern a developmental stage in the megalithic tradition.

It may incidentally be noted that no sarcophagus was found in any of the graves.

With regard to absolute chronology, the Physical Research Laboratory, Ahmedabad obtained pottery samples from Megaliths II, III & IV and have provided the following thermoluminescene dates:

PRL-TL-50	Megalithic Black and Red Ware MEG II	3420 ± - - ± 290) (a_0) B.C.1440 3080 (± - ; ± 260) (a_2) (more appropriate)

PRL-TL-49	Megalithic Black Ware MEG III	3110 ± - -; ± 500) (a_0) B.C.1130 2910 (± -; ± 470) (a_1) B.C. 930 (more appropriate)
PRL-TL-47	Megalithic and Red coloured Ware MEG IV	3360 ± - -; ± 300) (a_0) B.C.1380 3180 (± --; ± 280) (a_1) B.C.1200 (more appropriate)
PRL-TL-46	Megalithic Black coloured Ware MEG IV	3300 ± - -; ± 400) B.C.1320

With the MASCA calibrated dates for the Hallur site, these dates appear more appropriate and acceptable. Therefore, not only the association of these graves with the overlap phase of Hallur is more plausible, but also pushes back the dates of these early group of megaliths to about the last quarter 2nd Millennium B.C.

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14

VIJAYANAGARA: THE CITY OF VICTORY*

Many miles away from the beaten tourist track, deep in the heart of south India's rocky Deccan plateau, lie the remains of the Mediaeval city of Vijayanagara. Once the capital of a mighty empire whose reputation spread throughout Asia to Europe, Vijayanagara was almost completely forgotten outside India for almost four centuries. Today, Vijayanagara is once more gaining international recognition - this time, as one of the outstanding archaeological sites of Hindu Asia.

The effects of more than 400 years of pillage, neglect and erosion are evident at Vijayanagara. Even so, clearly visible are fortifications, gateways, temples, shrines, pavilions, stables, and palaces as well as countless unidentified collapsed buildings and masses of stone rubble. Such remarkable remains testify to the vast extent of the city, the most completely preserved of any Mediaeval Hindu capital in India. While earlier cities are well known from historical references and isolated monuments, almost nothing can now be observed on their urban layouts, defense systems or palace complexes. Vijayanagara presents unique opportunities for investigating Medieval urbanism as well as the ways in which a Hindu dynastic center functioned socially, economically and ritually.

Despite its devastation, the capital has become synonymous with one of the most glorious eras of Indian history. Today, Vijayanagara symbolizes the preservation of traditional Hindu society culture and religion. While clearing and conservation of Vijayanagara's monuments was begun at the turn of the century, it is only in the late 1970s that systematic archaeological exploration was taken up. At this time, the Archaeological Survey of India and the Department of Archaeology and Museums of the government of Karnataka under the direction of M.S.Nagaraja Rao (the latter is the State in which the site is located) took up excavations, and initiated plans to make the site more accessible to tourists and pilgrims.

Vijayanagara - which means "City of Victory" in Sanskrit-was established in the middle of the fourteenth century at a time when a Hindu kingdoms of peninsular India had been completely disrupted by the incursions of Muslim invaders. Vijayanagara quickly became the most powerful political force in the Deccan, fighting innumerable wars with both the Muslim kingdoms established to the north and the Hindu kingdoms to the east and south. Infact, by the end of the fourteenth century the rulers of the city soon gained suzerainty over all of south India. Subordinate rulers contributed men, arms and animals to the vast armies fielded by the Vijayanagara kings. Muslim military techniques and Muslim mercenaries, especially cavalry, contributed to the effectiveness of these campaigns. By the early sixteenth century Portuguese gunners from Goa were also employed.

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Note: For illustrations, see plates 53-57.

For more than 200 years the Vijayanagara rulers preserved their city in the face of periodic sieges and internal conflicts. But in 1565 the battle was finally lost, and their capital was completely sacked by the allied forces of five Sultans. The city was then abandoned and left to the vicissitudes of weather and looters seeking remnants of this fabled wealth. The empire survived this catastrophe and, despite their shrinking territories, the Vijayanagara kings continued to influence events in south India well into the eighteenth century.

The city was founded by two brothers native to the region, Hakka and Bukka, sons of a petty chieftain named Sangama. They chose a wildly beautiful and spectacular location near the village of Hampi on the south bank of the Tungabhadra River. This rocky valley had long been celebrated as a sacred site. Here were worshipped an indigenous goddess named Pampa-from which the village Hampi takes its name-and her divine consort, Virupaksha. Shrines and images dating back to the eighth and ninth centuries at Hampi are dedicated to these local cults. It was only natural for Hakka and Bukka to wish to ally themselves with a local source of sacred power. On Hemakuta hill overlooking Hampi, these Vijayanagara kings established their first royal center. They had the hill fortified and from here they embarked on military expeditions throughout south India.

Considerable numbers of people were attracted to Vijayanagara, not only from all over south India, but even from the Muslim kingdoms to the north. (Muslims were always part of the city's population, as were other non-Hindu groups like the Jains.) The imperial guards employed large numbers of cavalry, elephant riders, footmen, and attendants. The palace, too, was filled with ministers, advisors, record-keepers, astrologers, entertainers, eunuches, women, and attendants. Philosophers, poets, musicians, and artists flocked to the court where they were richly patronized; architects and craftsmen were summoned to execute ambitions building projects. Priests, too, collected in the city to manage elaborate temple complexes in which different deities were venerated and where considerable wealth was accumulated. Beyond the city walls, a large population provided essential goods and services for the royal palace and militia. Extensive hydraulic works in the Vijayanagara region permitted intensive agriculture to support the ever increasing number of inhabitants, which probably surpassed 100,000 by the end of the fifteenth century.

At the height of its power-under the reigns of Krishnadeva Raya and Achyutadeva Raya in the early decades of the sixteenth century-Vijayanagara was the largest and wealthiest city in India. The power and royal display of the Vijayanagara emperors were the envy of Muslim sultans and lesser Hindu kings. To European travelers in the fifteenth and sixteenth centuries, the city seemed enormous and magnificent.

According to these visitors, the capital was well planned, with stone-lined streets and roads regularly laid out so that a brisk trade was possible in the markets located there. Domingo Paes, one of the Portuguese traders, wrote of Vijayanagara : "This is one of the best provided cities in the world, and it is stocked with provisions... the streets and markets are full of laden oxen without count." Where did the wealth come from? The fabled riches in Vijayanagara's treasury derived from the spoils of war and the agricultural prosperity of south India. Items of trade were subject to levies, and land taxation was related to irrigation.

Much of the revenue went to support the sumptuous lifestyle of the ruler and his court, public works and the palace guards. Finance was also required for state rituals that took place at the capital at the end of the monsoon (September to October). During the Mahanavami festival-the most important annual event at Vijayanagara-all of the lesser rulers, governors and military chiefs assembled in the capital together with their various retinues. Foreign deligates were also encouraged to attend this festival of which they have left vivid accounts. The visitors witnessed rites in which the king exchanged honors with a deity (probably the goddess Durga who is noted for her ferocious and warlike character) who consecrated the royal weapons and insignias. Taxes were paid to the king who provided the visitors with spectacular entertainments. For nine days and nights, the palace was crowded with processions of elephants, horses, military formations, women laden with jewels, and countless attendants; there were fireworks, mock battles and athletic contests, not to mention continuous banquets. Only after the conclusion of the Mahanavami could the king, together with his royal household and army, depart from the capital. He would spend several months touring his territories, often visiting important temples and presenting gifts. This was also the season for war; most military campaigns were conducted during these cool and dry months.

No visitor to Vijayanagara today can be unaffected by the remarkable landscape in which the city was situated. Surrounded by rugged granite outcrops weathered into gigantic boulders, the landscape presents striking contrasts of inhospitable grandeur with rich irrigation. These rocky hills and the river afforded a set of natural barriers which protected the large basin in which the city and its protected the large basin in which the city and its suburbs were located. Through the wildest part of the site, to the north of the city, flows the Tungabhadra River. Here on limited areas of flat land are the great temple complexes and numerous smaller shrines that constitute the sacred center of the city. Originally concentrated in and around the village of Hampi-the ancient holy spot-the sacred zone of the site was gradually extended along the south bank of the river, even onto the rocky summits of nearby ridges.

The great temple complexes, particularly those dating from the sixteenth century, are truly urban in scale. Consisting of vast rectangular compounds defined by high granite walls, the temples are entered through towered gateways. These reaching a height of more than 150 feet or 52 meters. Such towered entrances formed the focal points of long wide streets, paved with slabs and flanked by colonnades, rest-houses and markets. Along these streets festivals took place in which images of deities were removed from the temples and placed in chariots; these had huge wooden wheels and brightly colored bamboo and cloth superstructures. Pulled by pilgrims and other devotees, the chariots were maneuvered up and down the streets to the excitement of the assembled crowds. Such festivals still take place in the Virupaksha temple at Hampi, the only sacred complex at the site where deities are still worshipped.

Within the walls of the great temple complex, a principal sanctuary housed a male deity such as Virupaksha, Krishna, Vitthala, or Rama, all aspects of the Hindu gods Shiva or Vishnu. Several open and enclosed halls were axially aligned with the sanctuary. Granite walls and columns were provided with niches and moldings were covered with finely carved images of divinities and mythical beasts. Carved processions of elephants and horses, the latter sometimes led by foreigners, were also found on temple basements. Rising over the sanctuary were brick and plaster towers, often capped with hemispherical roofs.

A secondary shrine, essentially a small version of the major shrine, housed the female consort of the god. Colonnades and free-standing columned halls were provided for various ritual activities, especially singing, dancing and recitation of sacred texts. Kitchens, store rooms, wells and tanks were also included. But perhaps the most remarkable subsidiary structure is the stone chariot standing within the courtyard of the Vitthala temple. This granite replica of an actual chariot was used to enshrine an image of Garuda, the eagle deity on which the god Vishnu rides.

Like the monastic establishments of Medieval Europe, the great temple complexes at Vijayanagara were economically powerful. Managing large tracts of irrigated land, temple committees also maintained the tanks, channels and aquaducts necessary for agriculture. Temples were store houses of grain as well as treasuries where costly items such as bullion, gold and silver were collected. Temples even acted as potential sources of finance for kings during their frequent wars.

Today, most of the sacred complexes at Vijayanagara are abandoned. Evidence of their destruction in 1565 is evident everywhere- columns are smashed, towers fallen and floor slabs ripped up in the search for buried treasure. Nothing remains of the votive images, studded with jewels and clothed in precious silks, and the treasuries are empty. Yet some temples have benefited from the re-establishment of worship. Sanctuaries and halls have been renovated and images of divinities have been installed once again within the sanctuaries. Similarly, former temple lands have become recultivated. With the aid of the hydroelectric dam at Hospet to the southwest and the subsequent control of the river, ancient canals and aqueducts have been renovated. As a result, ruined temples today stand on the edges of lush fields of sugar cane and groves of coconut and banana trees.

In the sacred center itself and indeed, throughout the capital, numerous sacred images are carved onto boulders. Most common are representations of the monkey hero, Hanuman, and the terrifying Virabhadra from of Shiva, complete with weapons and human skulls. Some of these sculptures are large-scale compositions, carved out of a single granite outcrop. The most impressive is a free- standing image (more than 20 feet or 6.5 metres high) depicting Narasimha, the ferocious man-lion incarnation of Vishnu. Together with shrines housing other religious icons, these rock-cut images help define the mythical "dimensions" of Vijayanagara's sacred center.

Immediately south of the sacred center lies an irrigated valley which separates the sacred center from another zone of the city which we call the urban core. Occupying land that is partly bounded by rocky ridges, the urban core incorporates several broad valleys opening up to the south and west. This zone is easily distinguished since it is completely surrounded by a ring of massive stone fortifications. The natural terrain is also integrated into the city's defensive system. A measure of the effectiveness of this protection is illustrated by the fact that Vijayanagara was never taken by siege despite numerous attempts by the Muslim armies.

The fortifications define an approximately elliptical area-about 2.5 miles or four kilometers along its southwest-northeast axis- entered through numerous gateways. These are heavily defended with flanking bastions, guardrooms and protective walls. Most of the gateways employ traditional Indian constructions, with corbelled lintels covering the gates; others display the impact of Islamic techniques in the use of pointed arches and domes. Such gateways played an important role in both the defense of the city and in the control of movement of people and goods. Taxes were levied here, and it is possible that a network of spies informed the king of all who came and went.

While the ancient roads of the urban core have now almost completely vanished, gateways can still indicate the points of entry. Within the urban core, such routes are indicated by the alignments of ruined structures. Most of the roads lead in a radial fashion to a major complex of enclosures at the southwestern end of the urban core. We identify this complex as the royal center of the capital, the seat of the king and court. The royal center is characterized by a number of irregularly shaped, interlocking enclosures defined by high tapering granite walls. These walls display a remarkable masonry technique in which granite blocks of different shapes are tightly jointed without any mortar.

In our preliminary interpretation of the functions of the different enclosures, we distinguish two zones separated by a north-south wall. This leads to the Ramachandra temple complex in the middle of the royal center. To the east of this north-south axis is the zone of royal performance, the site of the public and ritual activities of the king; to the west is the zone of royal residence where more private activities of the king's household took place, and where women and their attendants were accommodated. Several large scale, ceremonial structures are found within the zone of royal performance. particularly impressive is a hundred-columned hall, probably for holding audience. Today only the stone basement and column footings remain; the gold covered wooden columns, as described by the foreign visitors, have long ago disappeared. Nearby is a multi-tiered stone platform, the tapering sides of which are completely covered with shallow carving depicting the pursuits and symbols of royal power.

All round, excavators of the Archaeological Survey have revealed numerous square and rectangular columned halls, ruined except for their raised subfloor platforms and portions of their floors, column bases and rubble walls. For such features, we are not yet able to provide any precise purpose, though analysis of associated artifacts will provide clues. We speculate that these structures accommodated those in the king's immediate service-his private guard, scribes, advisors, attendants, and spies. Wells, tanks for bathing, channels and aqueducts are evidence of a complex hydraulic system.

Also located in this zone are the stables, the most impressive of all Islamic-influenced buildings in the royal center. The stables consist of a long row of chambers, each roofed with an elaborate dome. Here were housed some of the royal elephants used by the king for ceremonies at the capital as well as on campaigns. Drummers may have been seated in the open pavilion above the central chamber. The adjacent structure, also displaying Islamic- influenced arches and vaults, has a raised arcade from which processions of animals and soldiers could have been viewed; within an interior court, athletic contests and mock battles may have taken place.

The enclosure immediately west of these military features had been mistakenly identified as the abode of women; we propose that here the king or military commander had his headquarters. Dominating the area is the basement of a large palace structure; rising above the surrounding walls, watchtowers guard the approaches. In the middle of the enclosure is a two-storeyed pavilion known, somewhat fancifully, as the "Lotus Mahal." This well-preserved courtly structure blends Islamic-influenced elements (multi-lobed arches, vaults, plaster decoration) with temple-like features (molded basement, overhanging eaves, pyramidal towers). Such a pavilion functioned, we believe, as a private audience hall. In contrast, the nearby structure with a masonry gabled roof probably served as a treasury.

Quite different features were discovered within the zone of royal residence. Here, excavators from the Department of Archaeology and Museums are revealing the stone basements and lower portions of residential structures. These are characterized by symmetrical plans, multiple courts arranged on ascending levels, and one or more chambers at the rear. Walls are made of rubble and earth with elaborate plasterwork. Traces of wood, metal, plaster, and tiles suggest materials used in the columns and roots. Almost all of the artifacts recovered here are earthenware fragments of vessels used for cooking and storing. Some mortars, like those used today to process rice and other grains, are other common finds.

The important Ramachandra temple in the middle of the royal center, dating back to the early fifteenth century, probably served as a chapel for a king. The temple is contained within a rectangular enclosure with high walls, the outer surfaces carved with reliefs portraying the activities of the Mahanavami. While the courtly character of these scenes is unmistakable, within the temple compound the iconography is more religious in character and illustrates episodes from the Ramayana epic. This mythical account of the god Rama (also known as Ramachandra) connects the temple with the surrounding landscape. The gateways and doorways of the complex are aligned with two hills-Matanga (to the north) and Malyavanta (to the east). These holy sites are associated with Rama's adventures in the region as he journeyed southward in search of his abducted wife, Sita. In this way, the mythological world, the landscape through which Rama moved, is linked to the world of the king, the royal center in which the temple is located. As the divine hero-king, Rama served as a paradigm for Hindu rulers. At Vijayanagara, this relation was given concrete expression through the placement of the principal buildings within the different zones of the city.

After its sack, Vijayanagara lay abandoned and forgotten for more than two centuries. In 1800, Colonel Colin Mackenzie, an energetic antiquarian visited the site and sketched some of its ruins. By the middle of the nineteenth century, the site attracted enthusiasts of Indian history and architecture, including several early photographers. Recently, more than 50 waxed-paper negatives dating from 1856 were discovered in the attic in Cornwall.

Although a few guide books to Vijayanagara have been available since early in this century, the ruined city received surprisingly little systematic attention from scholars. The relatively recent date and the overwhelming scale of Vijayanagara seen to have been discouraging factors; perhaps also, the rich contemporary literature describing the city and its inhabitants suggested that studies of the ruins were unnecessary. In 1976, Vijayanagara was declared as a site of national importance by the Government of India and an excavation project was initiated. This has brought to light many features that add substantially to our knowledge of the city and has raised many questions that have yet to be answered. For example, was the large and finely finished tank with stone stepped sides, discovered virtually intact in 1985, possibly used in ceremonies of royal coronation? Most recently, under the direction of M.S.Nagaraja Rao and A.Sundara, two teams of excavators have focused their clearing work within the enclosures of the royal center.

Such excavation programs are accompanied by extensive conservation work that aims at rebuilding collapsing walls and basements, replacing cracked beams, repairing damaged sculptures, and consolidating excavated remains. This work goes hand-in-hand with analyses of construction history. Overgrown buildings of the periphery of the site are being cleared of vegetation, while other partly buried structures and even roads are being revealed. It is worth pointing out that such conservation has been carried out at Vijayanagara, though with interruptions, since the turn of the century.

From 1980 onward, an international team of scholars and students under the direction of authors John Fritz and George Michell, has contributed to research at Vijayanagara. This team has developed a program of "surface archaeology" in which architects, surveyors and photographers document all remains visible at the surface of the site. Beginning in the royal center, this project has expanded to encompass much of the urban core. Inventories of archaeological and architectural data are currently being compiled, and an elaborate mapping system has been devised to designate features. The project has also been concerned with "socio-ceramics;" analyses by Carla Sinopoli of the University of Michigan of the forms and spatial distributions of pottery vessels are helping us to understand the economic and social life of the capital.

This site work is accompanied by research on the written record of the city. More than 200 inscriptions are incised onto monuments and natural boulders at Vijayanagara. These epigraphs mostly record donations of money or land to temple deities, but also provide information on dynastic history, military expeditions, and legal and property matters. Indian archaeologists periodically discover new inscriptions which are gradually being translated into English and published. Also of great importance is the rich literary heritage of the period, much of it in south Indian languages such as Kannada and Telugu.

For those of us involved with field work at Vijayanagara, an increased understanding of the form and function of this city depends on both archaeological and historical data. The use of these sources-each incomplete without the other-characterizes Medieval archaeological projects, whether in Europe, the Islamic Middle East or Hindu India. Correlating archaeological and historical material vastly expands our understanding of the development of Vijayanagara and its relation to the evolving state. In fact, no other non-Muslim capital in India provides such rich opportunities for research; here we may investigate important social and economic problems, cultural and artistic matters as well as broader questions about ritual and symbolism.

While our investigation is still in its early stages, we believe it has already established the outstanding importance of Vijayanagara as an archaeological site. One measure of estimating the success of our various projects is the increasing number of scholars and students, from both India and abroad, who are attracted to Vijayanagara. Meanwhile the site itself exercises its undeniable magic on all visitors, whether they be travelers or devout pilgrims.

15

RESEARCH AT VIJAYANAGARA 1979 TO 1983*

> ... "the pupil of the eye his never seen a place like it, and the ear of Intelligence has never been informed that there existed anything to equal it in the world ..." Abdur Razzaq[1]

And yet in the present day this magnificent medieval capital city, destroyed in the course of its history, lies in ruined conditions.

We are confronted only with impressive remains of buildings that were once temples, bazaars, palaces, and long lines of massive walls that constituted the city's defences.

Even the name Vijayanagara has been obliterated by time, and the remains that mark its site, lying near the little village of Hampi, are merely known as 'Hampi ruins'.

The cultural remains of Hampi have so far not received the attention they deserve from the point of view of the great archaeological and historical remains of an imperial capital whose influences played a determinant role on the later developments in South India.

In spite of its being a 'forgotten' city, all those who happen to visit Vijayanagara are still amazed at the extent and grandeur of its remains, and at its unique setting amongst the huge granite blocks and boulders, as were those foreign travellers who visited it in its days of splendour and magnificence.

The remains of the imperial city of Vijayanagara are spread over an area of about 26sq kms, incorporating several modern villages; the outer lines of its fortifications include even a larger area. The monuments are mainly situated between the villages of Kamalapuram in the South, to Hampi village - on the right bank of the Tungabhadra river in the North. They extend over an area of about 16 kms in radius; a large number of buildings are to be found among the ruins of the ancient city.

In India, the main attention of archaeologists has been focused on ancient sites of the early period; in general, early historic and medieval sites received, if at all, scant attention. Realising this lacuna, the then Union Minister of Education, Professor Nurul Hasan, initiated three National Projects. The idea was to expose the city remains and pattern of three great medieval capitals: Fatehpur Sikri,[2] in Uttar Pradesh; Champaner, in Gujarat; and Hampi (Vijayanagara) in Karnataka. The National Project is being carried out jointly by the Archaeological Survey of India and the State Directorate of Archaeology and Museums of Karnataka. For Karnataka, however,

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Vijayanagar represents the peak of all her cultural achievements, and it is only natural that the Government of Karnataka has taken a great interest in the Project. Since 1981, the Government of Karnataka has provided generous support and facilities encouraging the progress of research. Not only this: in order to implement this Project - now called 'Resurrection of Hampi (Vijayanagara) - the State Government intends to establish a Research Centre at Vijayanagara which will have a building in the architectural style of the period, providing accommodation for research scholars, technicians, a well-equipped work hall, a photography unit, a library, an auditorium, besides facilities such as kitchen, dining hall, and accommodation for the centre's office and staff. At the moment, this happens in a small scale at the Archaeological Camp established on the premises of the Tourist Canteen at Kamalapuram.

For the sake of clarity, I would like to summarize here very briefly the main points of the Vijayanagara Research Programme which I have described elsewhere at greater length:[3]

a) Documentation of the cultural remains:

It is urgent and essential to document all the cultural remains on a map, with the help of the scientific surveys. Dr. G.Michell and Dr.J.Fritz have initiated a documentation of monuments and fortification walls, in a limited area approved by the Archaeological Survey of India. The Directorate of Archaeology and Museums with the assistance of the Survey of India, Southern Circle, has taken up the mapping of the city by means of air-photography.

b) Exposition of the city of Vijayanagara:

In order to understand the city plan, it is necessary to expose its remains. This project of excavation is being carried out under the auspices of the National Project. The Archaeological Survey of India is concentrating its programme in the Mahānavamī platform area of the Royal Enclosure. The work, a long-term project, has begun in the Royal Enclosure beside the famous Virūpākṣa Bazaar.

c) Architectural studies:

A detailed study of the architectural groups, such as the Royal Enclosure, temple complex etc, will reveal interesting data on the social, political, and religious life of the city. Combined with this, the study of epigraphs and iconography will have to be taken up on priority, as such a study will amply supplement the above mentioned data. A detailed study of the irrigation system based on the existing hydraulic architecture will provide a fund of information on the economic condition of the city.[4]

d) Publications:

We have already pointed out that the publications available so far are primarily concerned with the historical aspect of the Vijayanagara Empire. It is therefore a must to devote more publications on the various aspects mentioned under c). However, it is absolutely essential to publish first of all a map, or a series of maps, documenting the features of archaeological and architectural interest.[5]

c) Conservation:

We have already drawn attention to the vastness of the city and the scattered nature of the remains. The majority of the monuments is in a bad state of preservation. There are 56 monuments which have been declared as monuments of national importance. However, many of these national monuments require major renovation, repair, etc.

It is equally important to take immediate measures to conserve the excavated buildings: this is being done by the State Directorate. A further important point is to conserve the natural setting, by not allowing indiscriminate quarrying or construction which would upset the natural environment of Vijayanagara. A first step in this direction will be taken by declaring the area of the main city with its cultural remains as a protected ancient site.

Progress of research 1980 to 1983:

As the remains of the imperial capital are scattered over a vast area, it was felt immediately in 1979 that it would have been better to confine the excavation activity to one limited area, expose the structures within this area, and, after due conservation and restoration, open it to the public. The chosen area was the enclosed area which is popularly known as "The Mint". This was, however, not the only research area. Work has also been done in what can now be designated as the Sacred Centre, and it is with this that I shall presently start my report.

Excavations in the Sacred Centre:

Virūpākṣa bazaar (see plates 58 to 65). This was one of the most famous and most described sites of the capital. It has been variously designated by the foreign visitors as "Hampi bazaar" or as "Virūpākṣa bazaar".

It was said to be about 35ms wide and 720 ms long, from the doorstep of the Virūpākṣa to the Nandi *maṇḍapa* at the eastern end of it. It was found, from a surface examination, that the original bazaar surface was buried under debris, as evidenced by the buried basements of the bazaar *mandapas.* It was therefore decided to expose the *maṇḍapa* structures and the original road surface. The excavations were carried out from the eastern end of the bazaar, i.e. from the Nandi *maṇḍapa* and the steps - leading to the double storeyed *maṇḍapa,* through which one could reach the Achyuta Rāya temple - to the south of it. So far, a distance of 173.26 ms from the eastern end has been cleared by scientific excavation. The accumulated debris was of maximum depth of 1.75ms, near the eastern processional *maṇḍapa.* The clearance at the eastern end revealed seven steps which were buried underneath. Further on the natural boulder were discovered engravings showing devotees prostrating before Lord Virūpākṣa.

The clearance of the debris on the road revealed that the centre of the road was paved with granite slabs, not always dressed. In front of the eastern *maṇḍapa*, the width of the paved surface is 14.50ms. But after a length of about 100ms, the width of the road as well as that of the paved surface in the middle of it, increases to 38ms and 31ms, respectively. It is at this point that we find an irrigation canal, running along a South-North axis, and which is said to be fed by the ancient *Turutta* channel. From this point, as we move towards the temple, the height of the pavement also rises gently causing a sloping surface from West to East.

The work of exposing the bazaar is still progressing, and, therefore, a detailed study of all the structures has yet to be completed. Many of the *maṇḍapas,* however, indicate that they were used as *dharmaśālās,* as pavilions for the royal family to rest and watch the procession of Lord Virūpākṣa,[6] besides a large number of them being used as bazaar shops.

As far as the conservation works are concerned, the excavated bazaar remains as well as the *maṇḍapa* required immediate measures of restoration. Further, in order to preserve the original character of the pavement from erosion or water-logging, proper V- shaped drainage was provided with burnt stone slabs. This was also done with a view to protecting the foundation of the *maṇḍapa* on the southern and northern side. Then, without disturbing the original position of the rough granite slabs constituting the paved surface of the road, the gravel and sand packing at sunken places.

Nāgareśvara temple (plates 66a-b & 67a, b, c). This temple is situated on the northern side of the Virūpākṣa complex, outside the enclosure wall on the eastern bank of the sacred tank. It faces the North and consists of a sanctum, a pillared hall, and an open pillared *maṇḍapa.* The name indicates that is was probably an early temple, perhaps built by the merchant guild *(nākaras)* of the town. The architectural features and the form of the pillars allow us to conclude that it was build in the 15th century.

The temple was completely neglected, and filled with debris all around, with a small opening on the North, and only the *śikhara* being visible from the South. It was then decided to resurrect this temple. Scientific clearance exposed a debris of 3 ms in depth. The clearance also revealed a paved surface all around the temple, except for the patches on the western and southern sides.

The pavement was found to be at a higher level that the original base level of the temple. This indicated that the pavement was tampered with at some stage in the past. Therefore, the pavement was removed and reset to the original level, part by part, after removing the extra debris. During the clearance works, a large number of Nāga-stones were unearthed in the debris. Further measures of conservation were adopted to save this structure from further decaying, these have been described in detail elsewhere.[8]

Excavations in the Royal centre. As mentioned before, along with the works of excavation and conservation in the Sacred Centre, pointed attention was focussed on the enclosed area popularly known as "The Mint". This area measuring 190x140 ms is surrounded by a massive wall of cyclopean masonry. Within this enclosure are found the remains of at least six structures of conspicuous dimensions. The excavations carried out revealed that at least four of these buildings were royal residential quarters.[9] Hence that this securely enclosed area, located almost adjacent to the ceremonial areas of the Mahānavamī platform, the royal audience hall, and the royal chapel, the Rāmachandra temple, has to be identified as Palace Enclosure rather than as "The Mint".

Residence No. 1 (excavated in March-May 1979) (plates 68a-b; Fig. 56). The mound, measuring 30x22ms was taken up by the State Directorate. It is located towards the West wall at the centre of the walled enclosure, and directly to the South of the large structure excavated by the Archaeological Survey of India. The excavations revealed that this residence, which was facing East, had levels of occupation, besides the first floor, made of timber, which has now disappeared. The front portico had at least four pillars, supporting a balcony; square slabs supporting the pillar bases are still extant.

The portico was entered through a flight of simple steps, which directly led to the second landing, through another flight of steps. This was a varandah. On its northern and southern arms were two rooms. On the second and on the third platform (landing) there were seven living rooms and a pillared hall in the middle. The walls of the structure were built of dry masonry rubble with mud plaster. The floors of all rooms were lime-plastered and shone white. This is confirmed by the observation of Domingo Paes, who says that he saw in the residential apartments "smoothly plastered floor, and with very white walls around it".[10]

The rooms appear to have been provided with doors, as door socket devices have been found *in situ.* It is also clear that the buildings had a first floor supported by tall wooden posts as already noted.[11]

Residence no. 2 (1982-1983) (plates 69a-b; Fig. 57). The structure was encased in a low mound measuring 21x29 ms and is facing North. It is located to the South-East of Residence no. 1. It is also of the same size as no. 1. It was found to be very much disturbed, even below the floor. The structure rested on a platform with stone mouldings. The plinth consisted of five courses, from the base upwards:

a) horizontal course at the ground level.

b) horizontal moulding above a),

c) lower moulded course,

d) vertical courses, e) top moulded course similar to c).

The entrance to the structure was from the North, and lead into a verandah. The front verandah is flanked by two rooms on either side on the plinth *(jagati).* From this verandah one is led into the main platform on which were found: a main portico with a pillared hall behind it and surrounded by seven rooms of various sizes. these rooms were partitioned by rubble walls with mud plaster finished with lime mortar plaster. Since the building was found in a bad state of preservation when excavated, it yielded no further clues for identification.

Raṅgaśālā[12]: The excavation of the mound in which this building was buried, was carried out by the Archaeological Survey of India. The structure represented only one constructional phase. it is built on five receding platforms, of which the lowermost (20.58x30ms) is an addition to the East. The remaining four platforms (40.95x26.4ms) very in height from one another by 40.45 and 5cms., respectively. Each platform houses a component of the building complex such as: varandah, courtyard, hall and rooms, the verandah being on the lowest platform and the rest in ascending order on the East-West axis.

The entrance leading to the verandah has a flight of steps with lion balustrades flanked by platforms of Cuddapah stones. The courtyard is provided with a raised corridor on three sides, and the eastern side shows the remains of two pillar bases. A flight of steps leads to the rectangular hall form the western corridor.

Eight rooms arranged in three longitudinal rows, three each on the southern and northern wings and two in the centre, with two passages, 2ms wide in between the rows, are on the rear side of the hall. Among the rooms, the ones facing the hall are larger and measure 4.2x3.9ms, 4.3x4.25ms, and 4.15x3.8ms respectively, from North to South.

Another room, also in the middle row, is larger and measures 4.3 sq.ms.

There is a short passage behind the middle row connecting the northern and southern wings with a gap between the two rooms of the same row. All rooms are interconnected in addition to having their own entrances opening to the passage.

Generally, moulded plaster pillar bases and deep sockets were found at the entrances of the rooms. The walls of the verandah and courtyard are built of baked bricks and are well plastered. Besides, they are provided with niches having circular, or semi- circular pedestals for stucco figures in different poses as evidenced by the extant leg portions.

The walls of the hall and the rooms are of rubble and covered by a coat of plaster. The flooring of the structure is neatly plastered. A flight of steps in the north-western side, probably leading to an upper chamber, has also been discovered. On the main platform traces of forty-three post holes, filled with ash, two stone pillar bases enclosed with bricks and traces of ten pillar bases all around the platform have been discovered. Besides several pieces of wooden poles, some measuring more than 1.5ms in length, were noticed. This may suggest that the superstructure was of wood and that it was probably destroyed by fire.

The exterior height of the main platform is 1.5ms. It was found that the platform is built over a lime-plastered flooring (55 sq.ms) which is enclosed by a rubble masonry *prakara* wall running on three sides excluding the eastern one.

Towards the Northeast of the complex were unearthed the remains of a stone gateway and a monolithic trough.

It is probable that the above mentioned complex was the Dancing Hall described by Domingo Paes, who visited the place in A.D. 1520.[13]

Noblemen's palace area (see Figs. 54 and 55). To the Northeast of the "Underground Temple" and to the North of the Danaik's enclosure in an area surrounded by impressive granite formations there is a large open ground with the remains of several structures. To the North of this area there is a gateway which leads to the Danaik's enclosure.

From the large number of structural remains and from their character this appear to have been a quarter occupied by noblemen or royal personalities, and, therefore, the buildings which have been excavated can appropriately be defined as palaces. The State Directorate took up two structures for exposition during 1982-83, and has completed the excavation and restoration of one of the buildings and the work is in progress in the other.

It is proposed to expose all the structures in this part of the site, so that a clear pattern will emerge of the residential complex of the noblemen of Vijayanagara.

To conclude this brief presentation we may mention that in Palace no. 1 as well as in Palace no. 2 some Chinese celadon ware was discovered from the debris. The Chinese porcelain found in Palace no. 1 is of different varieties. The majority of the fragments seem to have belonged to bowls of various sizes. The decorations are executed chiefly in red, blue and green colours. The designs include geometric, floral motifs, vegatation, human and animal forms. The paintings are to be found on the exterior and on the interior of the bowls.[14] Beside Chinese pottery, Palace no. 1 has also yielded local earthenware pottery. Palace no. 2 also yielded some interesting objects, such as a miniature copper basket and a fragment of Chinese porcelain. The latter has Chinese characters painted at the base.

REFERENCES

1. Sewell, R.: *A Forgotten Empire* (second Indian ed., New Delhi, 1970), p. 86.

2. See the paper by A.Petruccioli in Anna L.Dallapiccola, 1985, *Vijayanagara-City and Empire, New Currents of Research,* pp. 354-363.

3. *Vijayanagara - Progress of Research 1979-1983* (Mysore, Directorate of Archaeology and Museums, 1983), pp. 3-8.

4. In this context, it may be mentioned that Dr.G.Michell, with his crew of volunteer students of architecture - both Indian and foreign - has rendered an invaluable service by carrying out architectural studies at the site for the past four years. He also prepared several accurate drawings of some of the major monuments in the Royal Centre. Further detailed architectural studies and drawings have been prepared by Drs. Vasundhara and Pierre Filliozat (see Anna L.Dallapiccola, 1985, *op.cit.,* pp. 308-316 & pp. 296-307 respectively). Their observations are mainly focussed on the Vitthala temple complex (Vitthalapura).

5. A beginning has already been made by Drs. J.Fritz and M.Michell in their work *Vijayanagara Preliminary Map Series,* 1982.
6. There is a graphic account of the car festival in a *campu* text called *Virūpākṣa Vasantōtsava Campu* by Ahobala, said to date from the mid-fourteenth century. For an edition of the text, see Panchamuki, R.S, *Virūpākṣa Vasantōtsava* (Dharwad: Kannada Research Institute, 1953). A cultural study on this subject is also in progress.
7. It may be noted that the presiding deity of the town Hampi or Pampākṣētra is Pampāpati Virūpākṣa, the main deity of the famous temple.
8. *Vijayanagara - Progress of Research,* pp. 33-34.
9. A summary of these excavations has appeared in: Thapar, B K., (Ed.), *Indian archaeology 1978-1979: A review* (Calcutta, Archaeological Survey of India), pp. 43-45.
10. Sewell, R: *A Forgotten Empire,* p. 272.
11. There are some buildings of stone and mortar with a first floor, still extant in the Virūpākṣa bazaar. They give us an idea of how the first floor could have been.
12. *IAR., op.cit.,* p. 45.
13. Sewell, R., *A Forgotten Empire,* pp. 275-277.
14. Observations on the earthenware pottery by Carla M.Sinopoli have been published in *Vijayanagara - Progress of Research,* p. 68-74.

16

NOMENCLATURE OF A ROYAL ROAD OF VIJAYANAGARA*

Dr. John Fritz in his paper on 'the Roads of Vijayanagara' has given an account of the systems of roads.[1] Among these is the radial road systemn which converges on the royal centre, particularly at Ramachandra Temple (Fig. 58). One of the major roads is the road which we may call North East Road (Fig. 58, NE 1) following Dr. Fritz. This road leads from the royal centre, through the Rāmachandra Bazar, and passes through the most densely populated part of the city, which is a valley between two hill ridges, and reaches the Tāḷarighāṭ, from where people would cross over to Anegundi across the river Tungabhadra (Fig. 59).

What is interesting is that this major road appears to have had different names for the different sections, as seen from epigraphical evidence. The bazar from Rāmachandra temple upto the modern living temple of Yallamma, may have been called Rāmachandra bazar. But the deity Yallamma is traditionally called Paṭṭaṇada Yallamma meaning Yallamma of the City.

This indicates that this was the heart of the city, which is also supported by the fact that the royal residential area was located in this area.

The part of the road, from the Rāmachandra temple to a length a little beyond the Ranga temple was known as *pedda nagadi veedhi,* literally meaning 'big bazar street', or Main Bazar, or *Doḍḍapēṭe* in Kannada. This is recorded in a Telugu inscription dated 1540 A.D. in the Ranga temple itself. According to this inscription, when Sadāśivarāya was ruling at *Vidyānagara, Mahāmanḍaḷēśvara* Timmarāja, got a *raṅgamaṇṭapa* added to the Mādhava temple located in the *Pedda aṅgadi* Veedhi at Vidyānagara.[2]

From this point upto the Vishṇu Temple near the major gateway (Fig. 54J), the road was designated *Pān-supāri ba-ār.* Infact, traditionally, the entire road from Rāmachandra temple to the Krishna temple (Fig. 54K), was known as the *Pān-supāri bazār.* However, the inscription from the Ranga temple just referred restricts the length of the *Pān-supāri bazār,* as that part was known as *Pedda aṅgaḍi Veedhi.*

The part of the road running in front of the Jaina temple, upto the Vishnu temple near the main gate is really the *Pān-supāri bazār.* This is confirmed by the inscription in the Jain temple itself.[3] It is a Sanskrit inscription written in Kannada characters, on two slabs fixed on both sides of the main entrance to the Jaina Temple facing north. It belongs to the time of Dēvaraya II, and is dated in A.D. 1426. It records that this temple of *Pārśva-Jinēśvara* i.e., Pārśvanātha was constructed in the street *(vīthi)* of the *Pān-Supāri Bazār (Kramuka-Parṇāpaṇa, or Parṇa-pūgiphalāpaṇa),*[4] by Dēvarāya II, at his city Vijayanagara or Vijyanagari, which was in the

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* Published in Nagaraja Rao, M.S., *Vijayanagara-Progress of Research,* 1979-1983, 1983, pp. 57-59.

Karnāṭa country. Therefore, it is beyond doubt that this part of the road was known as *Pān-Supāri bazār.*

Abdur Razzak visited the city during the time of Dēvarāya II. He also gives a description of four bazars near the royal enclosure.[5] He says, 'By the king's Palace are four bazars, placed opposite each other. On the north is the portico of the palace of the *rai.* Above each bazar is a lofty arcade with a magnificent gallery, but the audience-hall of the king's Palace is elevated above all the rest. The bazars are extremely long and broad'[6] Sewell is right in assuming that this road was the *Pān-Supāri Bazār.* The road from Vishṇu temple near the gate (Fig. 54J), upto the Krishna temple (Fig. 54K) appears to be known as *Rāja Veedhi,* to which find a reference in the inscription found at the *Gāṇagitti* Jaina Temple.[7] As this was the *rāja veedhi,* it needed an impressive and massive gate-way, having magnificent door guardians (Pl.70a) at the door jambs.

Beyond the Krishṇa temple and towards the Taḷārighāṭ, upto about the *dharmaśāla* of Ahmad Khan, the road was probably known as 'Car Street' below the Islamic tombs, according to a Telugu inscription.[8] Beyond the *dharmaśāla* it was the Islamic quarters, as described by Paes. Paes, after describing the long street, says that 'At the end of this street is the Moorish Quarters, which is at the very end of the city.[9]

From the above study, it is clear that different parts a single major road, obtained different names, at Vijayanagar. A more detailed study of epigraphs at Vijayanagara, along with the study of other major roads and their structural remains may reveal that various names given to the city roads.

REFERENCES

1. See article No. 15 (pp. 207-214) in this volume.
2. *SII,* Vol. IV, No. 248, pp. 40-41.
3. *SII,* Vol. I, No. 153, pp. 160-167.
4. *Ibid.,* p. 160 and pp. 162-164.
5. *Ibid.,* foot note.
6. *Ibid.,* foot note.
7. *SII,* Vol. IV, No. 247, p. 40.
8. *Ibid.,* No. 279, p. 74.
9. Sewell, *op.cit.,* p. 247.

17

AHMADKHĀN'S DHARMAŚĀLA*

A major Royal Road starts from the Rāmachandra Temple, in the Royal centre and traverses towards the north eastern direction, reaching the Taḷārighāṭ (Fig. 58, NE 1 and Fig. 59). After we cross the Krishna temple (Fig. 54K) we land near a small, but interesting structure, which is a *Dharmaśāla* (Fig. 54L).

This structure is a simple pillared hall, facing east, and has a door on the western wall with a trefoil-arched opening at the top. The hall was in a bad state of preservation, but is now under restoration (Pl. 71a-b & Pl. 72a-b; Fig. 60a, b & c).**

To the north east of the structure is a silted up well. A tomb is located to the south of the hall.

Architecturally, this is not such an interesting building. But the inscription in five lines, on the front lintel of the central bay, makes this structure very important.

The inscription[1] in Kannada reads: (Pl. 72b)

1 Sidhārththi Saṁvacharada Āsvija Su 10 lu Śrīmaṅ-mahārājādhi-rāja rāja-paramēsvara ari-rāya-mana-ma-

2 rdana Śaraṇāgata-rāya-Stapanā-chāryya purva-dakshina-paschima samudradhisvara bhāsege tapuva rāyara gaṁ-

3 ḍa rāya-gaja-bēṭekāṛa-Śri vīra-pratāpa Dēvarāya Mahārāyara Śrī pāda sēveya kaṭigeya A-

4 hamuda khānanu rāyarige dharmavāga bēkeṅdu kaṭisida dharmasāle bāviyanu achandrā-(r)ka stā-

5 yi yāgi yī dharmavanu pālisudu

1 ಸಿಧಾರ್ಥ್ಥಿ ಸಂವಚರದ ಆಸ್ವಿಜ ಸು10 ಲು ಶ್ರೀಮನ್ಮಹಾರಾಜಾಧಿರಾಜ ರಾಜಪರಮೇಸ್ವರ ಅರಿರಾಯಮನಮ -

2 ರ್ದನ ಶರಣಾಗತರಾಯಸ್ತಪನಾಚಾರ್ಯ್ಯ ಪುರ್ವ ದಕ್ಷಿಣ ಪಶ್ಚಿಮ ಸಮುದ್ರಾಧೀಶ್ವರ ಭಾಸೆಗೆ ತಪುವ ರಾಯರ ಗಂ

3 ಡ ರಾಯಗಜಬೇಟೆಕಾರ ಶ್ರೀವೀರಪ್ರತಾಪ ದೇವರಾಯ ಮಹಾರಾಯರ ಶ್ರೀಪಾದಸೇವೆಯ ಕಟಿಗೆಯ ಅ

4 ಹಮುದಖಾನನು ರಾಯರಿಗೆ ಧರ್ಮವಾಗಬೇಕೆಂದು ಕಟಿಸಿದ ಧರ್ಮಸಾಲೆ ಬಾವಿಯನು ಅಚಂದ್ರಾಕ [ರ್] ಸ್ತಾ

5 ಯಿಯಾಗಿ ಯೀ ಧರ್ಮವನು ಪಾಲಿಸುದು

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* Published in Nagaraja Rao, M.S., (Ed.), *Vijayanagara - Progress of Research* - 1979-83, 1983, pp. 64-65

** Since completely restored.

The inscription states that an officer named Ahmadkhān, who was probably a staff bearer, constructed this *dharmaśāla* and a well, on the 10th day of the bright half of the month Āśvija, during the cyclic year Siddhārthi (corresponding to Friday, the 18th September, 1439), so that his master Dēvarāya (II) may attain merit. It also prescribed that this meritorious deed should be maintained as long as the sun and moon existed.

The location of this *dharmaśāla* is in the Moorish Quarter of the city. We know that there was an Islamic quarter in Vijayanagara, and many Muslim officers were faithfully serving the Vijayanagara rulers. Domingo Paes in his description of the city, states that "At the end of this street is the Moorish Quarter, which is at the very end of the city, and of these Moors there are many who are paid by the king and belong to his guard".[2] There are also epigraphical references to a village below Islamic tombs.[3] This village or part of the city is said to be located to the south-east of the Vithala complex.

On the hillock north-west of the *Dharmaśāla*, are a large number of Islamic tombs.

Since the present structure is in this part of the town on a major road, it was probably meant for use of the Muslim travellers, who could rest, utilise the waters of the well and even offer prayer in the hall, which has a typical Islamic motif of trefoil arch, on the western wall.

What is more significant is the pious act of the Muslim officer Ahmadkhān building a *dharm'śāla* with a view that his master should attain merit. The tomb located to the south of this *dharmaśāla* may perhaps be of Ahmadkhān himself.

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1. *SII,* Vol. IX, Part II, No. 447, p. 457.
2. Sewell, *A Forgotten Empire,* p. 247.
3. *SII,* Vol. IV, Nos. 272, 273, pp. 68-69; and Nos. 278-279, pp. 73-74.

18

THE VIRTUES OF ARCHAEOLOGY*

"History is more or less bunk," Henry Ford (1963-1947) said.[1] Observed by a new car or the latest style in wearing apparel, the typical adolescent expresses little interest in the past. At an East Coast university a member of the *avant grade* referred to the archaeology department as populated with old fossils. The fact is that archaeology instructors are as young as any other members of the faculty and that any association with fossils is one of studying and appreciating them. To borrow a younger generation's phrase, when it comes to archaeology, "we dig that stuff."

To those who believe that history is worthless, one may always say: "To each his own." In a modern vein of individualism and free choice, a person is encouraged to do his or her own thing. If such be an archaeological pursuit as a hobby, or as "art for art's sake," it should not be discouraged. The enjoyment of antiquities and ancient artifacts for their own sake merits much value. It is, in fact, a principle that underlies and supports the fostering of much tourism and the building and expansion of exciting museum projects.

A similar value may apply when the scientist pursues a discipline or experiment for its own sake. Perhaps the motivation is simply curiosity, a puzzle to be solved, or a wonder to be understood. Defense agencies and industrial firms sponsor "pure" research for whatever new discoveries might be uncovered, for whatever practical results may evolve, for whatever applications might be made. One may recall that Nikolai I. Labatchevsky (1826) and Jonos Balyai (1832) once wondered (independently) what would happen if Euclidean geometry were not the last word. Suppose parallel lines do meet! Each person constructed a nonEuclidean geometry.[2] Einstein extended their system and developed his famous equation, E-Mc^2. Today people live in the atomic age.

Archaeology may not be as "earthshaking" as atomic destruction but it digs up the results of earthquakes. The discipline of archaeology is often very practical and with beneficial application. The Israeli archaeologist, Yigael Yadin, used his knowledge to help fight modernized warfare. Others are using their discoveries of ancient irrigation systems to reconstruct modern facilities that make vegetation possible in desert areas.

Archaeology, then, is of value both for its own sake and as pure research. It is of value because it can lead to practical results. But there is more to its virtues.

In religion and philosophy, some values may be of an absolute nature. There may or may not be absolute values in archaeology but there are values that are profound. When the archaeologist digs, it is not merely a digging to discover the past. In digging, one discovers the self. One also discovers the present. Numerous scholars and statesmen have expressed the impossibility of knowing the present without studying the past. Engraved on the front of the National Archives building in Washington is the truism: "All that is past is Prologue". And one discovers more: There is no future without a past. Humanity can find direction for the future through understanding the past.

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* Published in *Scholar and Educator* (U.S.A), spring, 1983, pp. 55-59, with Henry O.Thomson, Philadelphia, Pennsylvania, U.S.A.

One truth may be illustrated in a non-archaeological way. A person who becomes ill visits a physician. Before making any diagnosis or considering a prescription, the physician typically probes into the patient's past. What are the symptoms and when did they begin? What is the family history-any diabetes, cancer, heart trouble? What is the patient's history of illness-any allergies, any childhood diseases? A knowledge of what happened prior to the illness is prerequisite to an effective diagnosis, a valid prognosis, and the issuing of any prescription or counsel. One might make a similar analogy to the nation's economy or to almost any other component of human life.

When the archaeologist discoveres ruins cripping out of the earth, he excavates in order to explore such questions as what they once were, when they were built, and who built them. He excavates the evidence of the past preisely because it helps to explain the present. The meaninglessness of mere mounds or scattered bits of broken pottery and the legends about hovering evil spirits that sometimes arise become transformed into a fascination with truly human societies of another time. Fear and ignorance about the strange and the different become dissipated. Their replacement by sensitive inquiry is a development of value for human well-being. In his studies of concentration camp victims, Victor Frankl found that people with meaning and purpose in their lives were more apt to survive.[3] And the survival of the entire human race may be in critical danger as the world faces the possibility of a nuclear war.

A sense of meaning through archaeology may pervade an entire nation. In Israel, for example, nearly everyone appears to know archaeology, if only in a amateurish way. In India people are beginning to remember the creative genius of their ancestors while beneath their feet are buried once prominent cities noted for art of the most exquisite detail. The African who passes the ruins of Zimbabwe may know that a great nation once stood there and might exist again at some future time. The art, the architecture, the historical evidence that lies imbedded near us in every land can lift our vision, not only because of what our land has been, but for what it might be.

This dimensionof the worth of archaeology is not to be confused with a narrow nationalism. Wherever the earth has long been inhabited there are antiquities and early monuments that can enhance civic pride and national patriotism. But the lasting virtue lies in the fact that as the antiquities become the heritage of all people as human beings, identification with a single nationality fades into second place. The glories of ancient Greece or China or of the Navaho cliff dwellers are part of the heritage of everyone. The riches of the past relate to the common humanity of people everywhere in the world. Antiquities may have a material and tangible characteristic such as a golden scepter or silver vase or artistic statue, which may also command a high commercial price. But more important are the spiritual and intellectual riches; they teach many lessons with invaluable personal and social impact.

Beth-shan in ancient Palestine was excavated between 1921 and 1933 by the University Museum of Philadelphia. About 1400 BC a temple in Canaanite style stood there, probably built by an Egyptian named Amenemapt. Later an Egyptian style temple was built. It was destroyed but rebuilt along similar lines. Upon its destruction the replacement consisted of two temples, which lasted for several hundred years. During subsequent centuries they were replaced by a Greek temple and then a Christian church and eventually a Muslim mosque. A similar sequence occurred with the Parthenon of Athens which went from Greek temple to Christian church to Muslim mosque to a museum.[4]

In the hills of Karnataka, in southwest India, lives a tribe of hill people called Boyas. Excavations in Tekkalakota reveal 4000- year-old circular huts similar in plan to those of the Boyas, with rock shelter drawings of ritualistic hunting dances. They closely resemble the ceremonial dancing practiced by today's people.[5] This is not to assert that the Neolithic practice is repeated today without change. The fact is rather that, as with Beth-shan, while there is continuity there is also change. Archaeology in a uniquely effective way, can help people appreciate that they are all a part of that dual process. One does not have to agree with or even understand the entire thought of Harvard philosopher Alfred North Whitehead [(1861-1947) to see that life is a process.[6]

In many areas of life it is common to denigrate the past while proclaiming that the present generation itself has finally "arrived". Archaeology is no exception to this regrettable and erroneous human tendency. In the study of the history of science one soon observes that yesterday's science is today labeled as superstition. This makes for humble pause. It is perhaps likely that people tomorrow will look at today's science in the same way. If yesterday's science is today's superstition, today's science is apt to be tomorrow's forebears and denigrate their efforts without realizing that tomorrow's archaeologist might similarly regard today's human achievements. It would be well to break this vicious cycle and humbly admit the imperfections of contemporary "progress". It is far better to cultivate positive appreciation for the achievements of those who have gone before. Without the magic of alchemy, the chemistry of today might not have developed. In a sense the maligned looters of yesterday are forerunners of archaeologists today. As the discipline advanced, the goals and methods have been updated but they are not discontinuous.

In summary, archaeology is a value. It has both value and virtue in its own right. It has practical application. Its artifacts may be sold at a high price. Of most significance, however, are the values of archaeology as a means of gaining understanding for those who enjoy the experience of the diggings, for whole peoples who come to realize their ancestral roots, for the whole of humanity as it shares a common heritage.

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3. Victor Frankl, *Man's Search for Meaning,* New York, Washington Square Press, 1963, and *The Doctor and the Soul,* New York, Knopf, 1956.
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5. M.S.Nagaraja Rao, *Progress of Archaeology in Karnataka 1956-72;* Mysore, Directorate of Archaeology and Museums in Karnataka; and "Survival of Certain Neolithic Elements among the Boyas of Tekkalakota," *Anthropos* 60 (1965), 478-86.
6. Alfred N.Whitehead, *Process and Reality;* N.Y. Macmillan, 1929. Our point is not the same made by Greek philosopher Heraclitus (c.535-c.475 B.C.) that all is flux and there is no permanence. Archaeology suggests both continuity and change. "Heraclitus", p. 1229, and "Whitehead, Alfred North," p. 2970, *New Columbia Encyclopedia, op.cit.*

Fig. 31

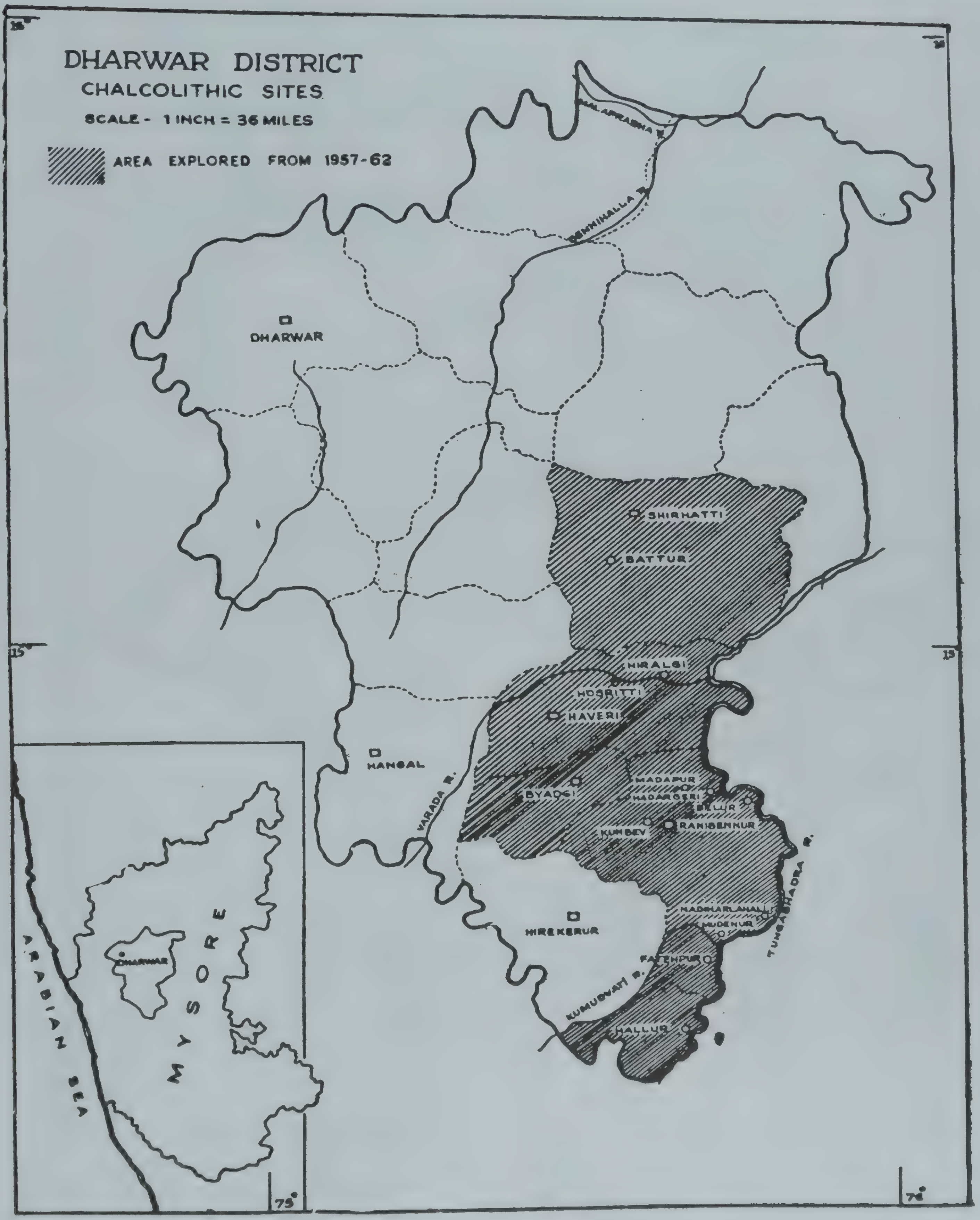

DHARWAR DISTRICT
CHALCOLITHIC SITES
SCALE - 1 INCH = 36 MILES
▨ AREA EXPLORED FROM 1957-62
16°
15°
MALAPRABHA R.
BENNIHALLA R.
DHARWAR
SHIRHATTI
BATTUR
HIRALGI
HOSRITTI
HAVERI
HANGAL
VARADA R.
BYADGI
MADAPUR
HADARGERI
BELUR
KUMBEV
RANIBENNUR
TUNGABHADRA R.
MADHARLAHALLI
MUDENUR
HIREKERUR
FATEHPUR
KUMUDVATI R.
HALLUR
ARABIAN SEA
MYSORE
DHARWAR
75°
76°

Fig. 32

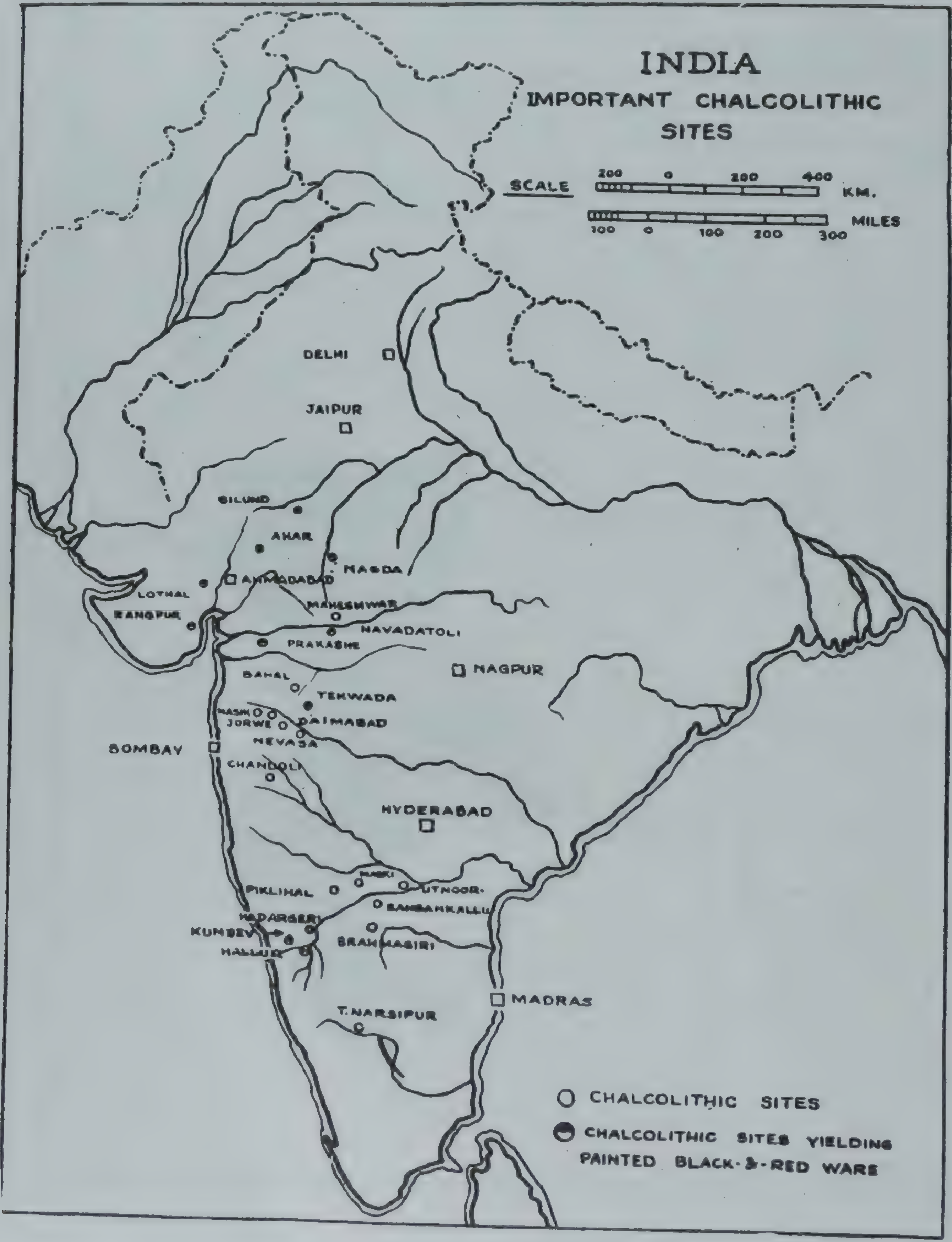
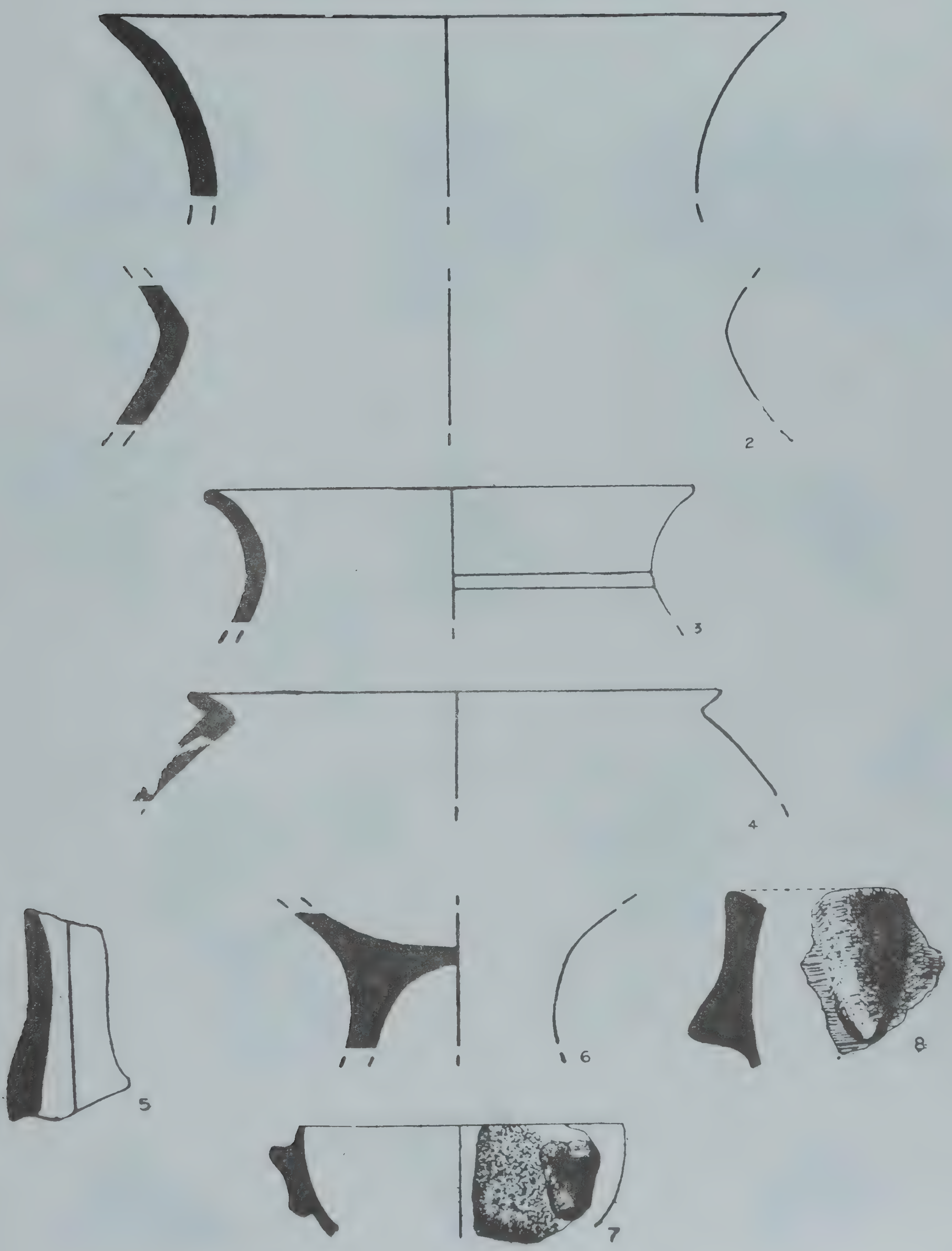

INDIA
IMPORTANT CHALCOLITHIC SITES
SCALE
200 0 200 400 KM.
100 0 100 200 300 MILES
DELHI
JAIPUR
GILUND
AHAR
NAGDA
AHMADABAD
LOTHAL
RANGPUR
MAHESHWAR
NAVADATOLI
PRAKASHE
NAGPUR
BAHAL
TEKWADA
NASIK
JORWE
DAIMABAD
NEVASA
BOMBAY
CHANDOLI
HYDERABAD
MASKI
PIKLIHAL
UTNOOR
SANGANAKALLU
HADARGERI
KUNBEV
HALLUR
BRAHMAGIRI
MADRAS
T. NARSIPUR
○ CHALCOLITHIC SITES
◓ CHALCOLITHIC SITES YIELDING PAINTED BLACK-&-RED WARE

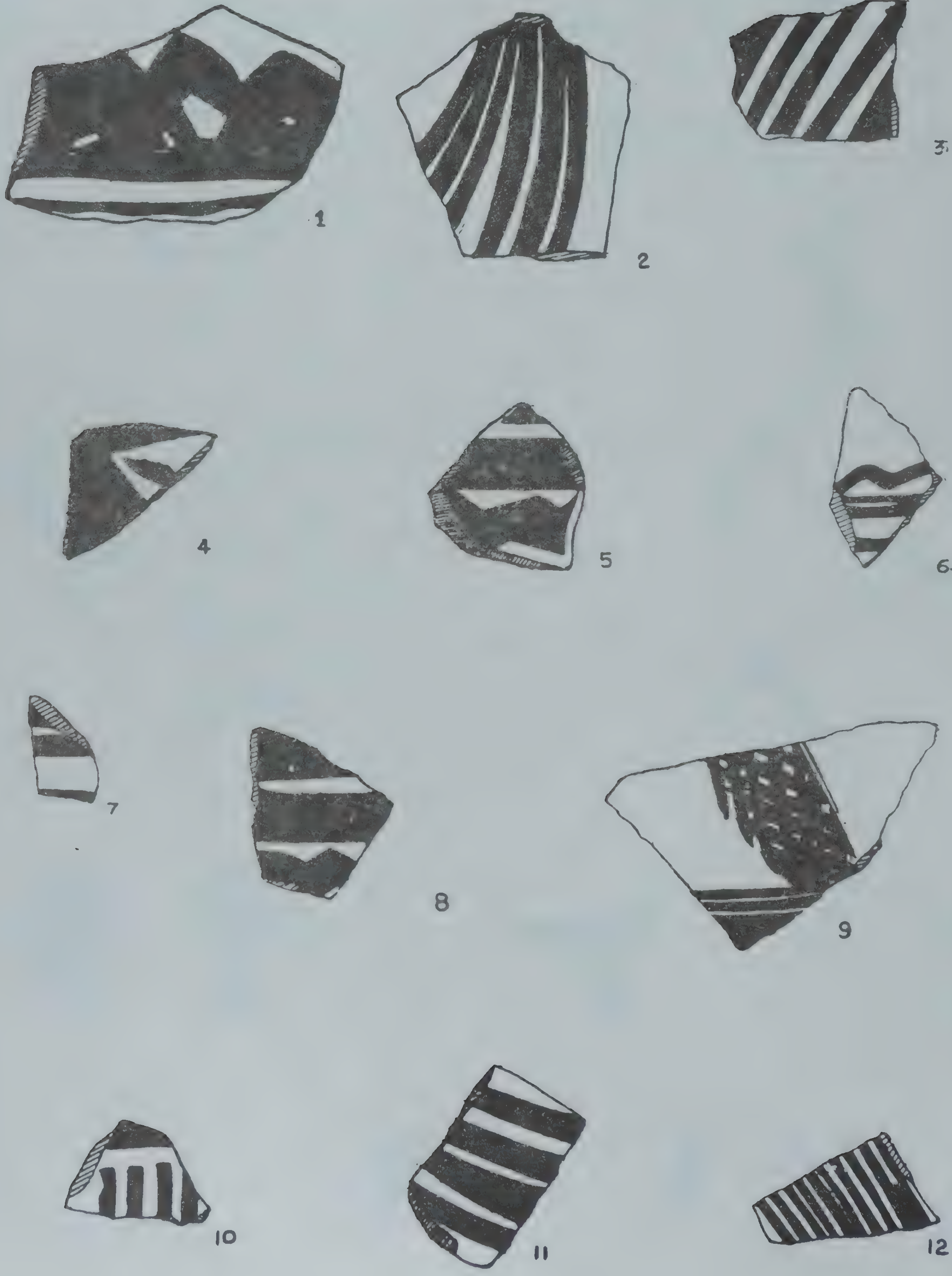
Fig. 35 **GREY WARE :**



Nos. 1–6 Hadarageri. 7–8. Mudenur.

Fig. 34

PAINTED POTTERY


1
2
3
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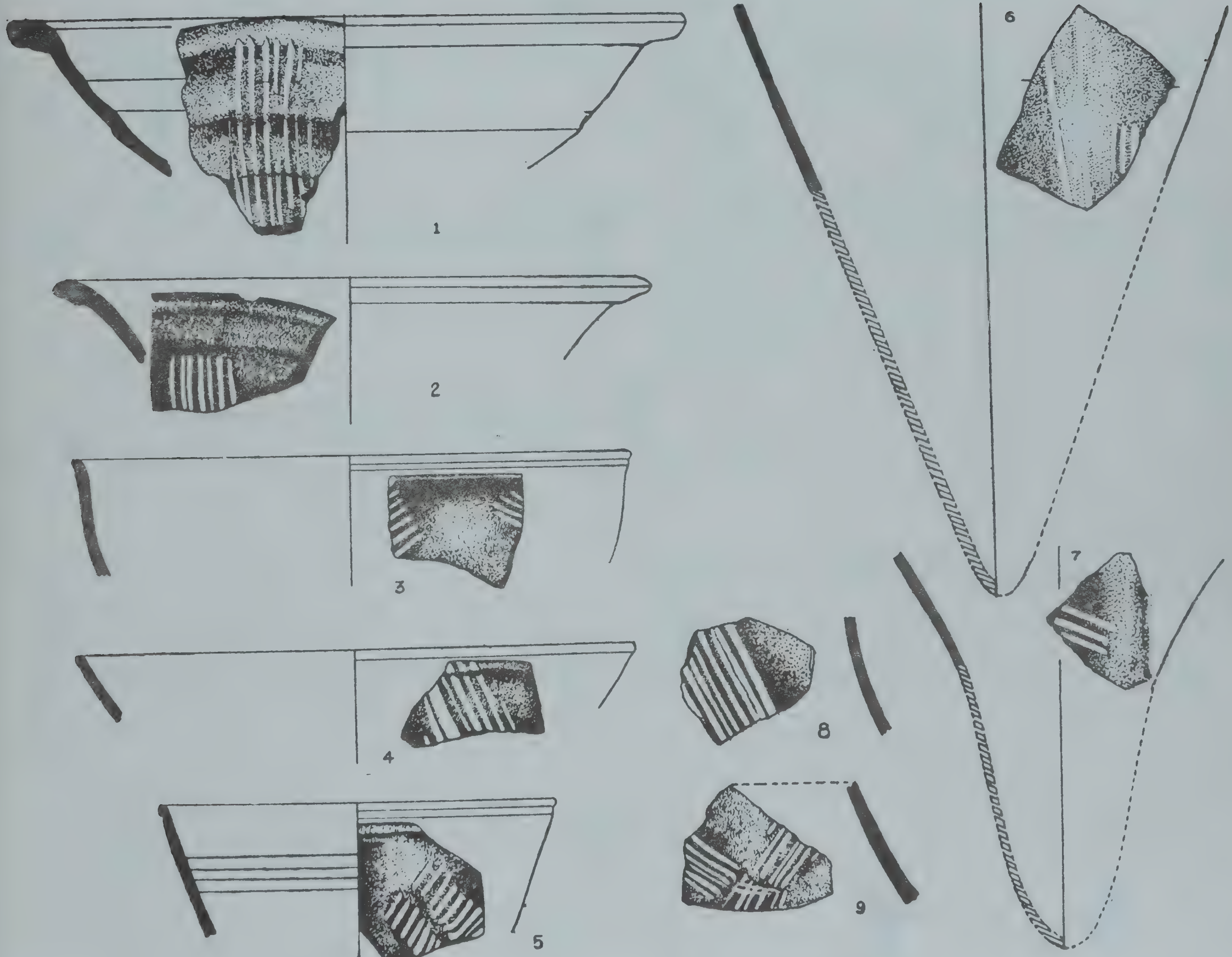
6
7
8
9
10
11
12

Hadarageri

Fig. 35

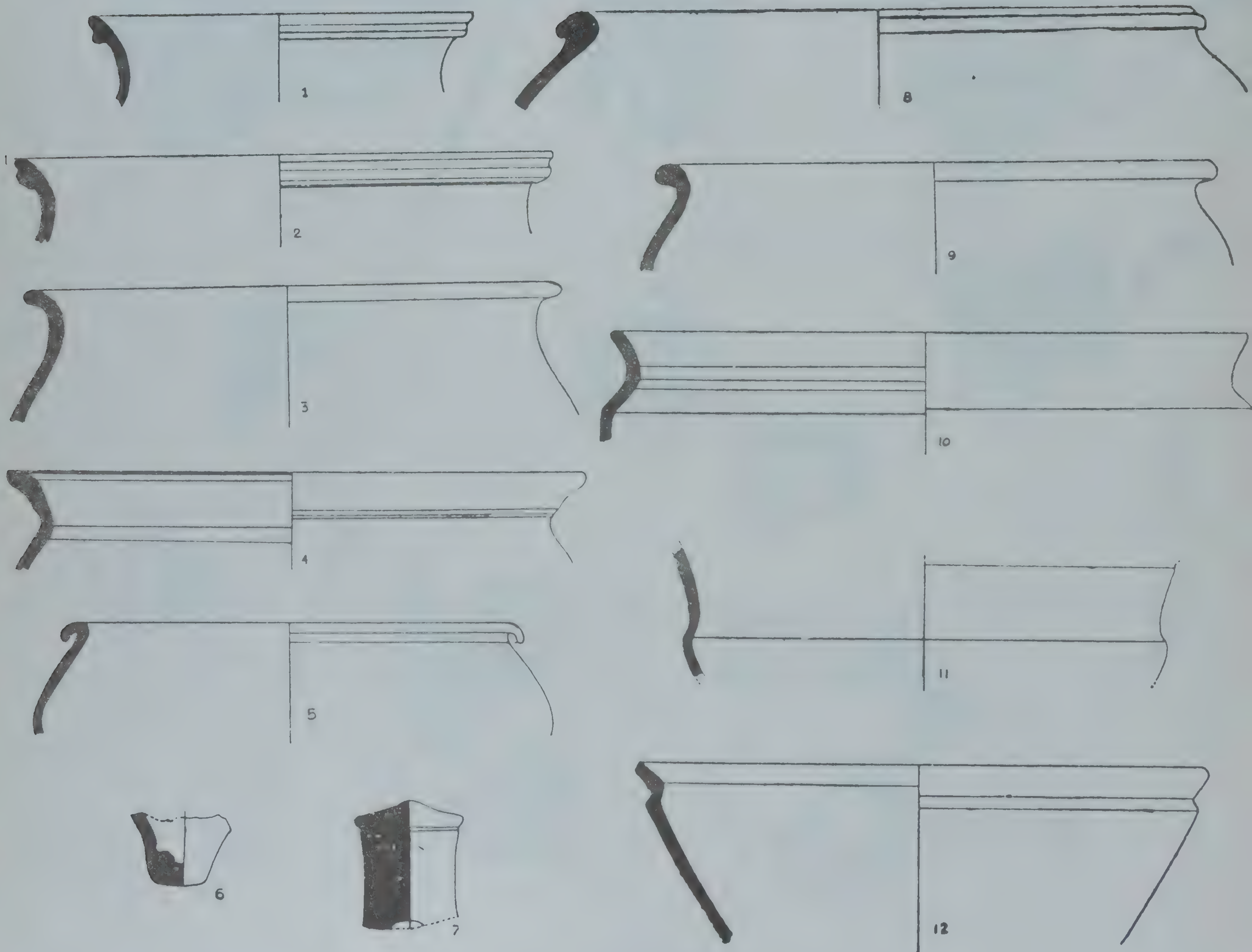
WHITE PAINTED BLACK-AND RED WARE



Nos. 2–6, 8 and 9 from Hallur 1 and 7 from Kunbev.

Fig. 36

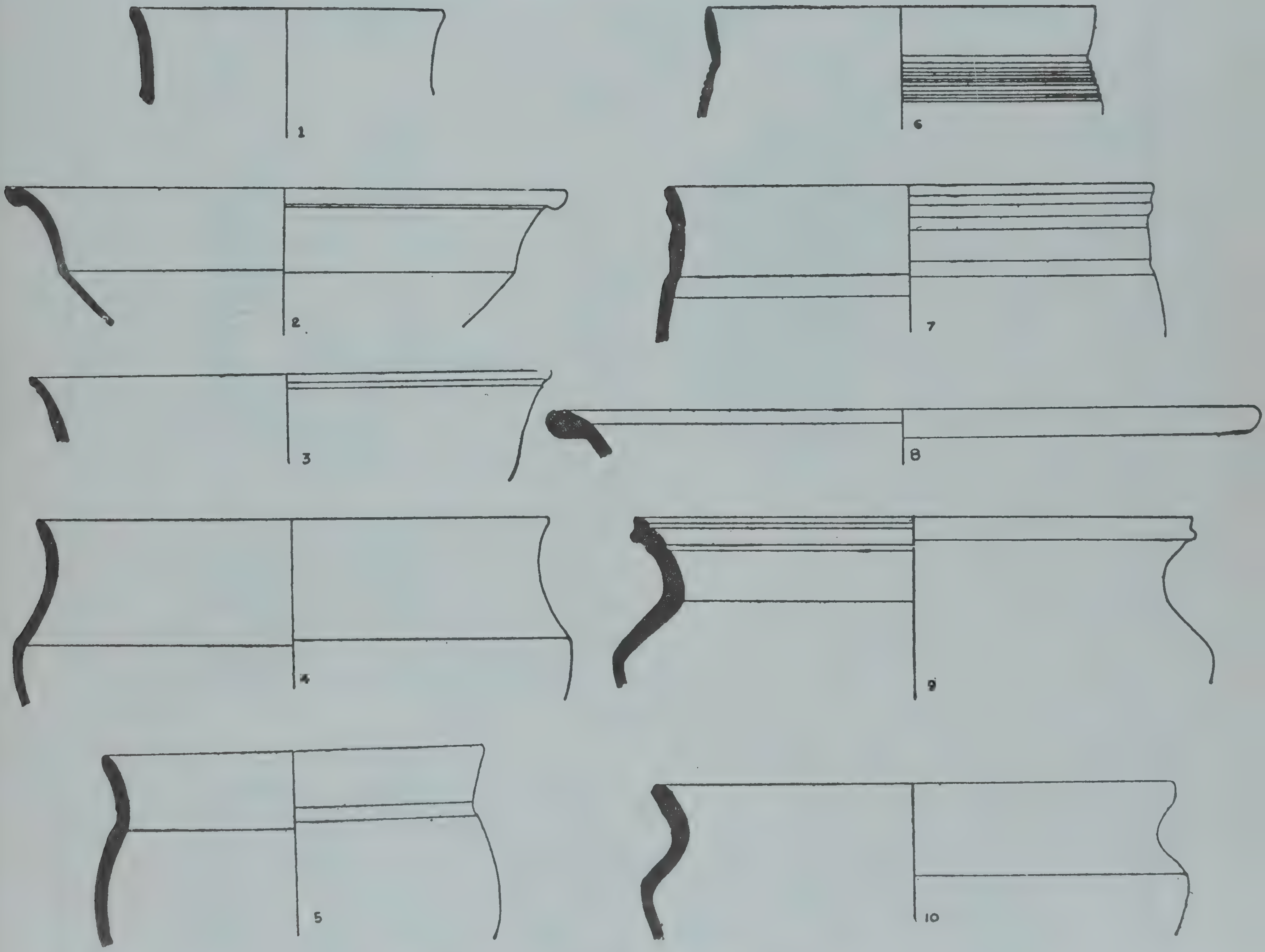
ALL BLACK WARE.


1
8
2
9
3
10
4
11
5
6
7
12

1–6 and 11 from Hallur; 7–9 from Hadarageri; 10 and 12 from Kunbev.

Fig. 37

BLACK–AND–RED WARE.


1
6
2
7
3
8
4
9
5
10

Nos. 1–3 from Hallur; 4–8 from Hadarageri; 9 & 10 form Kunbev.

Fig. 38

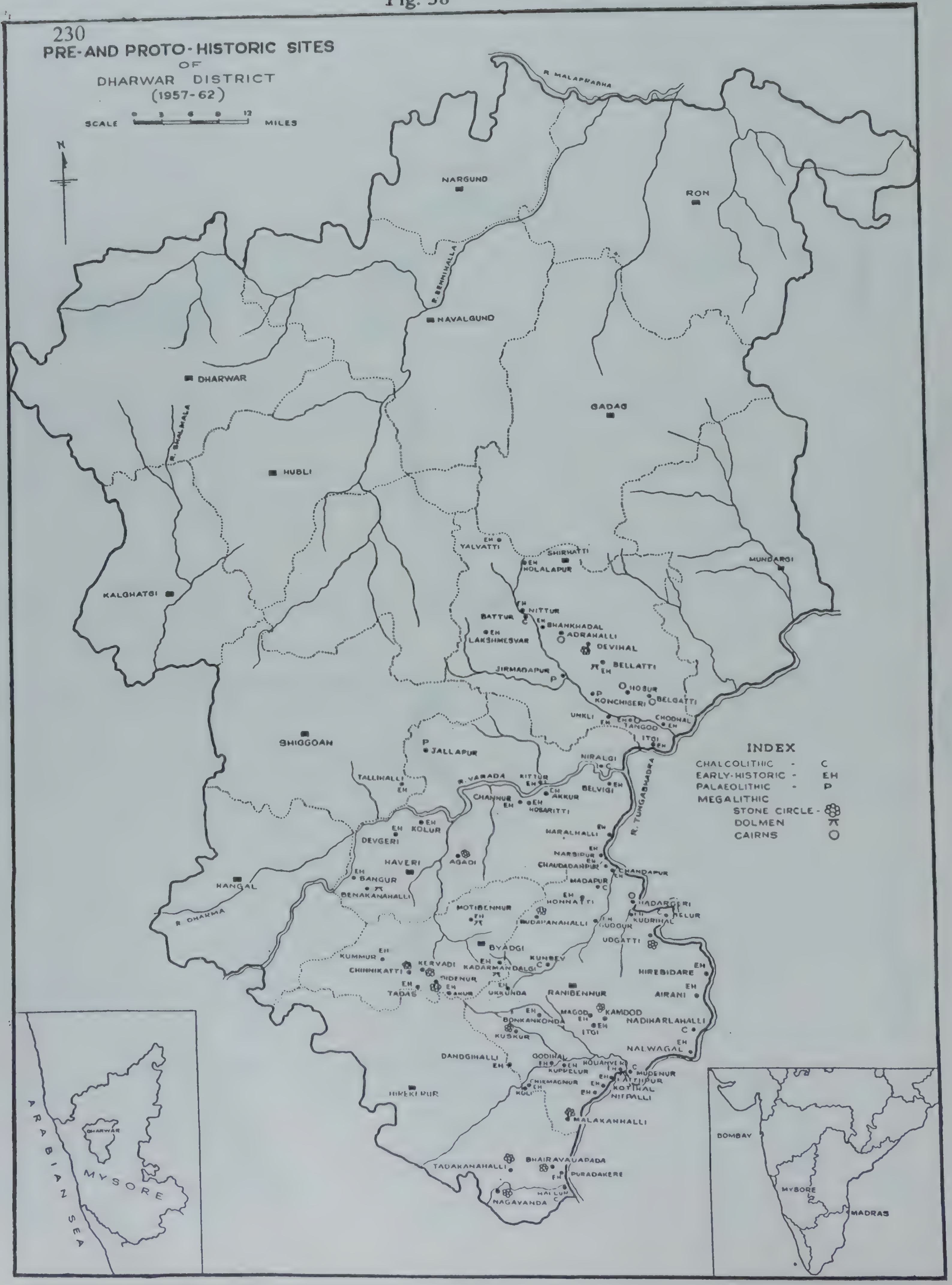

230
PRE-AND PROTO-HISTORIC SITES
OF
DHARWAR DISTRICT
(1957-62)
SCALE 0 3 6 9 12 MILES
N
R. MALAPRABHA
NARGUND
RON
R. BENNIHALLA
NAVALGUND
DHARWAR
R. SHALMALA
GADAG
HUBLI
KALGHATGI
EH YALVATTI
SHIRHATTI
EH HOLALAPUR
MUNDARGI
EH NITTUR
BATTUR C
EH BHANKHADAL
ADRAHALLI
EH LAKSHMESVAR
DEVIHAL
EH BELLATTI
JIRMADAPUR P
HOSUR
P KONCHIGERI
BELGATTI
UNKLI EH
EH TANGOD
CHODHAL EH
ITGI EH
SHIGGOAN
P JALLAPUR
NIRALGI C
R. TUNGABHADRA
TALLIHALLI EH
R. VARADA
KITTUR EH
EH AKKUR
BELVIGI EH
CHANNUR EH
EH HOSARITTI
EH KOLUR
DEVGERI EH
HARALHALLI EH
EH NARSIPUR
EH CHAUDADANPUR
CHANDAPUR EH
AGADI
HAVERI
EH BANGUR
BENAKANAHALLI
HANGAL
R. DHARMA
MADAPUR C
EH HONNATTI
HADARGERI
EH KUDRIHAL C
HELUR
MOTIBENNUR EH
BUDAPANAHALLI
EH GUDGUR
UDGATTI
BYADGI
EH KUMMUR
KERVADI
CHINNIKATTI
EH KADARMANDALGI
KUNBEV C
HIREBIDARE EH
DIDENUR
EH TADAS
EH ANUR
EH UKKUNDA
RANIBENNUR
AIRANI EH
EH BONKANKONDA
MAGOD EH
KAMDOD
EH ITGI
NADIHARLAHALLI C
KUSKUR
NALWAGAL EH
DANDGIHALLI EH
GODIHAL EH
EH KUPPELUR
HOLANVERI EH C
MUDENUR
CHIKMAGNUR EH
KOLI
EH LATTIPUR
EH KOTIHAL
EH NITPALLI
HIREKERUR
MALAKANHALLI
BHAIRAVAUADADA
TADAKANAHALLI
EH PURADAKERE
NAGAVANDA
HALLUR C
INDEX
CHALCOLITHIC - C
EARLY-HISTORIC - EH
PALAEOLITHIC - P
MEGALITHIC
STONE CIRCLE - ❀
DOLMEN π
CAIRNS ○
ARABIAN SEA
DHARWAR
MYSORE
BOMBAY
MYSORE
MADRAS

Fig. 39

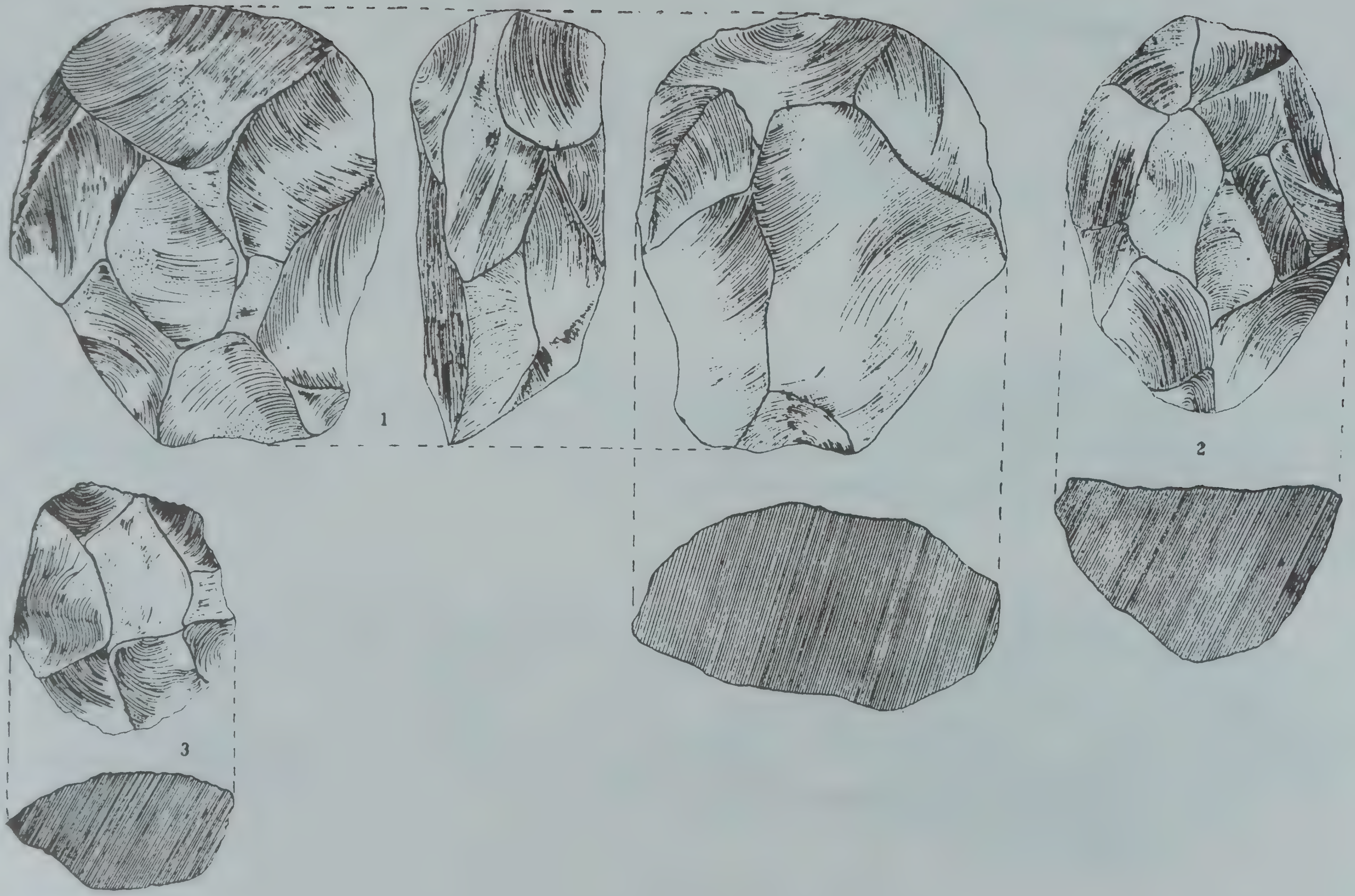
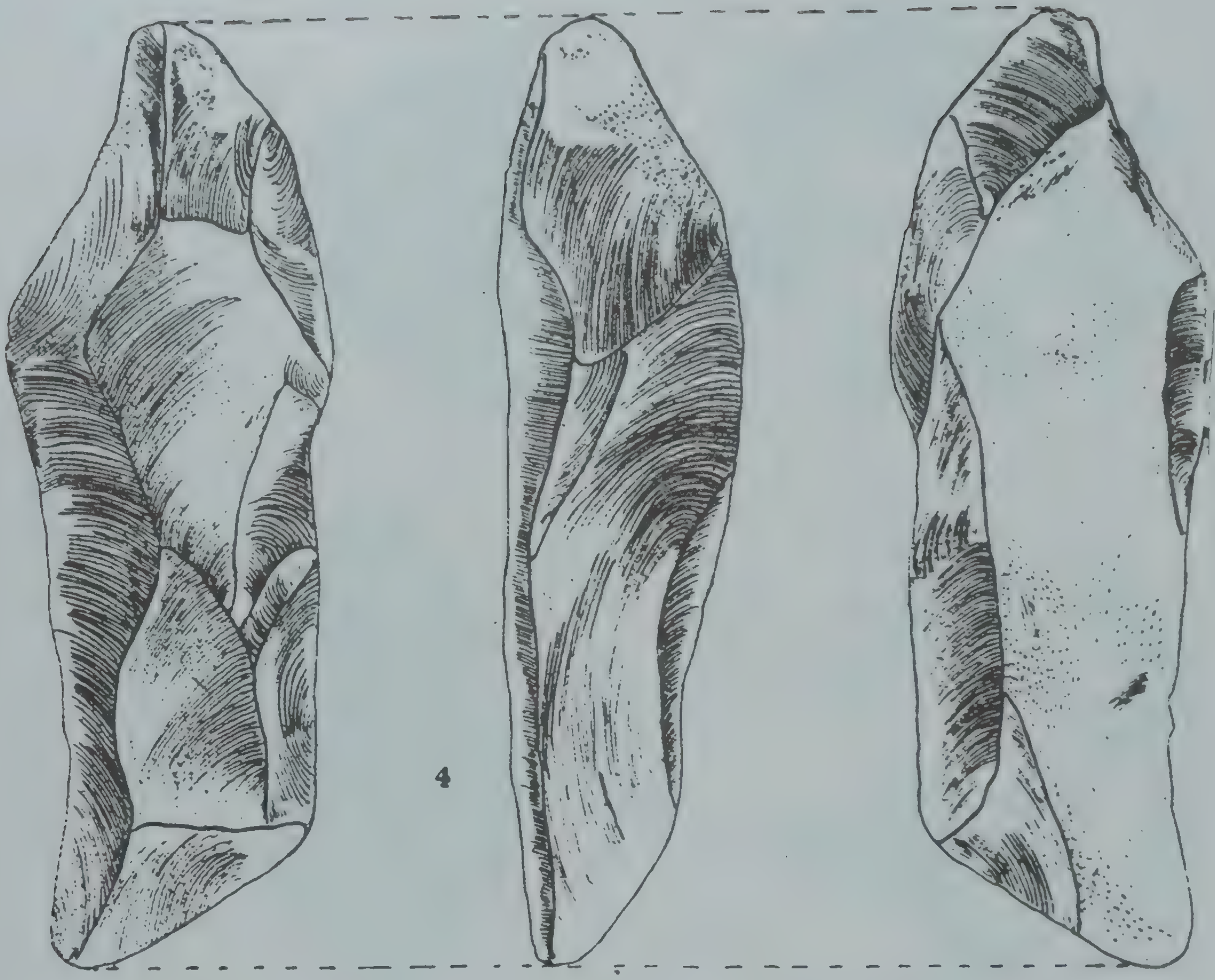


Fig. 40



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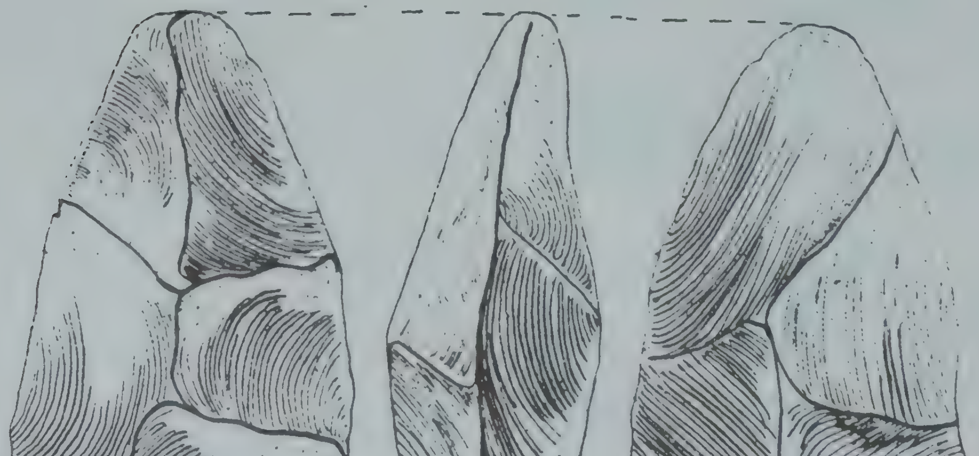


5

Fig. 41

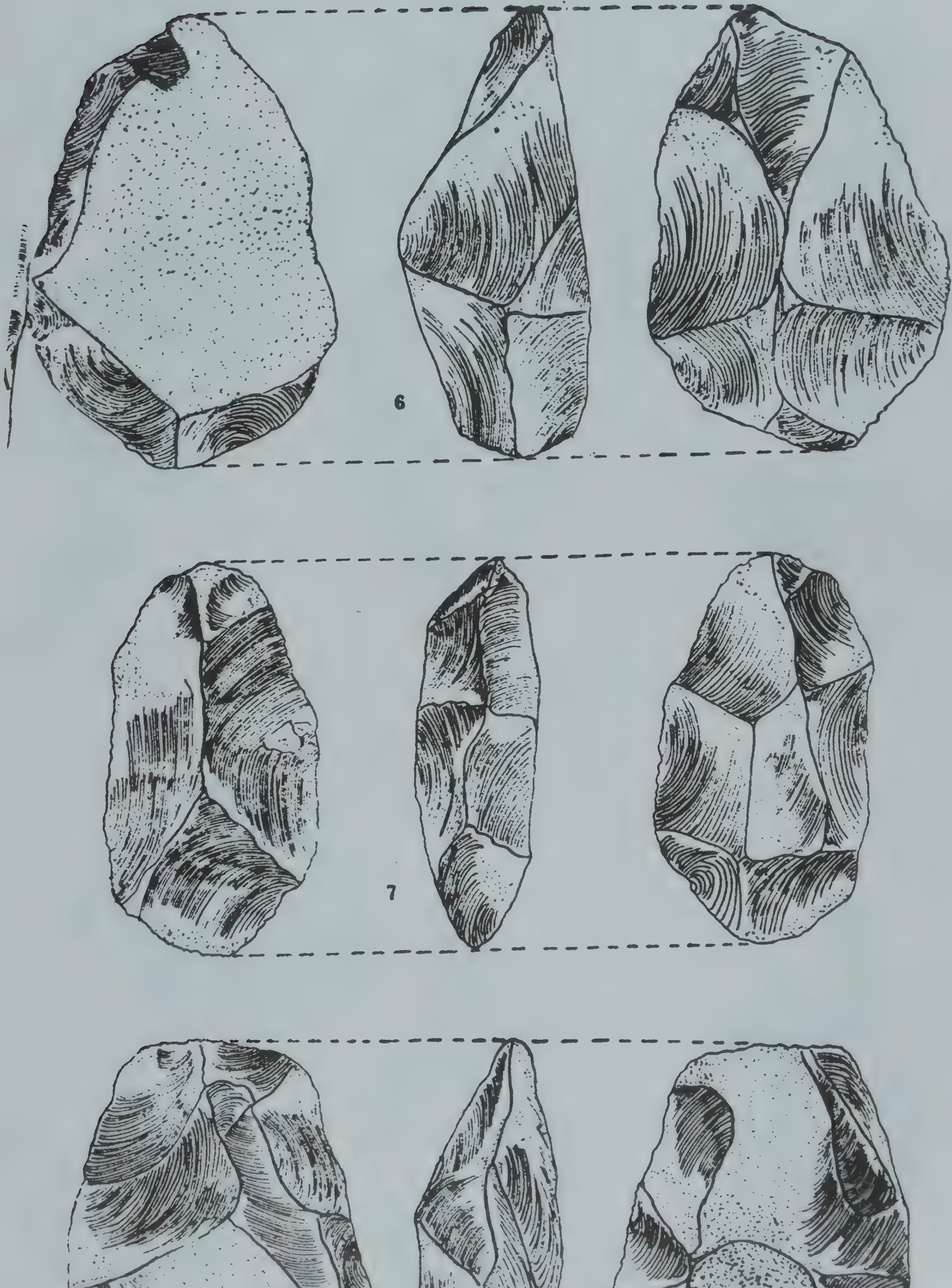
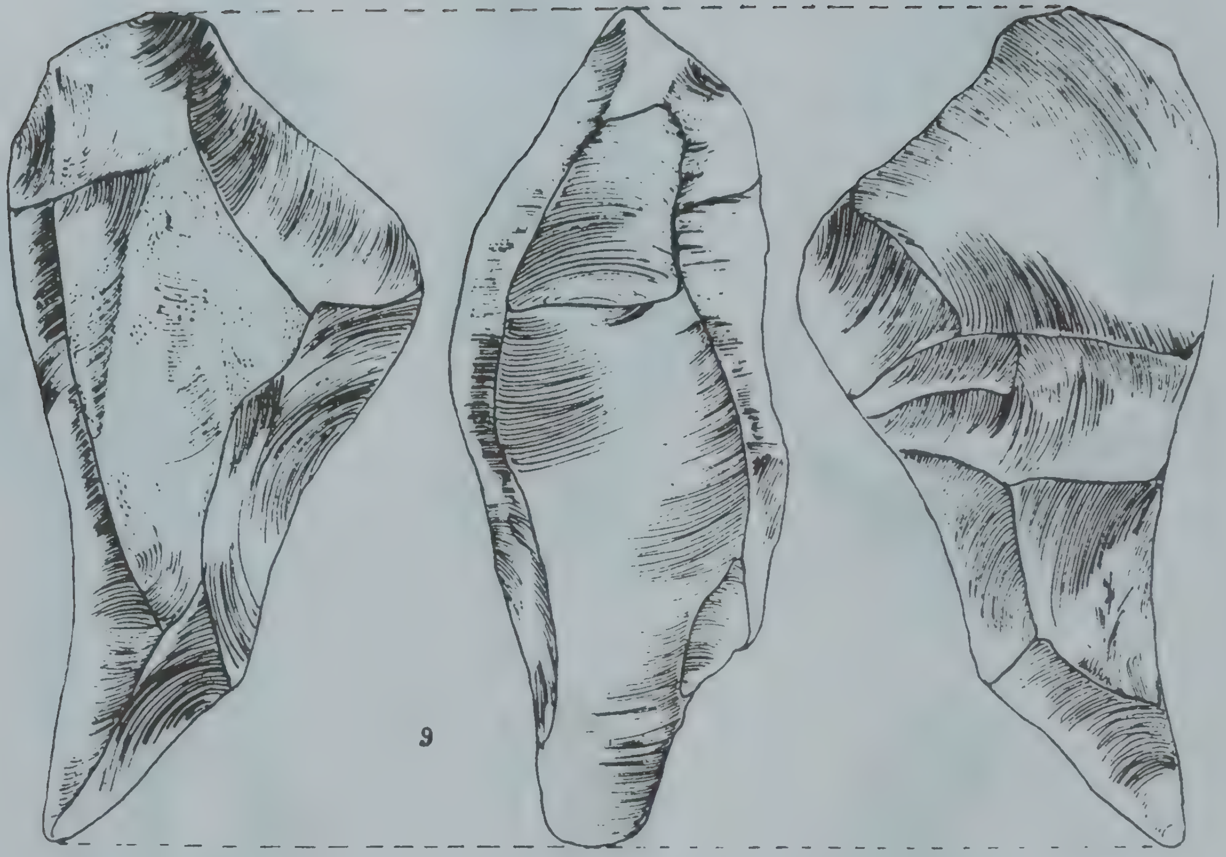


Fig. 42



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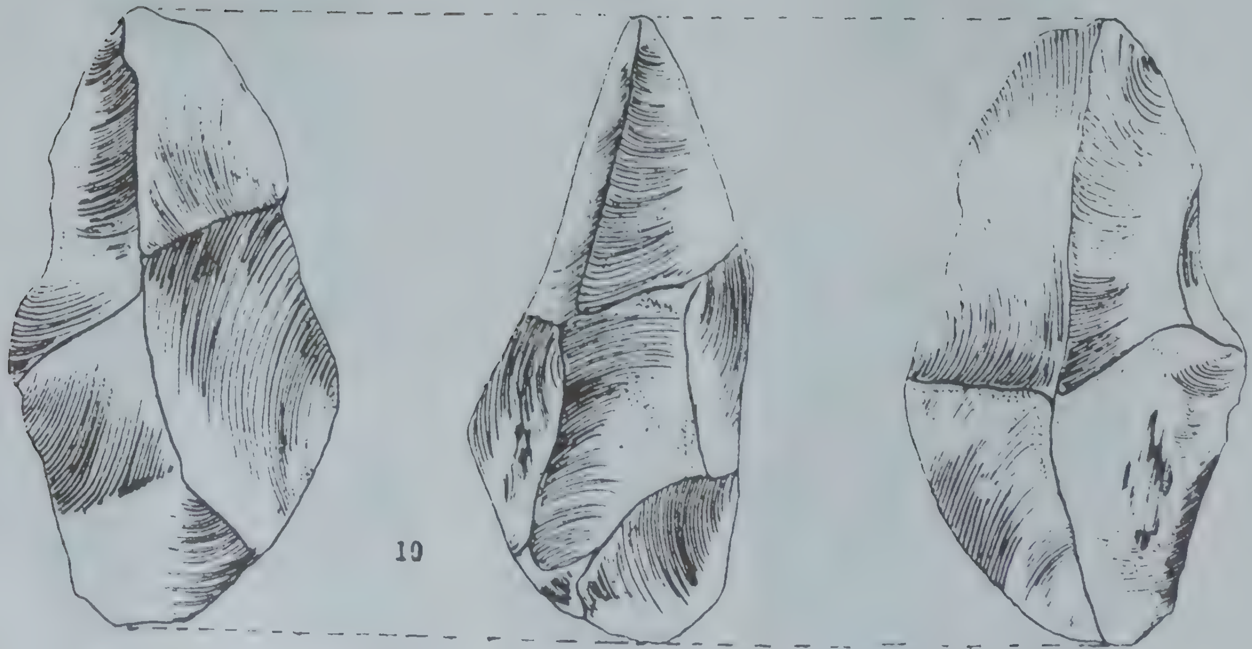
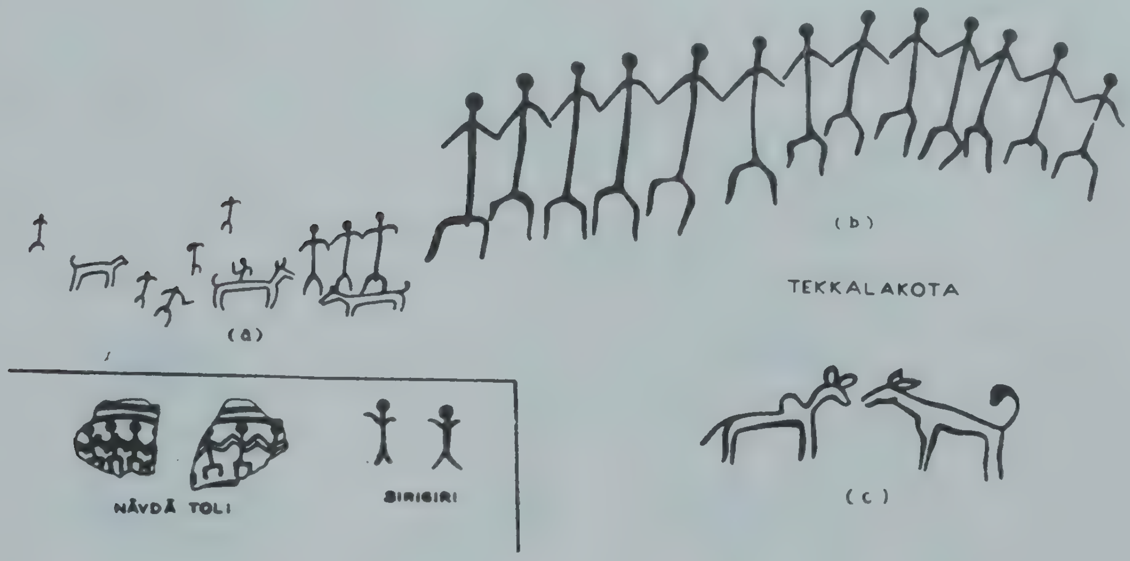


10

Fig. 43

Survival of Certain Neolithic Elements among the Boyas of Tekkalakota

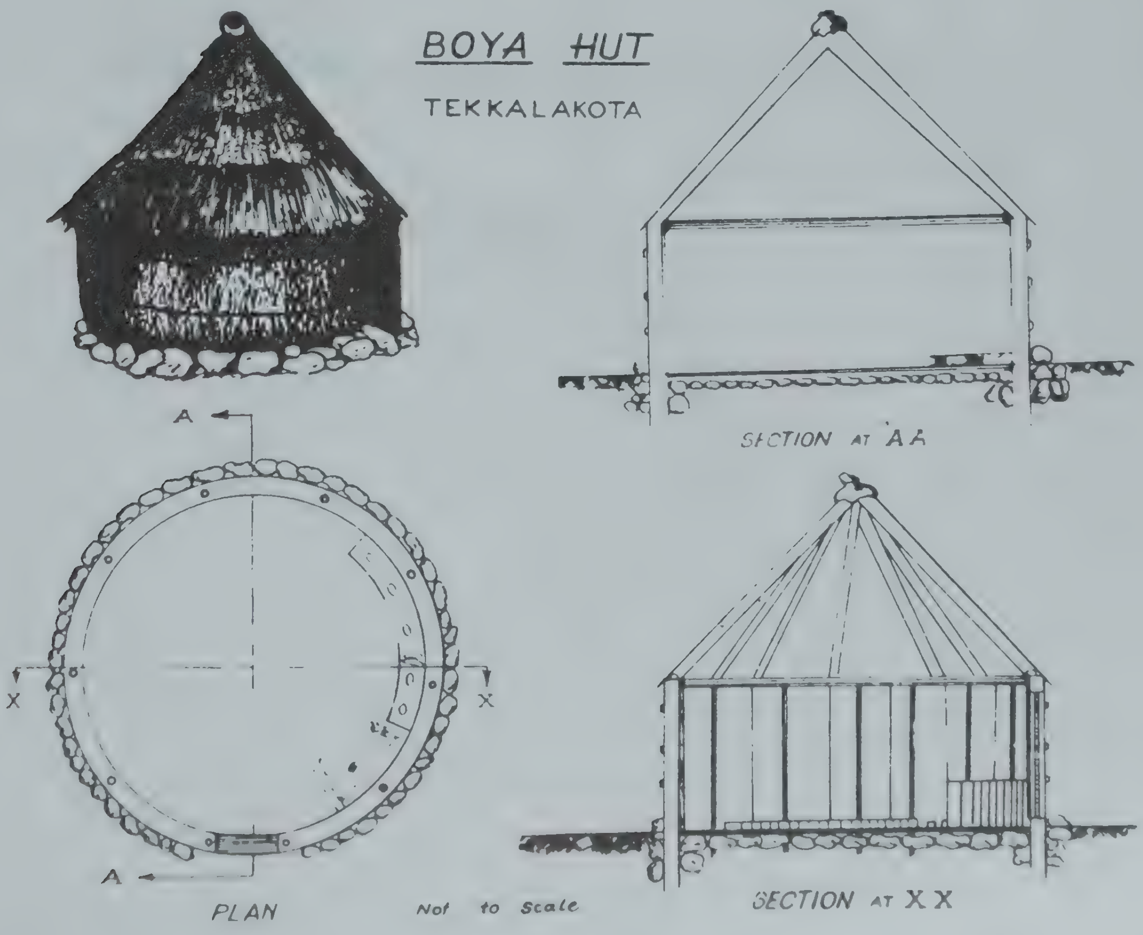
a


(a)
(b)
TEKKALAKOTA
NĀVDĀ TOLI
SIRIGIRI
(c)

Panel of paintings in the rock shelter.

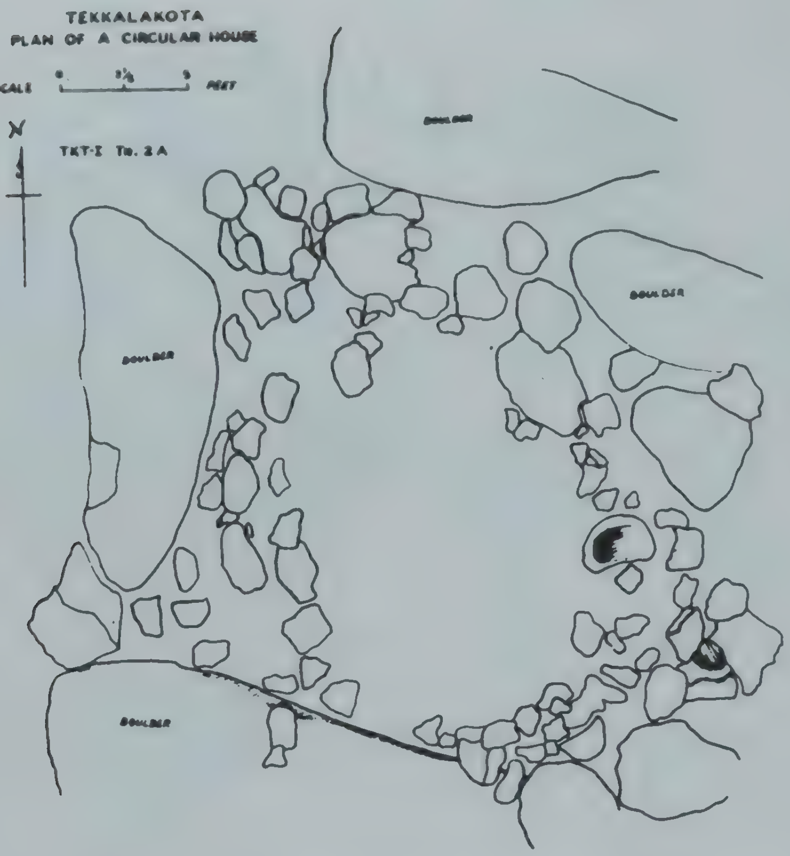
B

Survival of Certain Neolithic Elements among the Boyas of Tekkalakota 483


BOYA HUT
TEKKALAKOTA
SECTION AT AA
A
A
X
X
PLAN
Not to Scale
SECTION AT XX

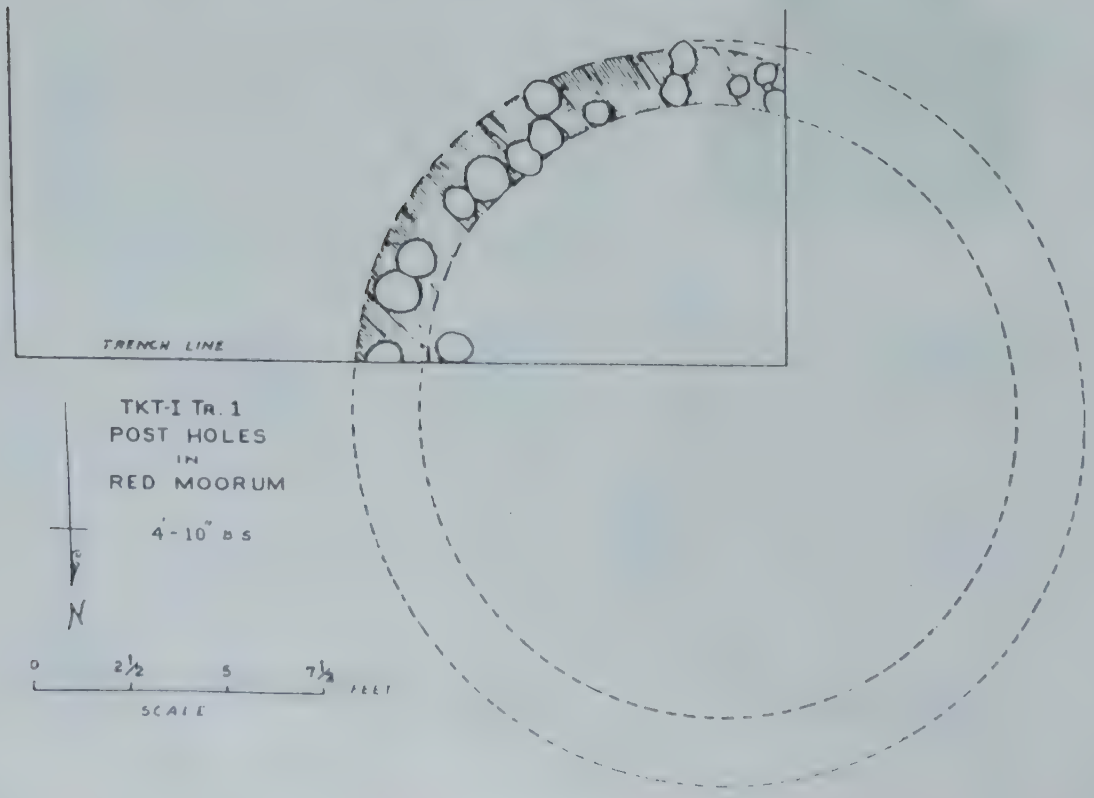
- Plan, section and elevation of a Boya hut.

Fig. 44


TEKKALAKOTA
PLAN OF A CIRCULAR HOUSE
SCALE 0 2½ 5 FEET
N
TKT-I Tr. 2 A
BOULDER
BOULDER
BOULDER
BOULDER

a Plan of a circular house.

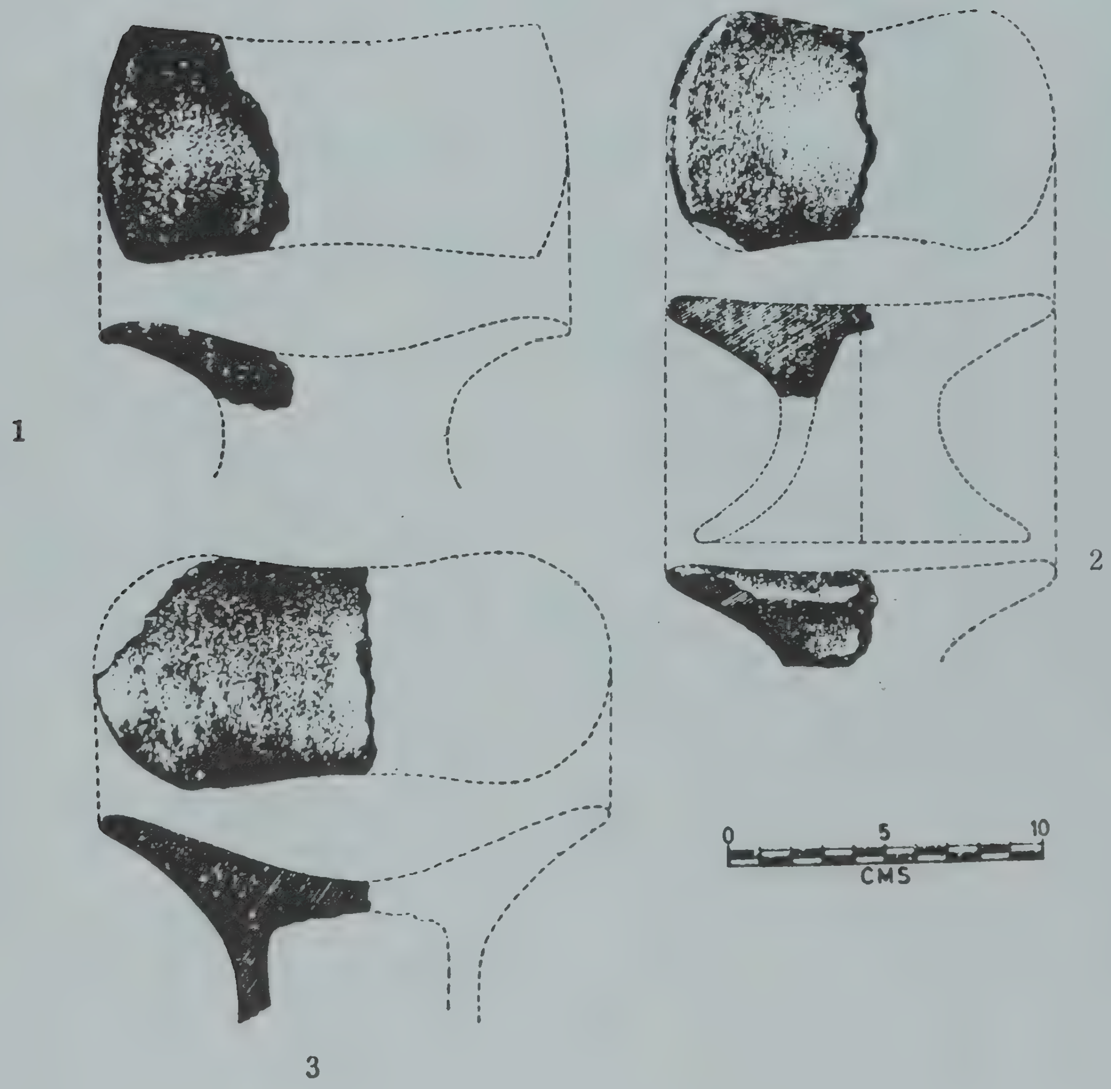
Survival of Certain Neolithic Elements among the Boyas of Tekkalakota 185


TRENCH LINE
TKT-I Tr. 1
POST HOLES
IN
RED MOORUM
4'-10" B S
N
0 2½ 5 7½ FEET
SCALE

b Plan of post holes of a circular house

Fig. 45

M. S. NAGARAJA RAO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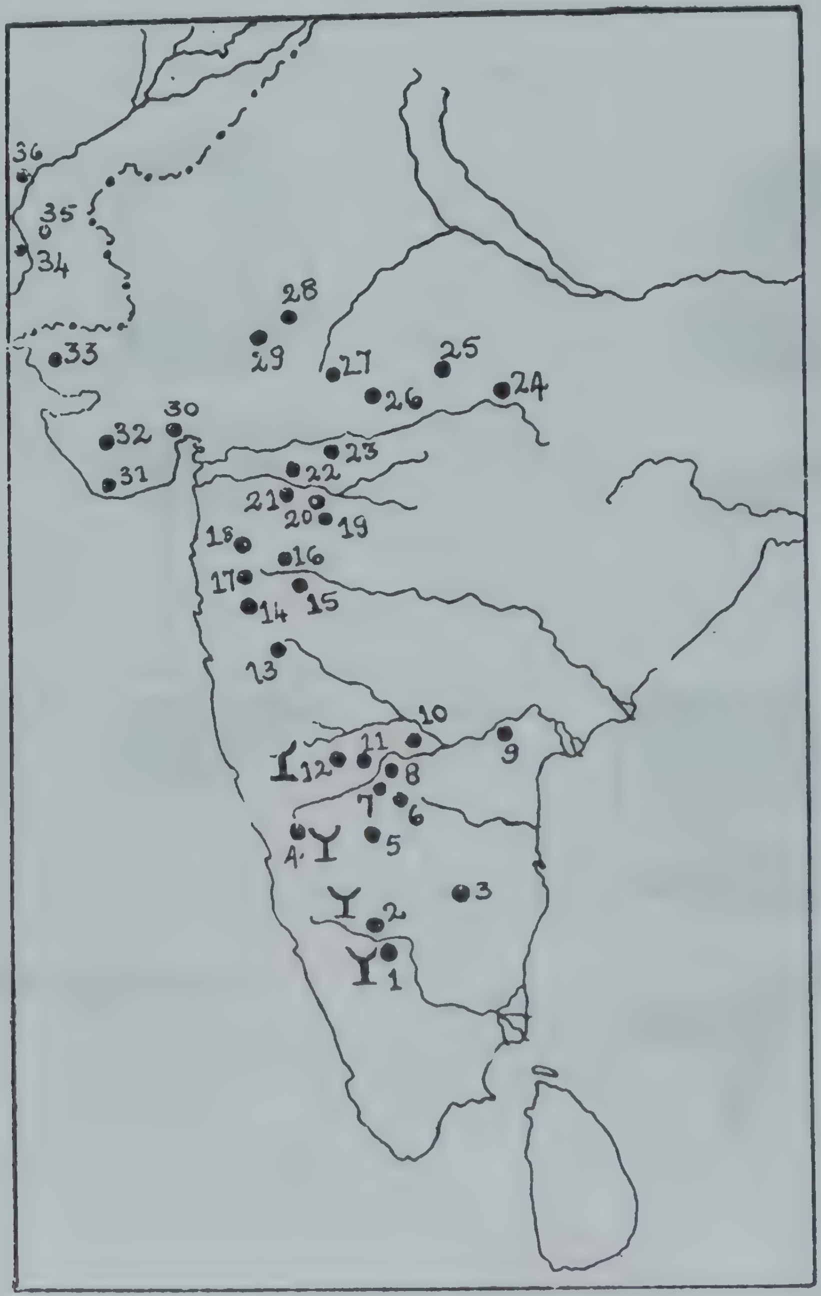
5
10
CMS

Fig. 46

SIGNIFICANCE OF POTTERY HEAD-RESTS FROM NEOLITHIC SITES


36
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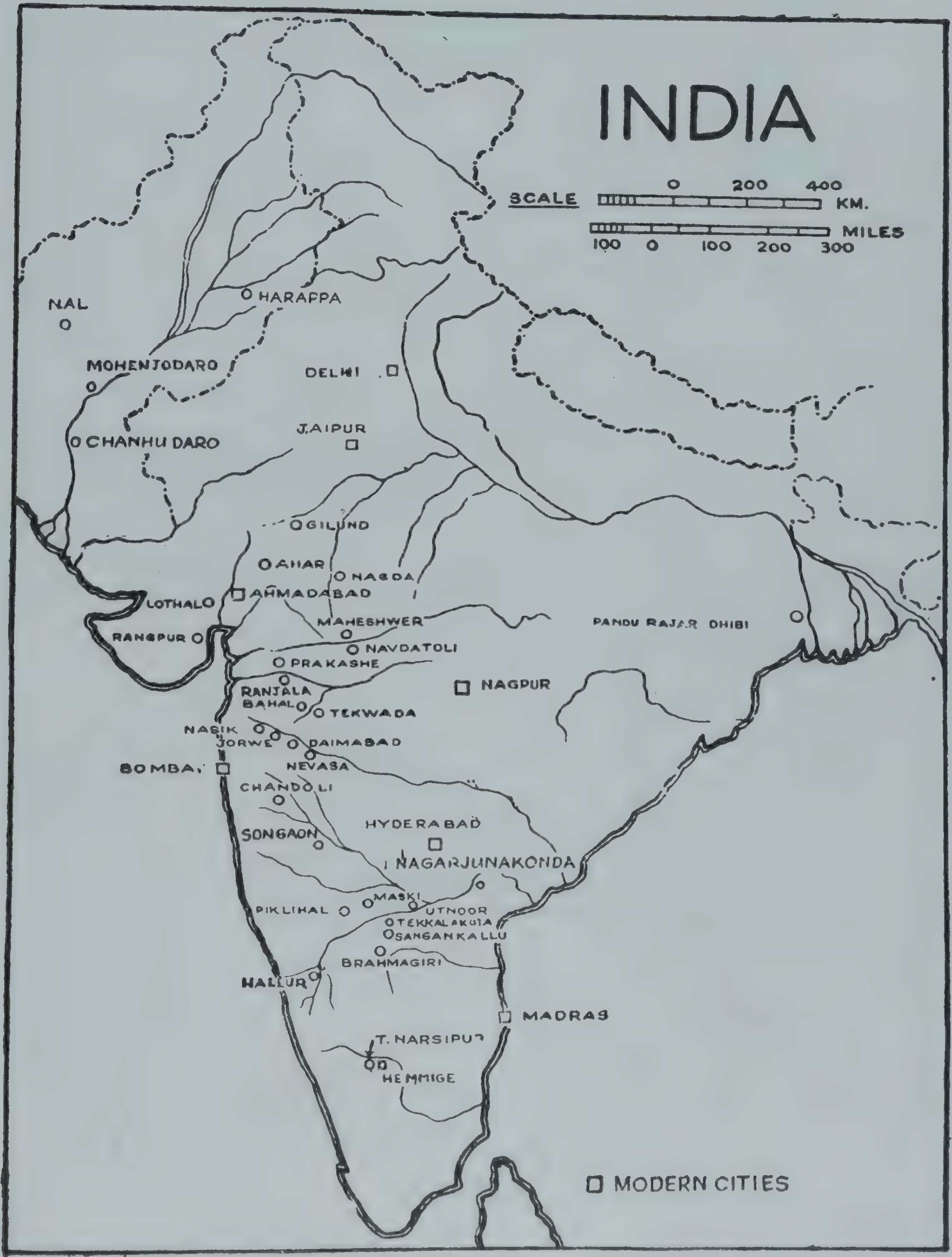
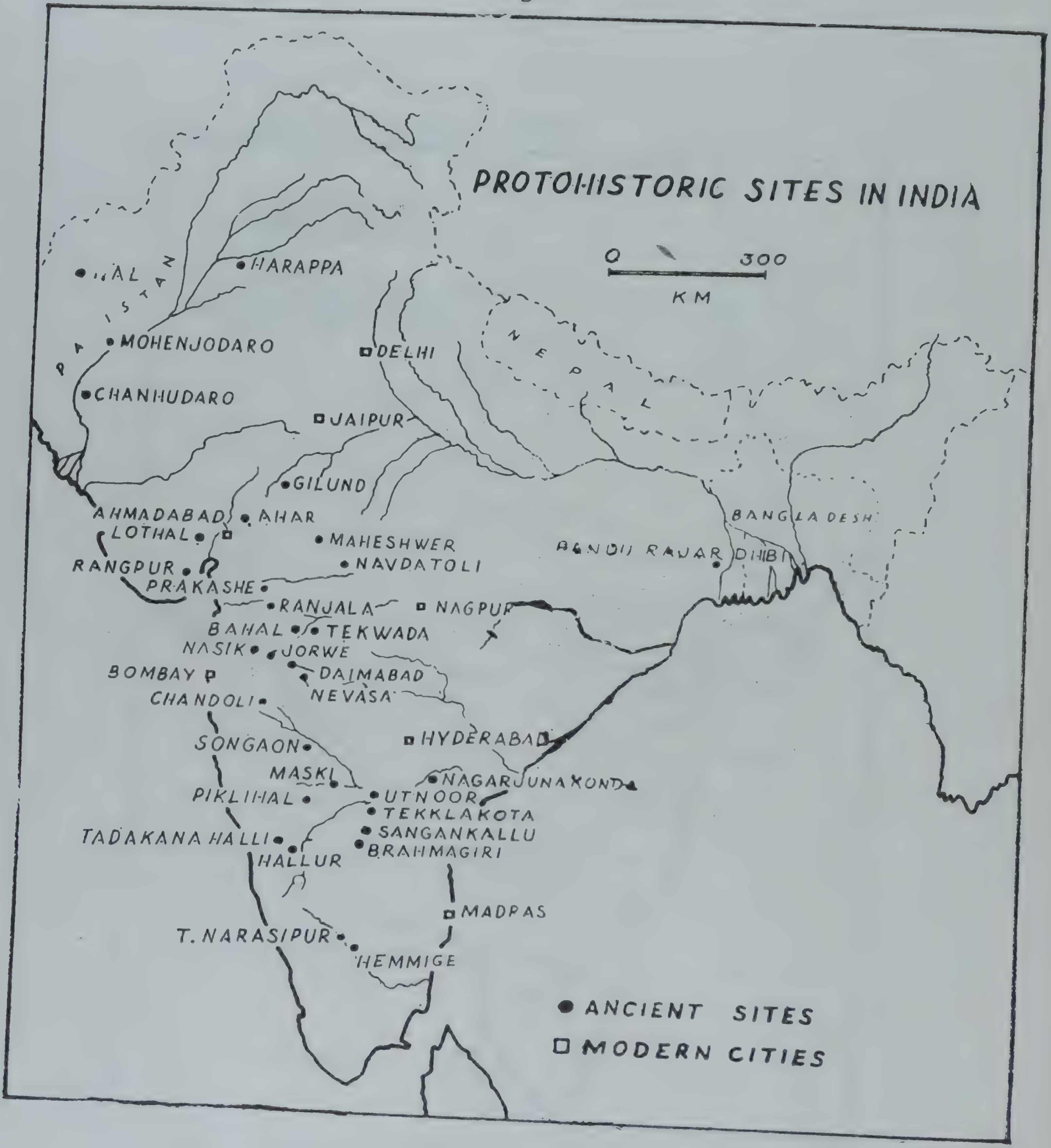
3
2
1

Fig. 47


INDIA
SCALE
0
200
400
KM.
MILES
100
0
100
200
300
NAL
HARAPPA
MOHENJODARO
DELHI
CHANHU DARO
JAIPUR
GILUND
AHAR
NAGDA
LOTHAL
AHMADABAD
MAHESHWER
PANDU RAJAR DHIBI
RANGPUR
NAVDATOLI
PRAKASHE
NAGPUR
RANJALA
BAHAL
TEKWADA
NASIK
JORWE
DAIMABAD
BOMBAY
NEVASA
CHANDOLI
HYDERABAD
SONGAON
NAGARJUNAKONDA
PIKLIHAL
MASKI
UTNOOR
TEKKALAKOTA
SANGANKALLU
BRAHMAGIRI
HALLUR
MADRAS
T. NARSIPUR
HEMMIGE
MODERN CITIES

Occurrence of some late prehistoric sites in India.

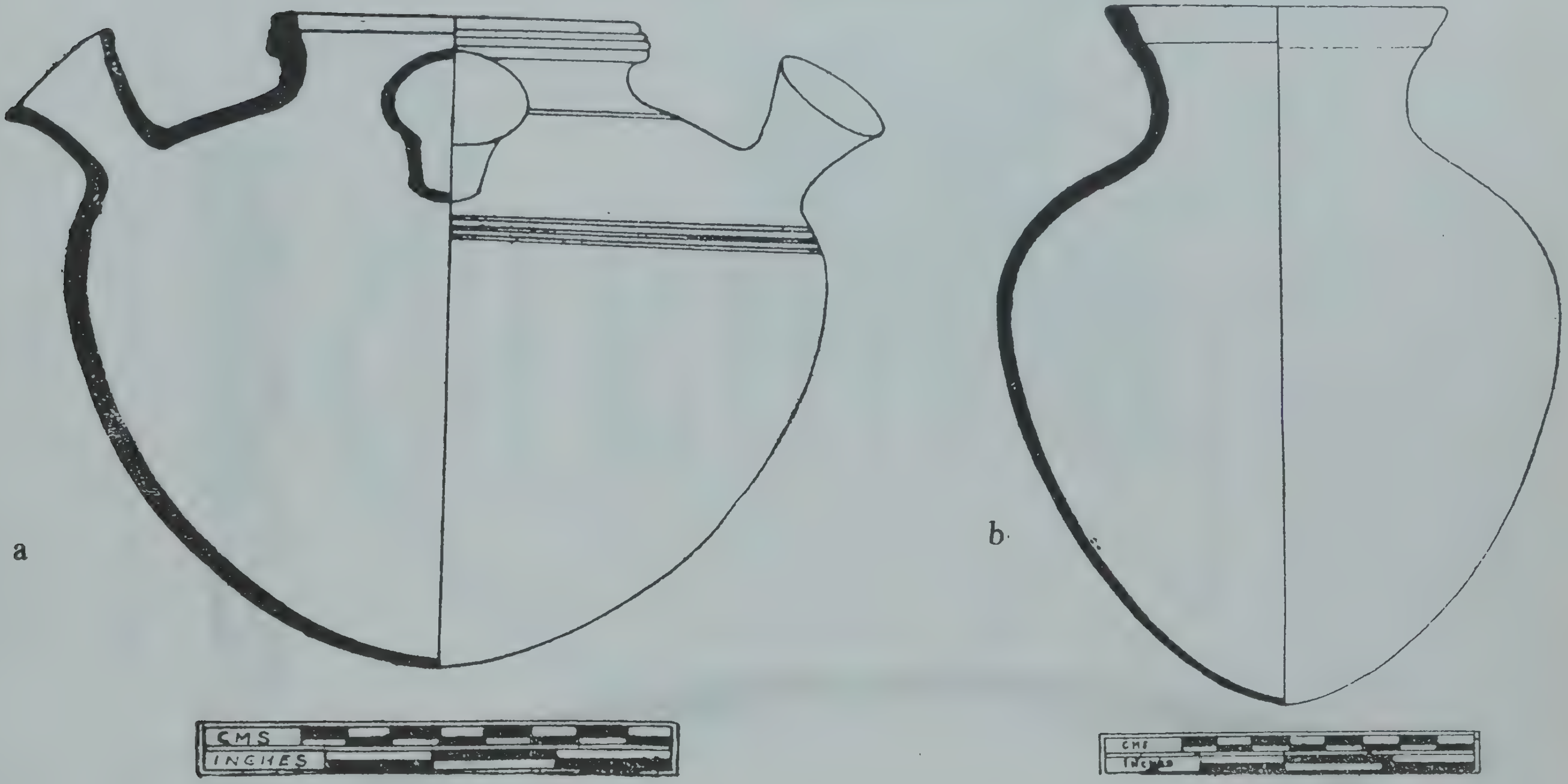
Fig. 48

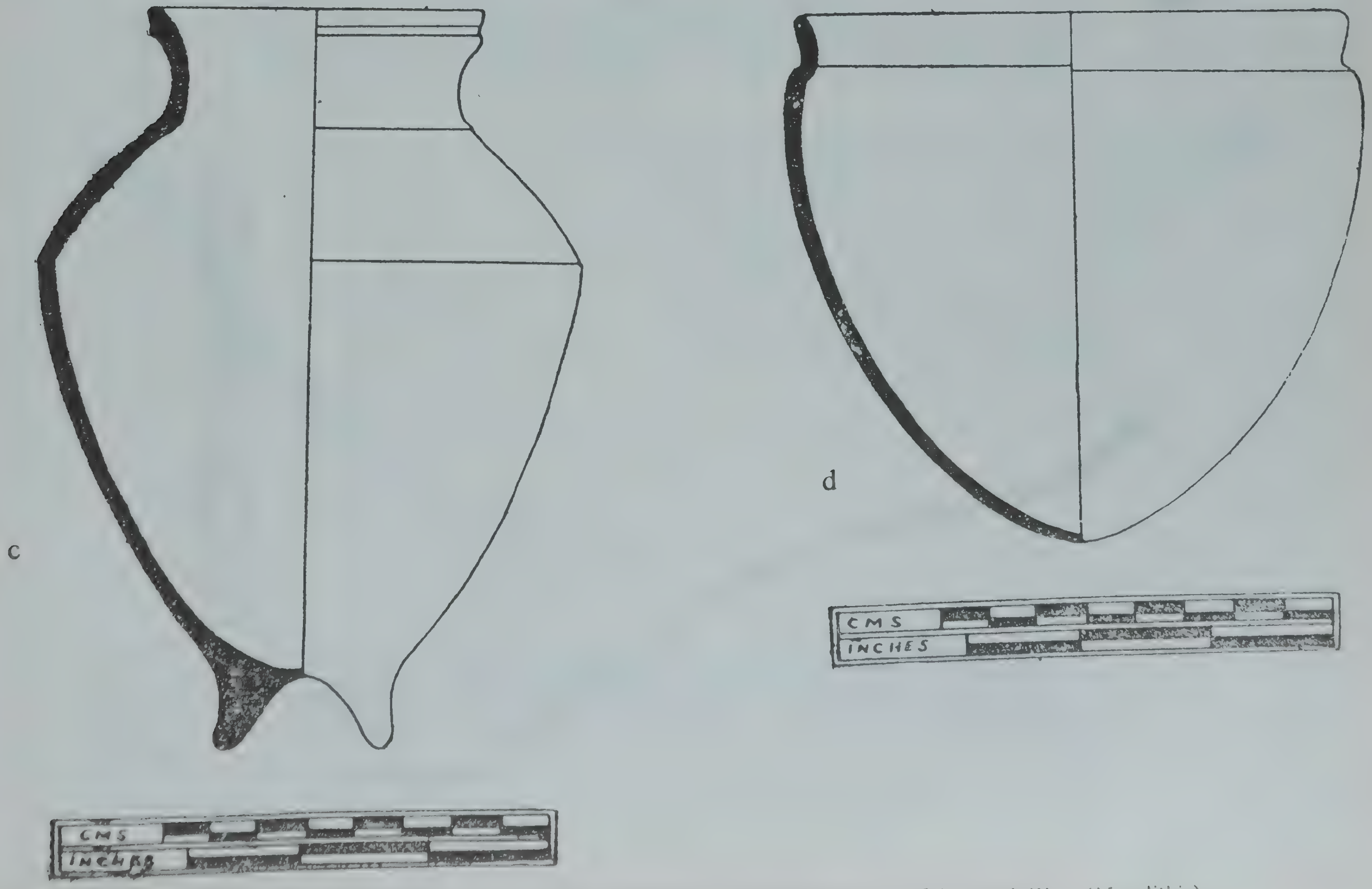

PROTOHISTORIC SITES IN INDIA
0 300
KM
PAKISTAN
AL
HARAPPA
MOHENJODARO
CHANHUDARO
DELHI
JAIPUR
NEPAL
GILUND
AHMADABAD
AHAR
LOTHAL
MAHESHWER
NAVDATOLI
RANGPUR
PRAKASHE
BANGLADESH
BANDU RAJAR DHIBI
RANJALA
NAGPUR
BAHAL
TEKWADA
NASIK
JORWE
BOMBAY
DAIMABAD
NEVASA
CHANDOLI
SONGAON
HYDERABAD
MASKI
NAGARJUNAKONDA
UTNOOR
PIKLIHAL
TEKKLAKOTA
SANGANKALLU
TADAKANAHALLI
BRAHMAGIRI
HALLUR
MADRAS
T. NARASIPUR
HEMMIGE
● ANCIENT SITES
□ MODERN CITIES

Map showing the Protohistoric sites in India.

Fig. 49

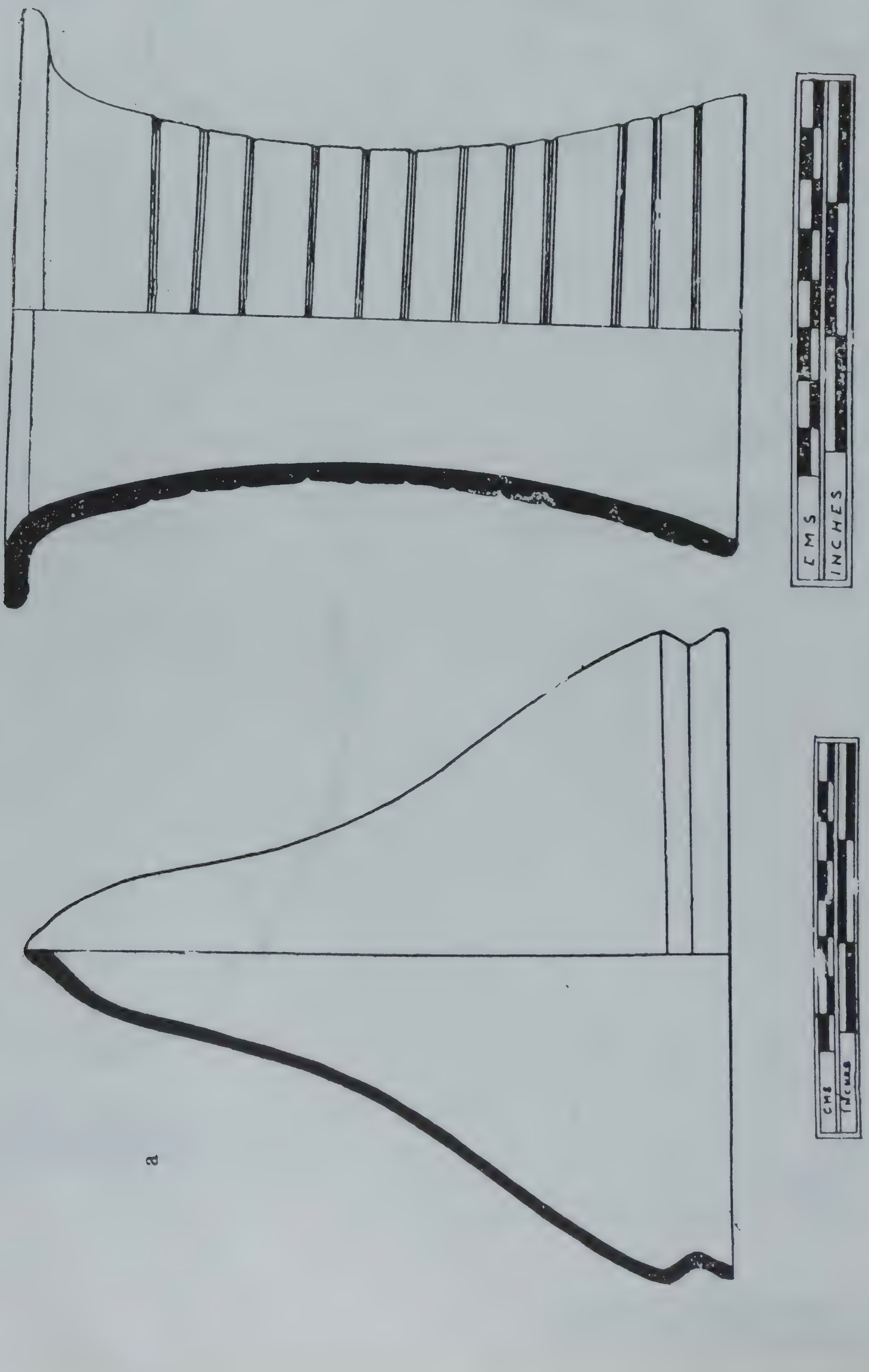
Tadakanahalli : Multispouted Vessel and a Jar—Red Ware (Megalithic).


a
b
CMS
INCHES
CMS
INCHES


c
d
CMS
INCHES
CMS
INCHES

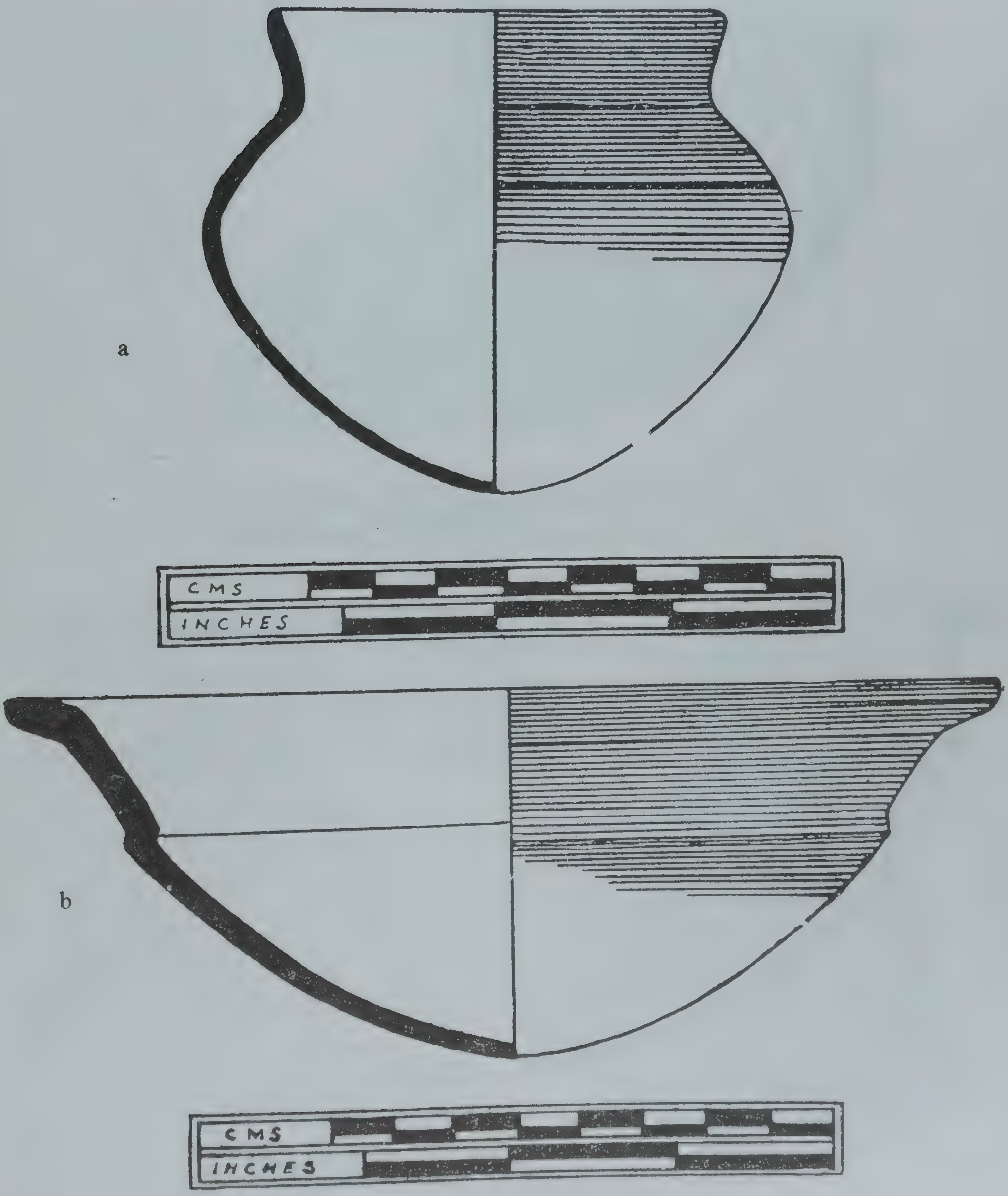
Tadakanahalli : Four-legged Vessel—Red Ware and deep-bowl of All Black Ware (Megalithic).

Fig. 50


CMS
INCHES
CMS
INCHES
a

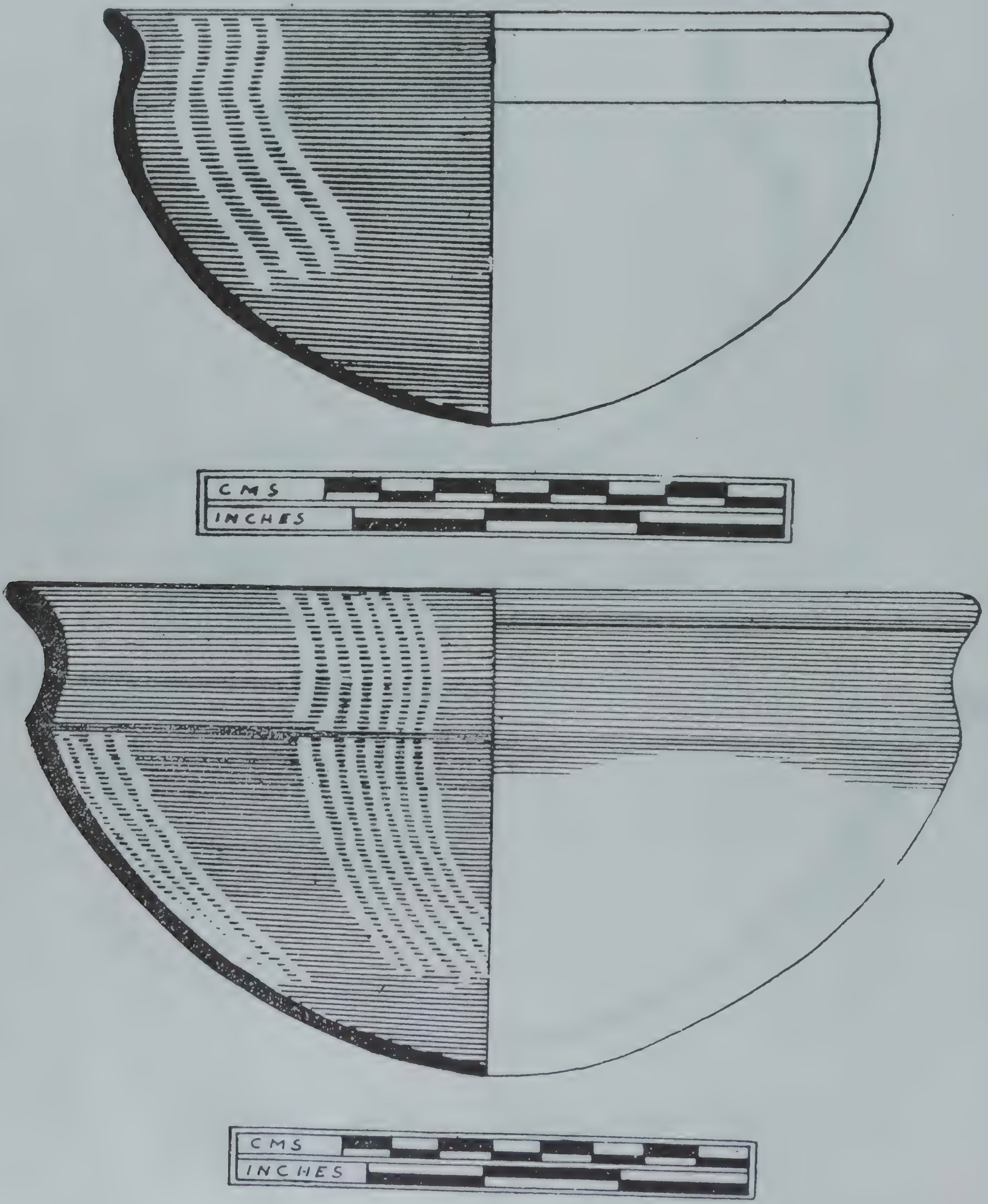
Tadakanahalli : Conical lid and stand with corrugations—all black ware (Megalithic).

Fig. 51


a
CMS
INCHES
b
CMS
INCHES

Tadakanahalli : Small globular pot and Tulip shaped bowl—Black-and-red ware (Megalithic).

Fig. 52


CMS
INCHES
CMS
INCHES

Tadakanahalli : Tulip shaped bowls with post-firing painting, black-and-red ware (Megalithic).

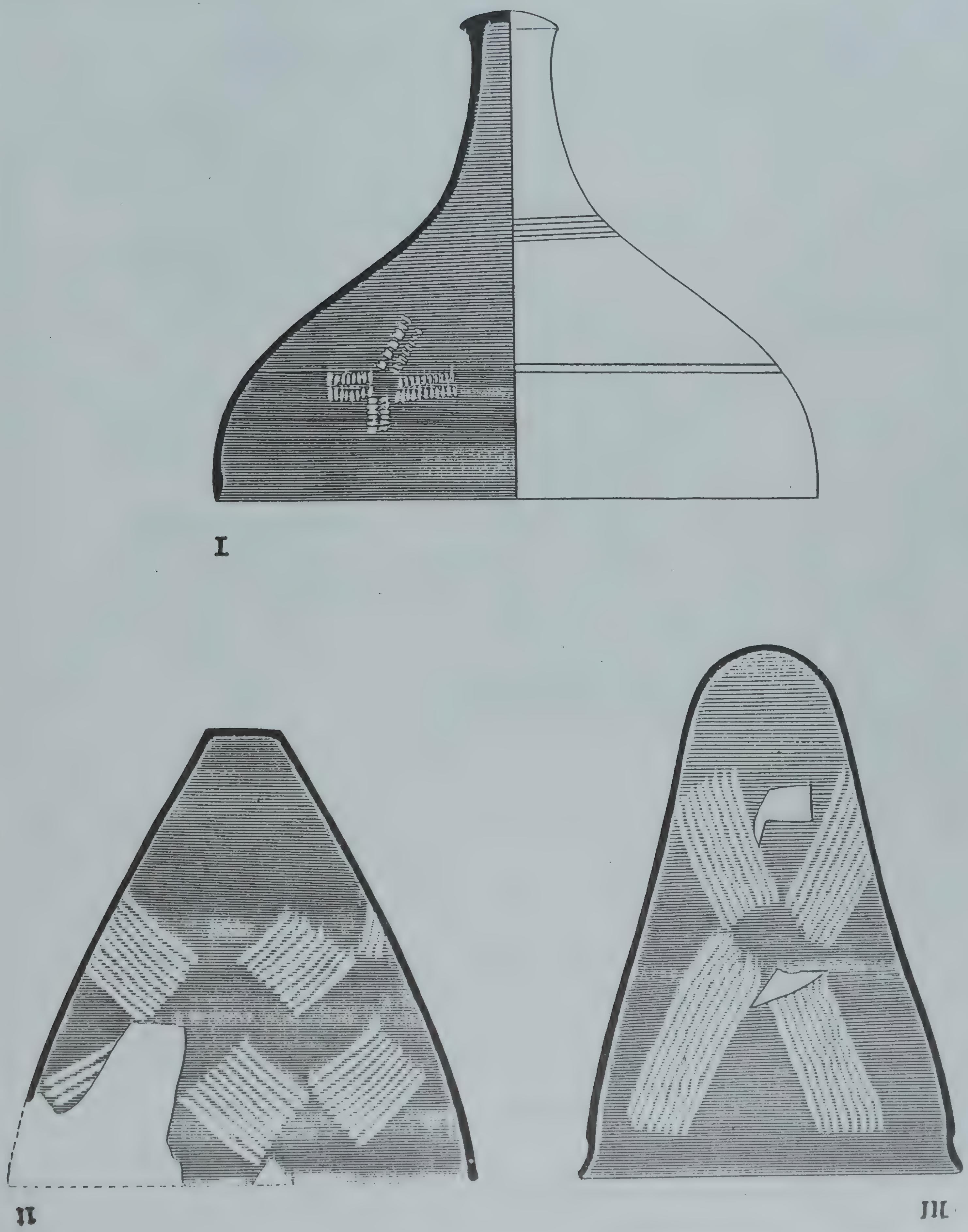
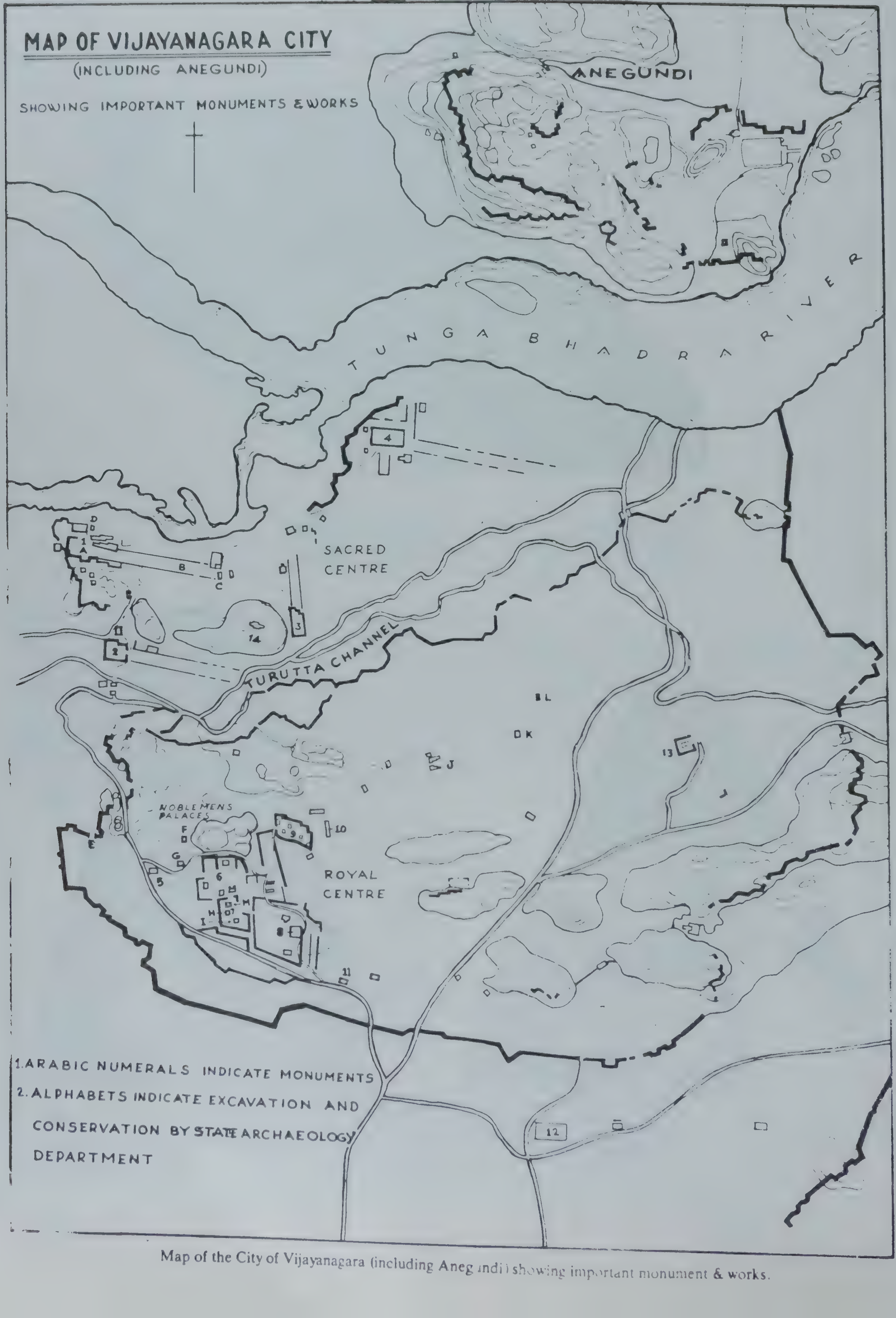


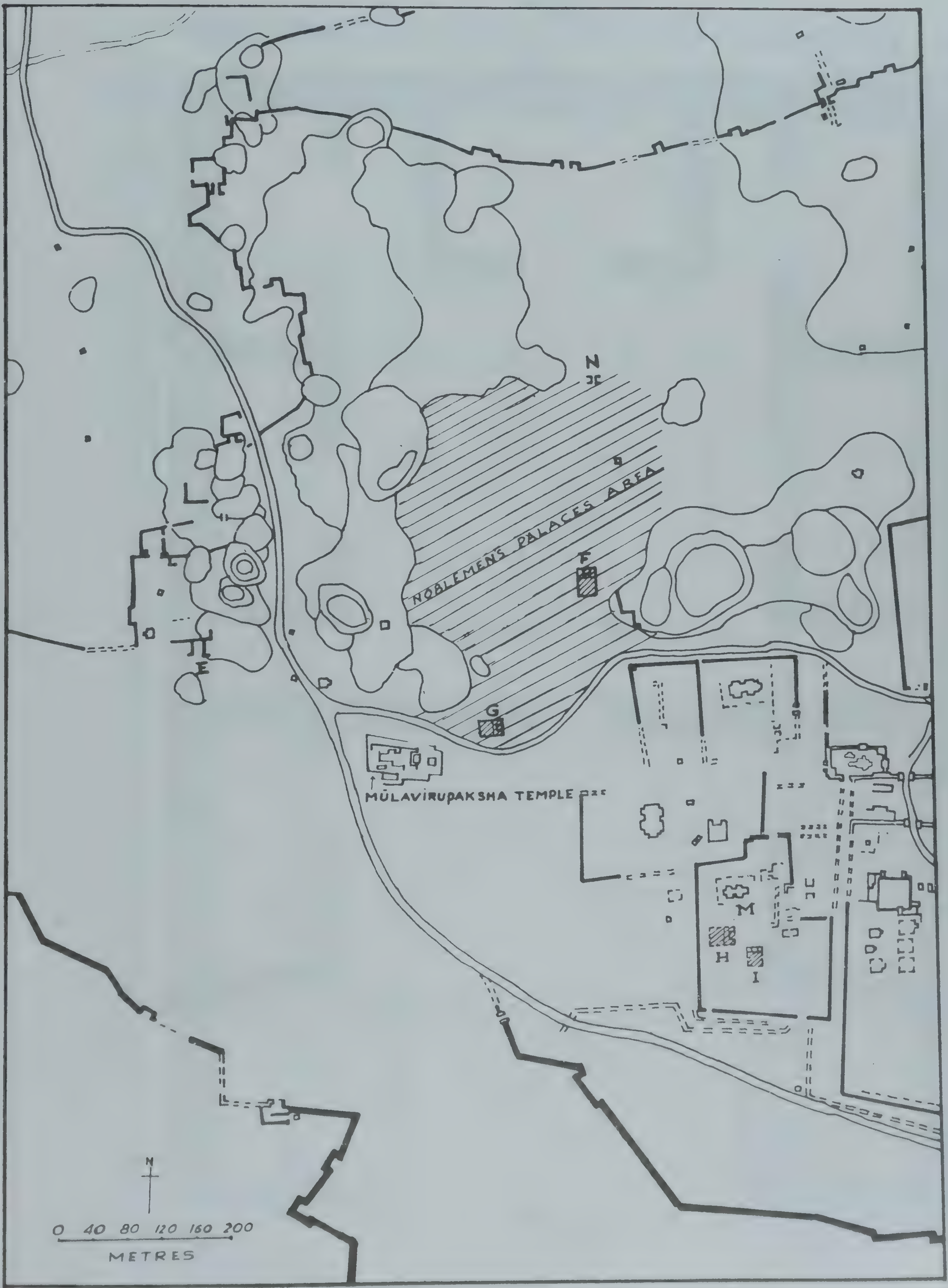
Fig. 54. Komaranahalli, Conical Lids

Fig. 54


MAP OF VIJAYANAGARA CITY
(INCLUDING ANEGUNDI)
SHOWING IMPORTANT MONUMENTS & WORKS
ANEGUNDI
TUNGA BHADRA RIVER
SACRED CENTRE
TURUTTA CHANNEL
NOBLEMENS PALACES
ROYAL CENTRE
1. ARABIC NUMERALS INDICATE MONUMENTS
2. ALPHABETS INDICATE EXCAVATION AND CONSERVATION BY STATE ARCHAEOLOGY DEPARTMENT
1
2
3
4
5
6
7
8
9
10
11
12
13
14
A
B
C
D
E
F
G
H
I
J
K
L
M

Map of the City of Vijayanagara (including Anegundi) showing important monument & works.

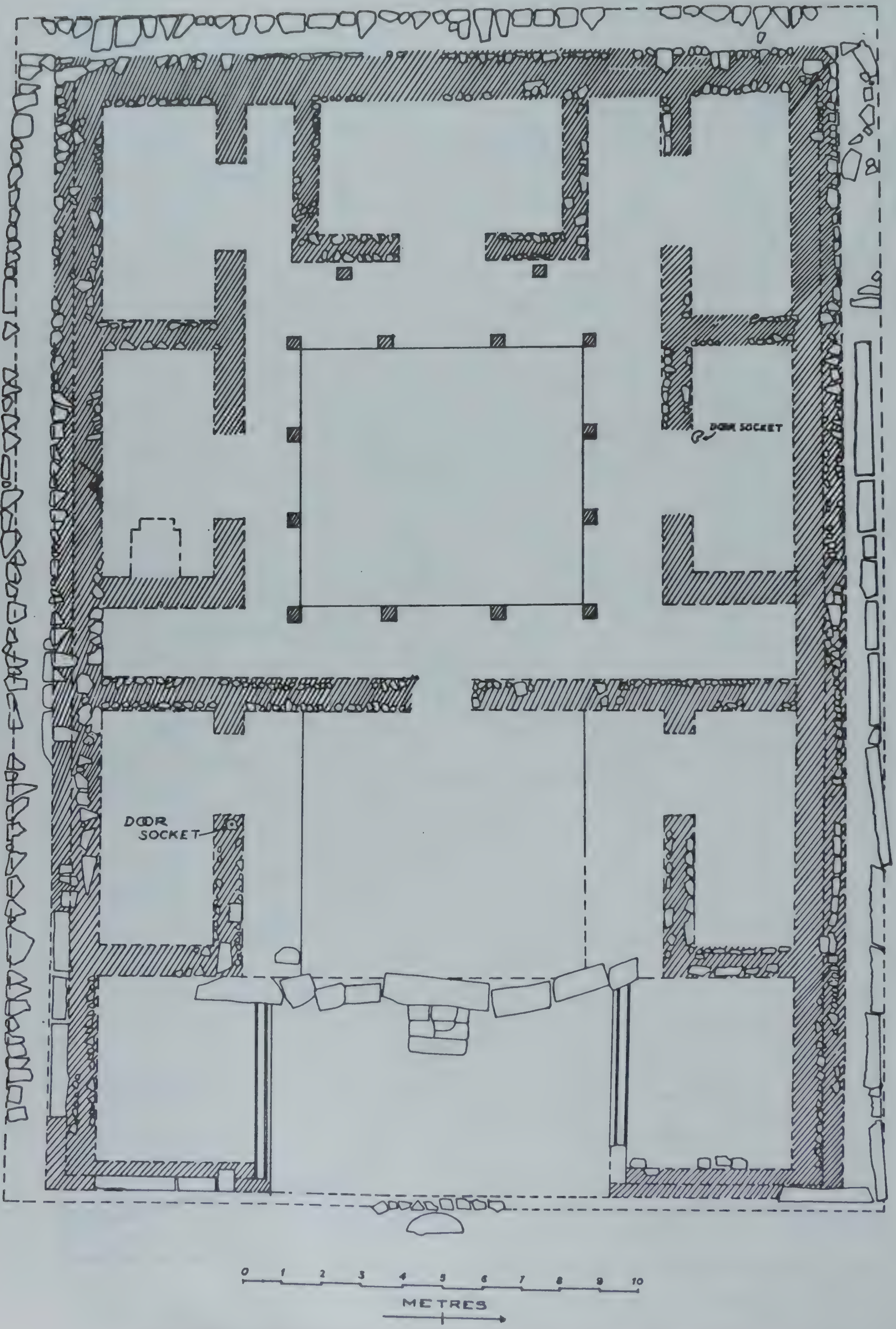
Fig. 55


N
NOBLEMEN'S PALACES AREA
F
E
G
MŪLAVIRŪPAKSHA TEMPLE
M
H
I
N
0 40 80 120 160 200
METRES

Site plan showing New Excavations in the Noblemen's Palaces area.

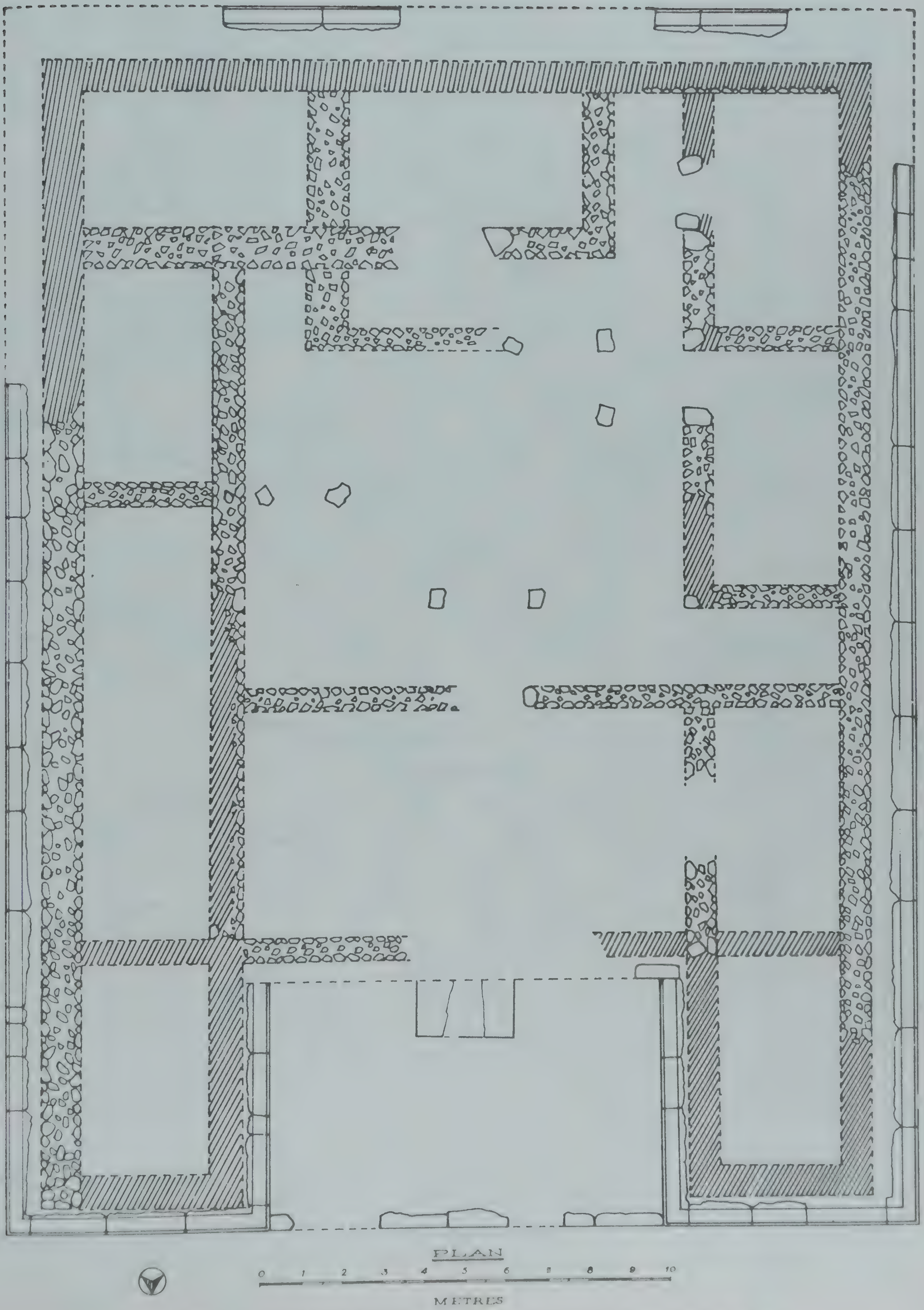
▨ EXCAVATIONS BY THE DIRECTORATE OF ARCHAEOLOGY AND MUSEUMS, KARNATAKA.

Fig. 56


DOOR SOCKET
DOOR SOCKET
0
1
2
3
4
5
6
7
8
9
10
METRES

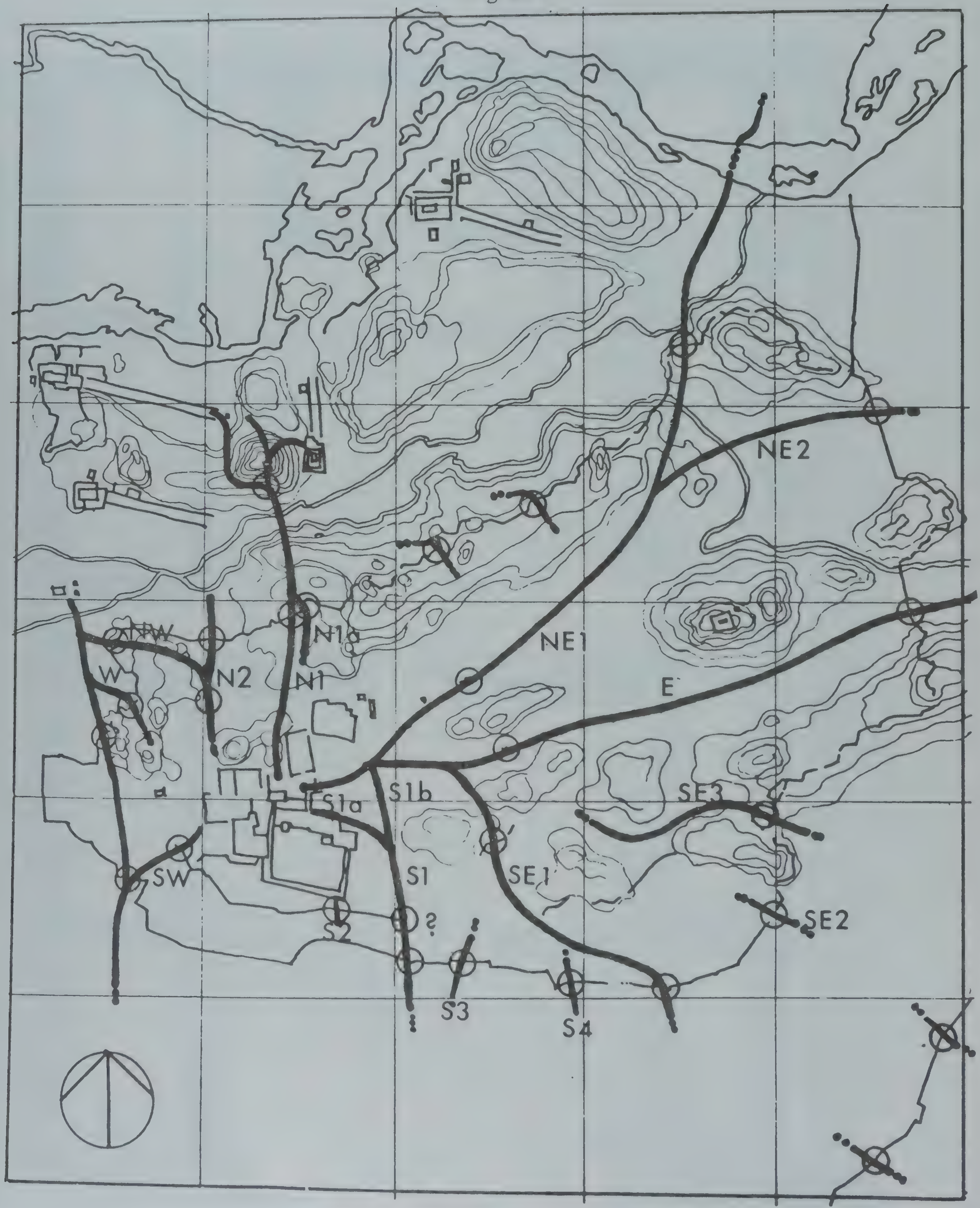
Plan of the excavated residential structure No. 1 in the Palace enclosure (Former *Mint*) 1979.

Fig. 57


PLAN
0
1
2
3
4
5
6
8
9
10
METRES

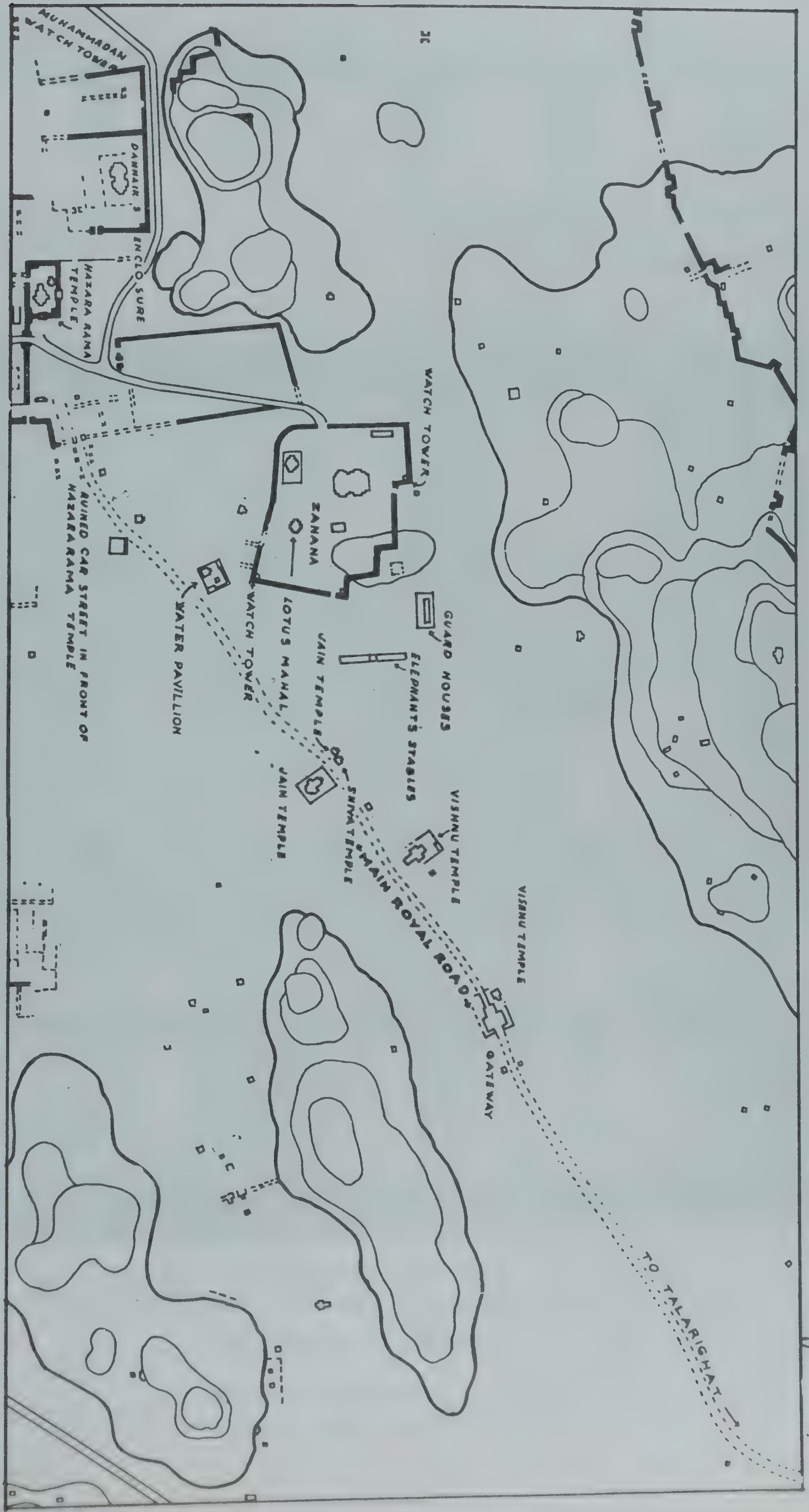
Plan of the residential structure No. 2, in the Palace enclosure (former *Mint)* 1981–82.

Fig. 58


NE2
NW
N1a
NE1
W
N2
N1
E
S1a
S1b
SE3
S1
SE1
SW
?
S2
SE2
S3
S4
0
500m
1KM

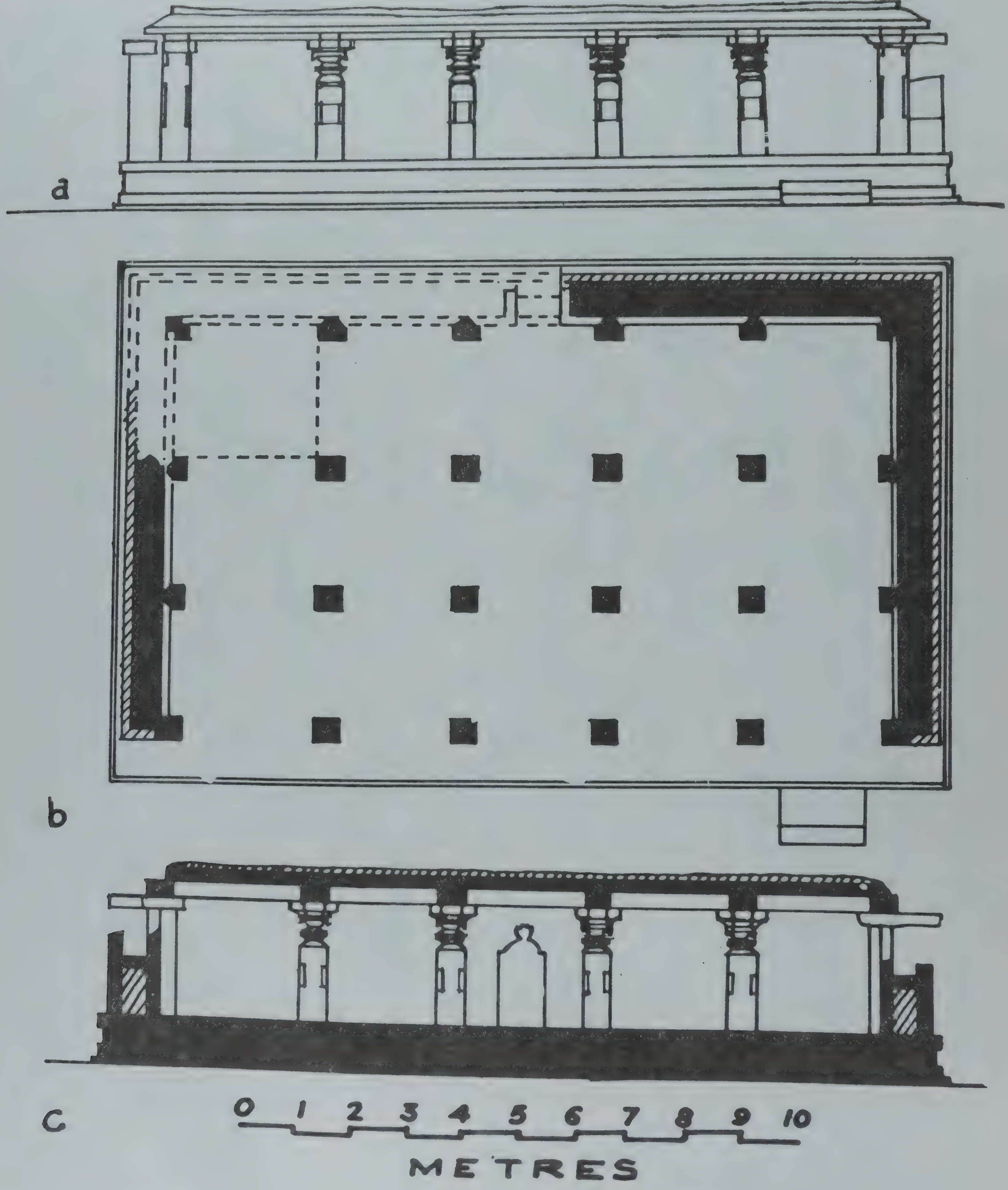
Radial Road System at Vijayanagara showing the roads converging on the royal centre. Circles indicate gateways in fortification walls.

FIG 60


MUHAMMADAN WATCH TOWER
DANNAIK'S ENCLOSURE
HAZARA RAMA TEMPLE
WATCH TOWER
ZANANA
GUARD HOUSES
ELEPHANT'S STABLES
LOTUS MAHAL
JAIN TEMPLE
WATCH TOWER
WATER PAVILLION
RUINED CAR STREET IN FRONT OF HAZARA RAMA TEMPLE
JAIN TEMPLE
SHIVA TEMPLE
VISHNU TEMPLE
VISHNU TEMPLE
MAIN ROYAL ROAD
GATEWAY
TO TALARIGHAT

Main Royal Road from the Rāmachandra road to Talārighat, having different names for different sections.

Fig. 60

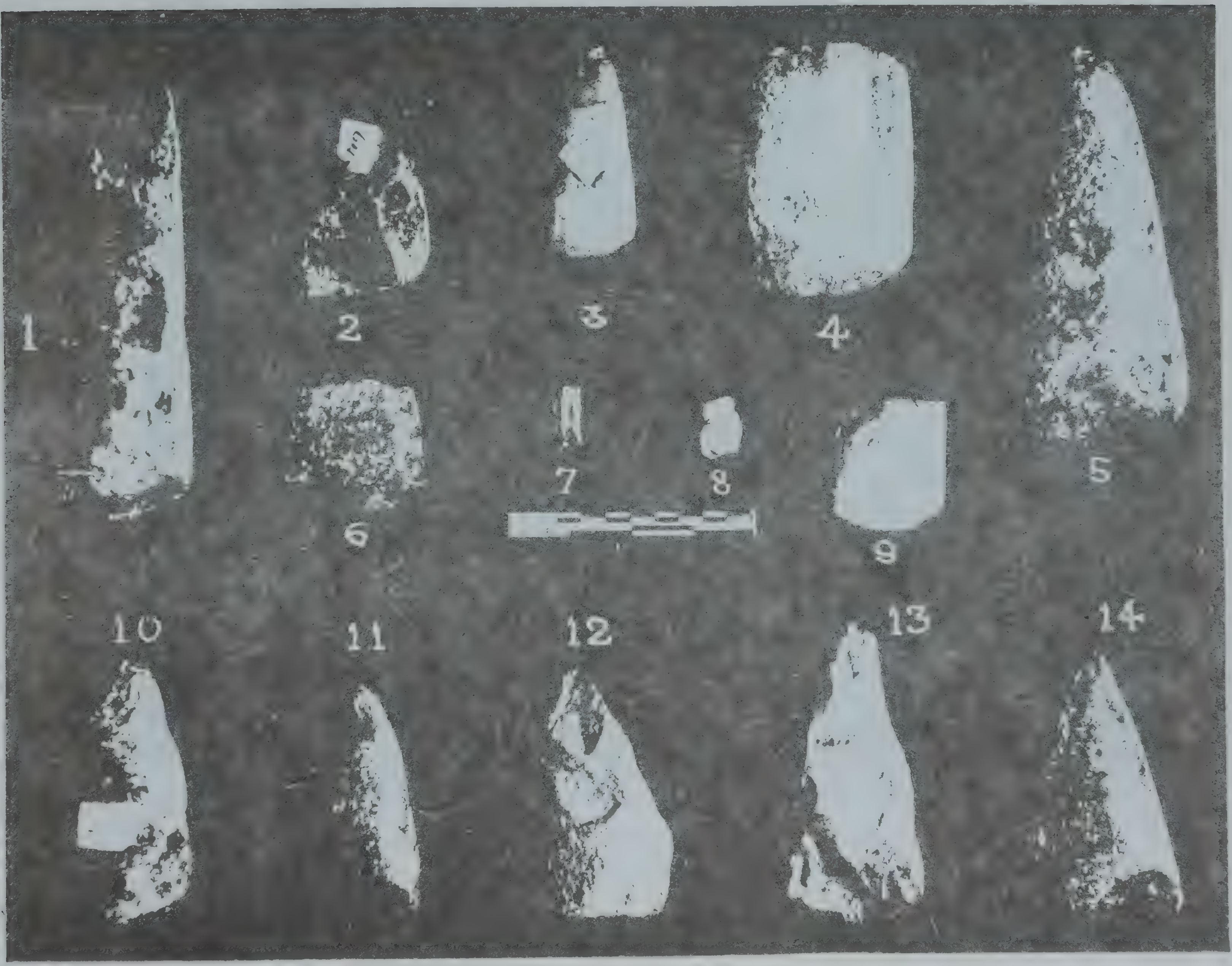

a
b
c
0 1 2 3 4 5 6 7 8 9 10
METRES

Ahmad Khān's *Dharmaśāla*:

a. Elevation b. Plan c. Section

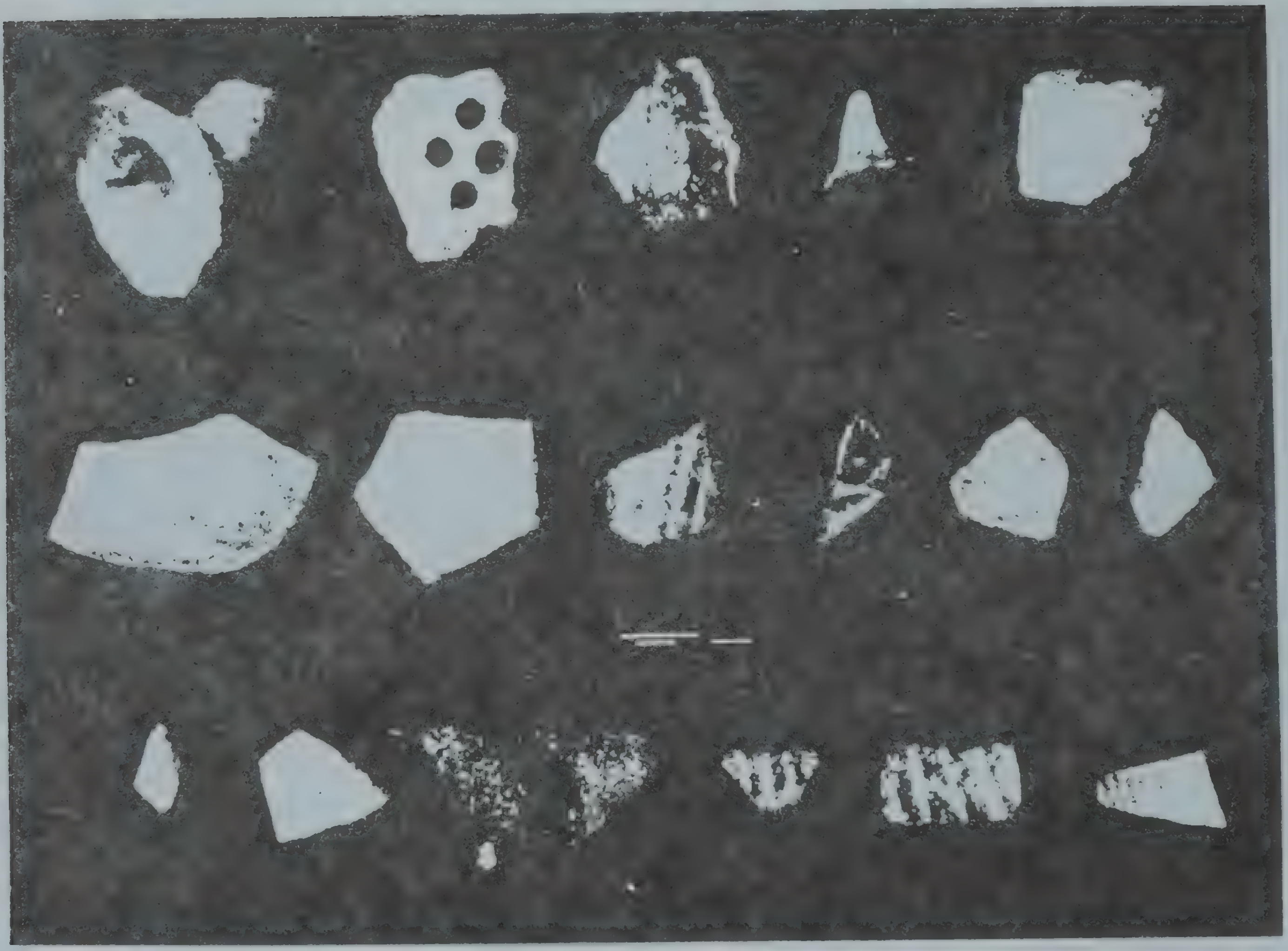
Pl. 23

NEOLITHS AND MICROLITHIC CORES.


1
2
3
4
5
6
7
8
9
10
11
12
13
14

Nos. 1, 2, 4-6, 10 and 14 from Hallur. 11 and 12 from Nadiharlahalli. 13 from Hadarageri. 3 and 8 from Fatehpur. 9 from Bellatti. 7 from Hosaritti.

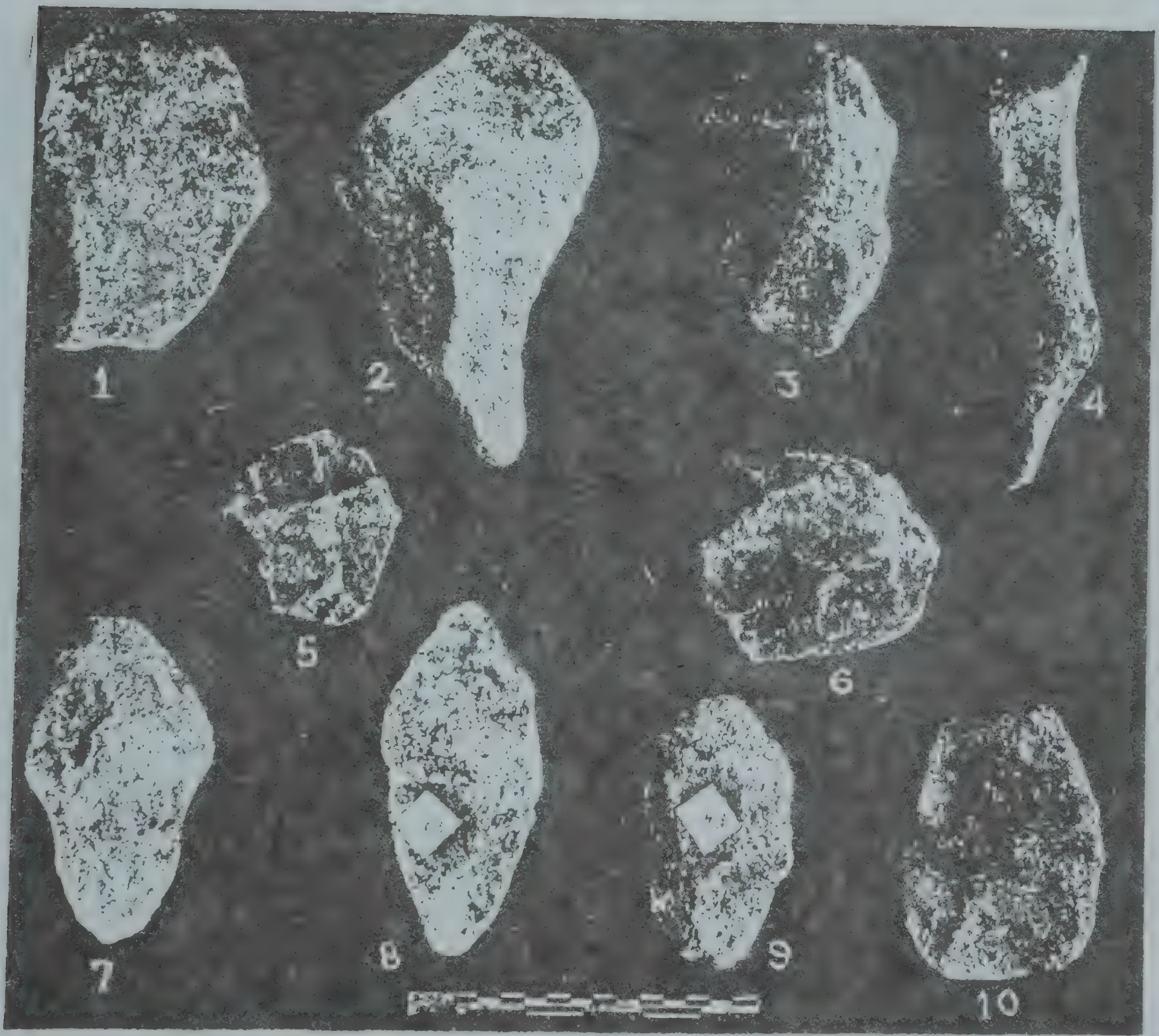
GREY WARE AND PAINTED POTTERY



1 to 5
6 to 11
12 to 17

No. 1 from Hallur
No. 2 & 4 from Hadarageri
No. 3 & 5 from Mudenor
No. 6–17 from Hadarageri.

Pl. 25


1
2
3
4
5
6
7
8
9
10

PLATE, Palaeoliths from Konchigeri.
(Copy Right. Archaeological Survey of India.)

Pl. 26

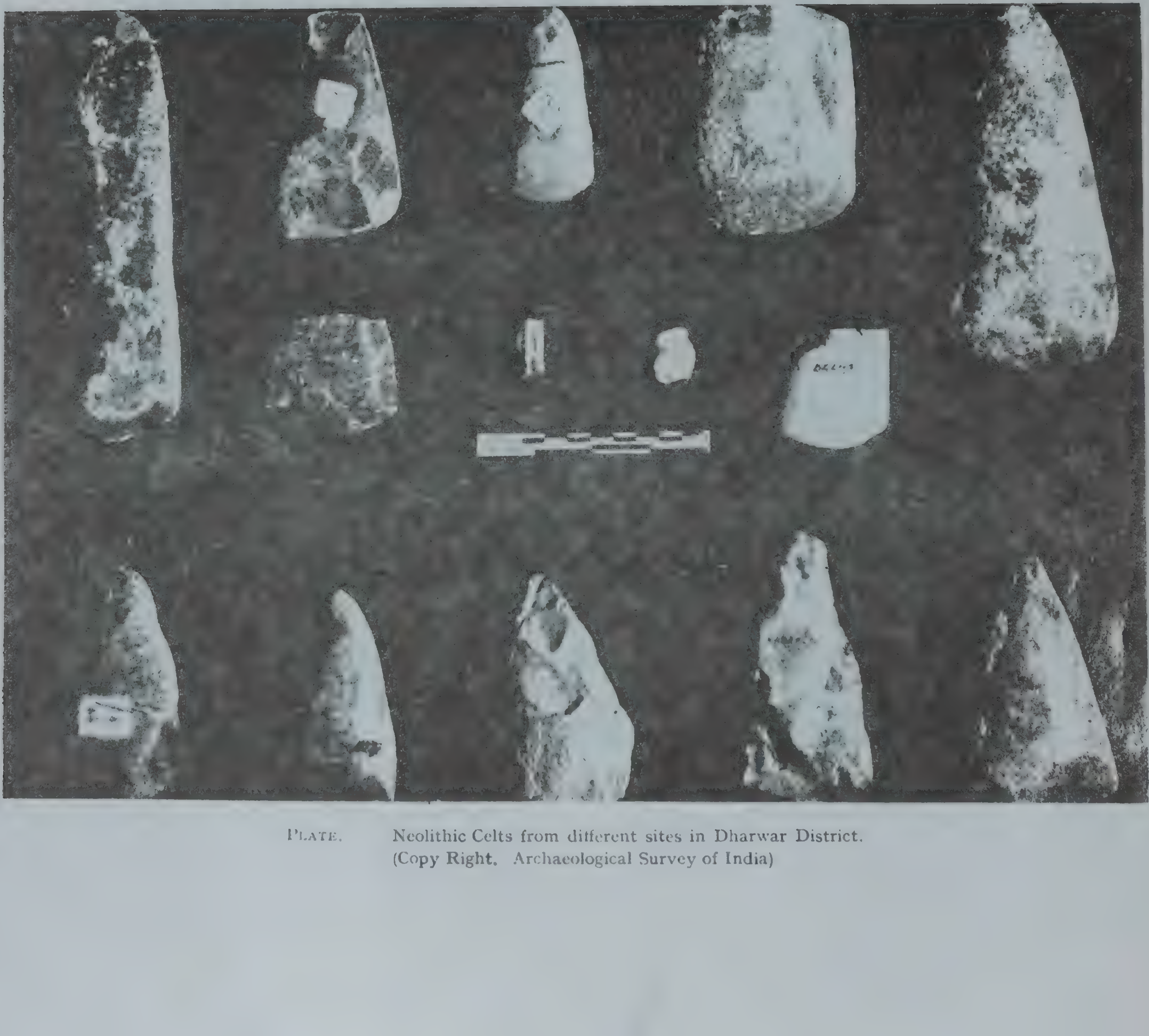
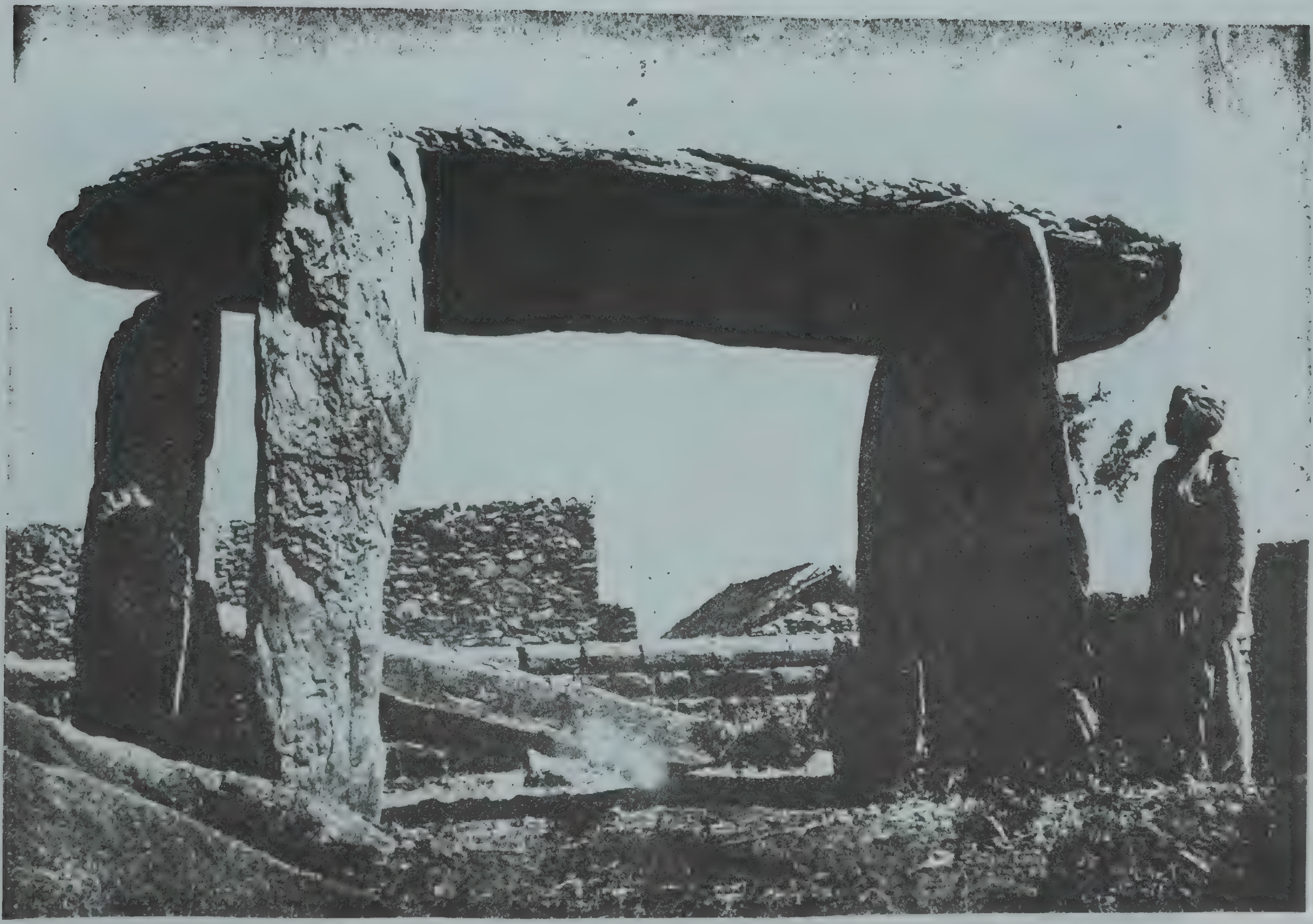
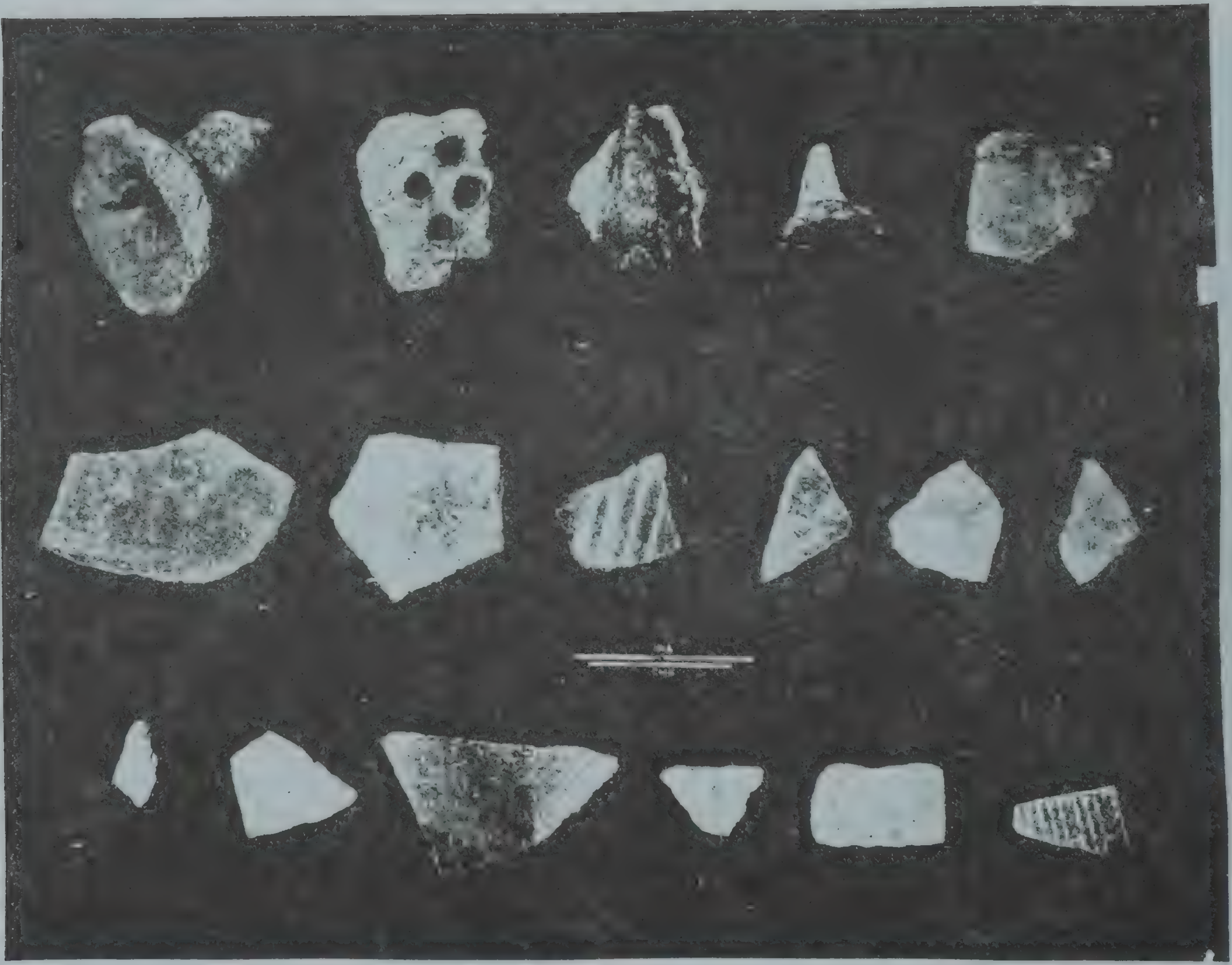


PLATE. Neolithic Celts from different sites in Dharwar District.
(Copy Right. Archaeological Survey of India)



Dolmen from Motibennur.
(CopyRight. Archaeological Survey of India.)

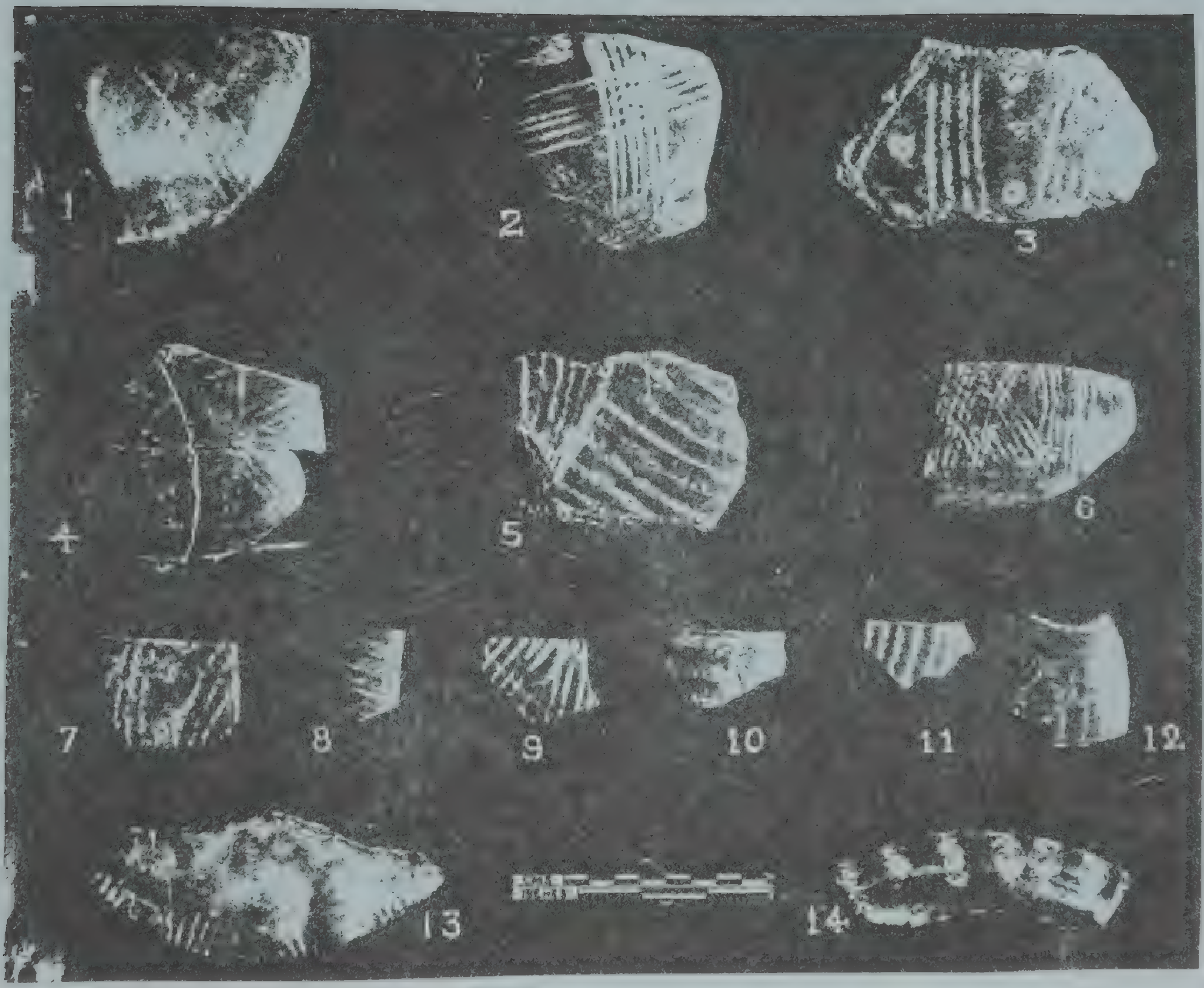


Grey Ware and Painted Pottery:

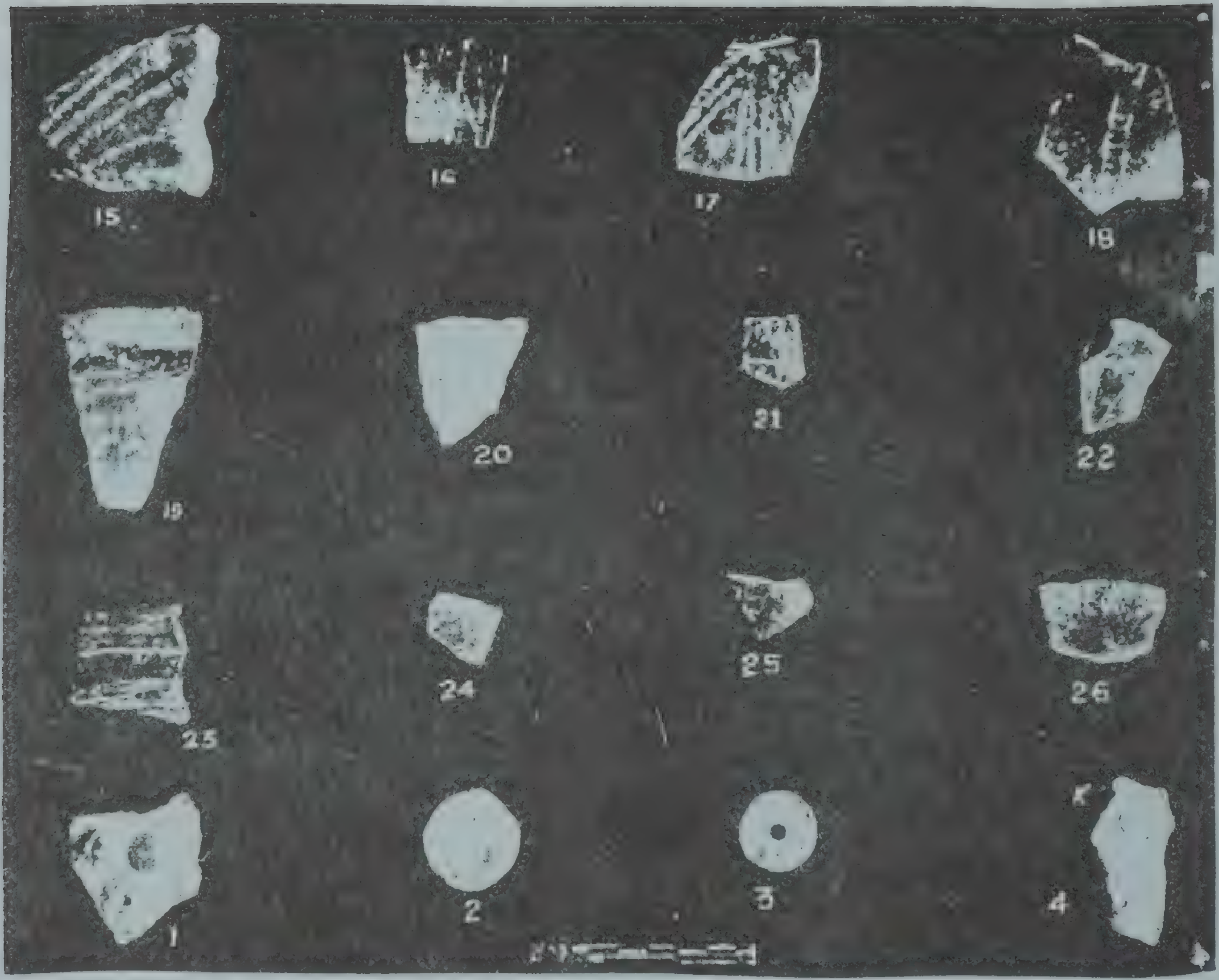
No. 1 ⎱ From Hallur
2 ⎰ from Hadargeri
4

3 { from Mudenur
5

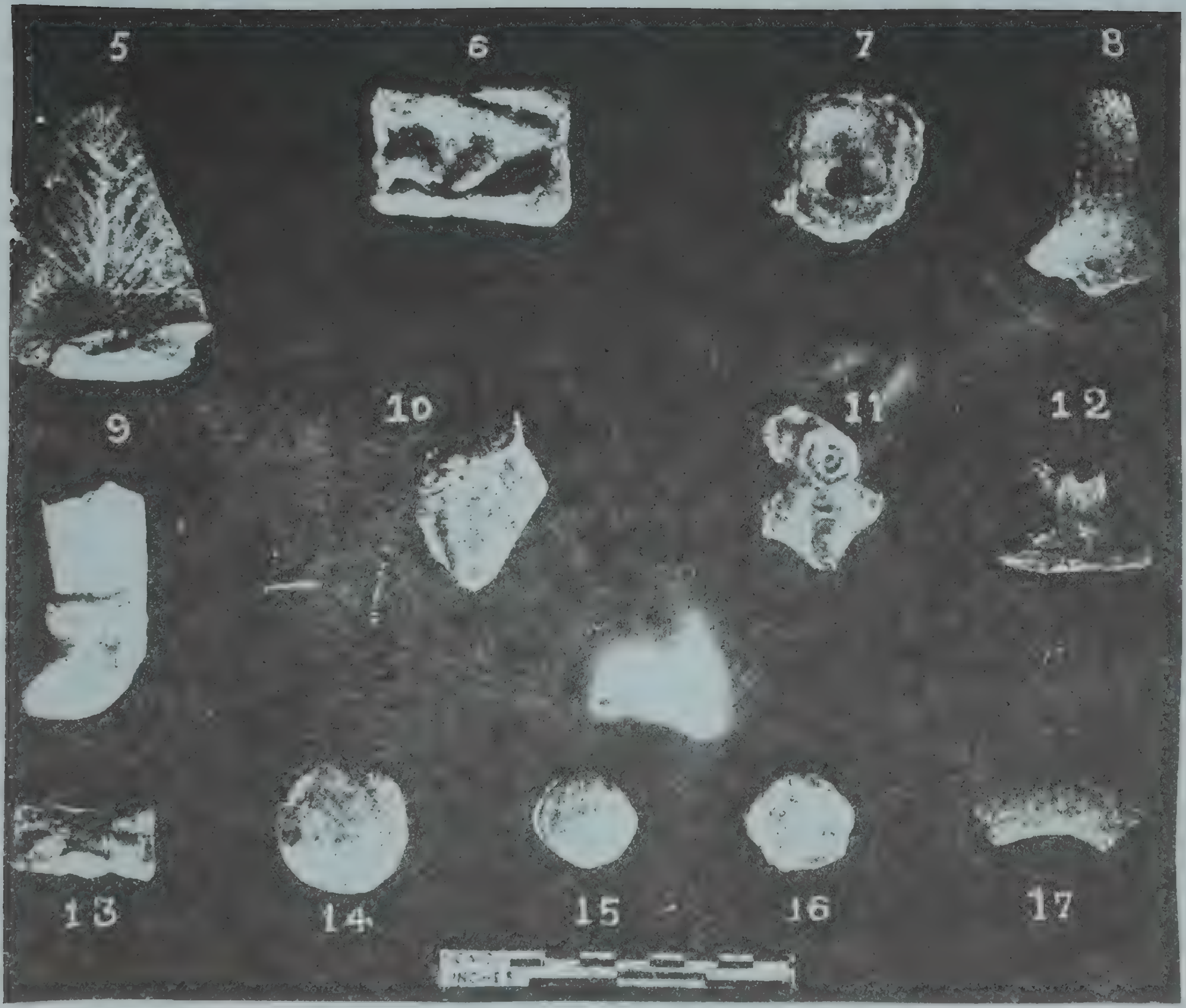
Nos. 6—17 Painted pottery from Hadargeri.
(Copy Right. Archaeological Survey of India)


1
2
3
4
5
6
7
8
9
10
11
12
13
14

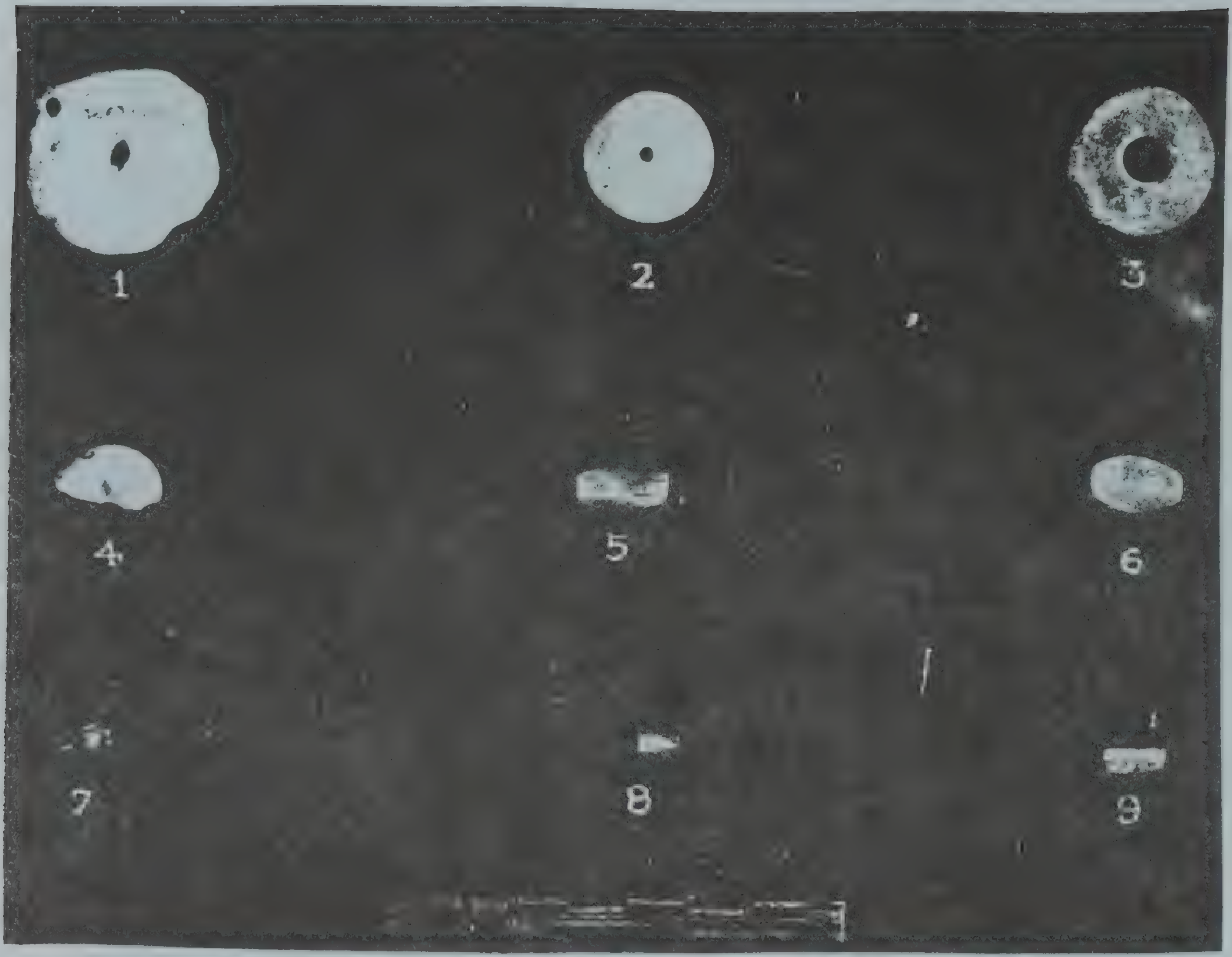
Russet Coated Painted Pottery from different sites in Dharwar district.
(Copy Right. Archaeological Survey of India)


15
16
17
18
19
20
21
22
23
24
25
26
1
2
3
4

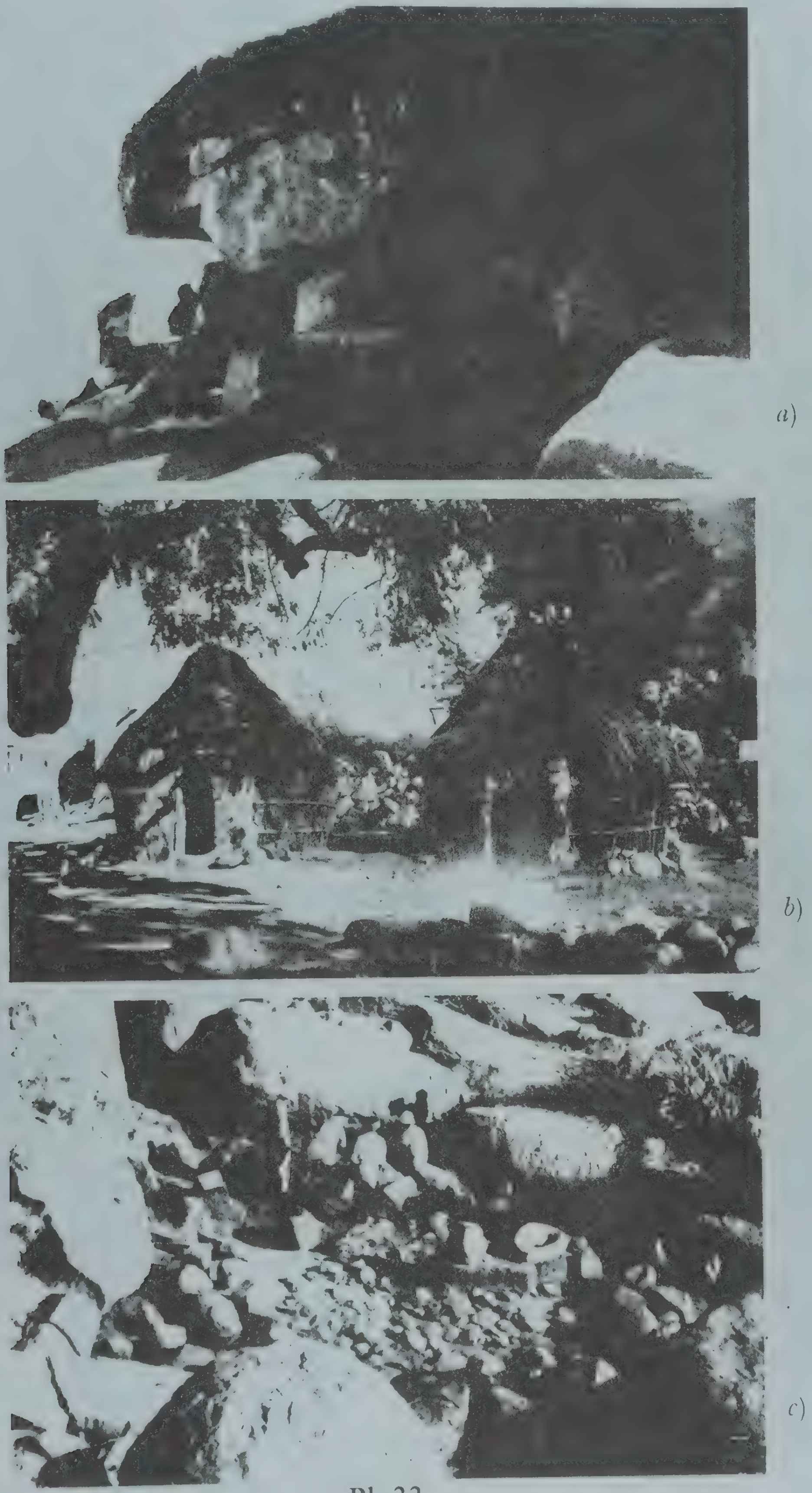
Nos 15—18 Russet Coated Painted Pottery.
19—25 Potsherds with Graffitti Marks
26 Sherd with Roullet Marks.
1—4 Terracottas
(Copy Right. Archaeological Survey of India.)


5
6
7
8
9
10
11
12
13
14
15
16
17

Nos. 5—17 Terracottas.
Copy Right. Archaeological Survey of India).



Nos. 1—19 Beads.
(Copy Right. Archaeological Survey of India.)

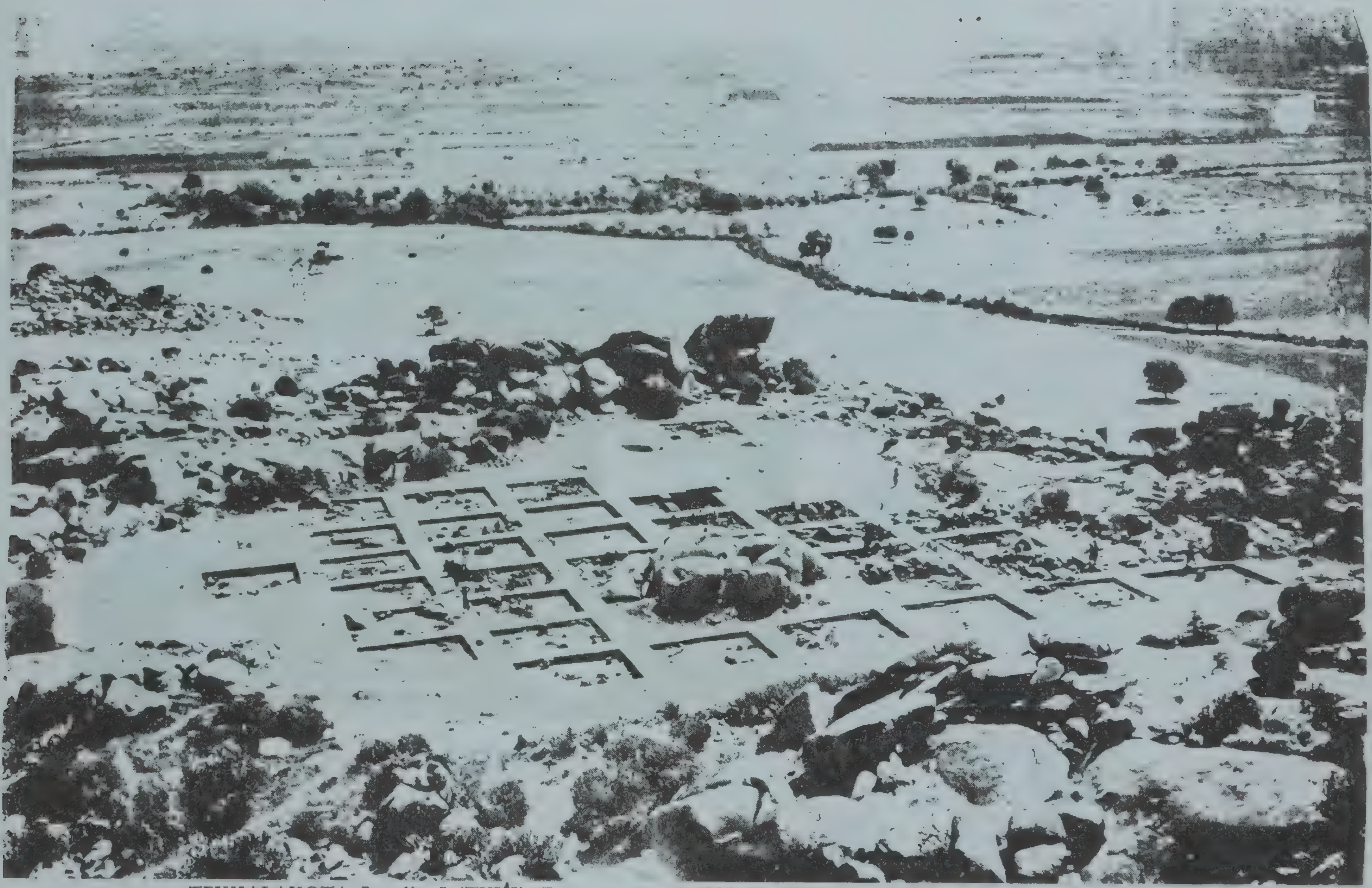


Pl. 33
a) Rock shelter in which paintings are found. b) Boya huts.
c) Circular house – TKT.I. Tr. 2A

ROCK - SHELTERS

(a) (b)

(c) Boya huts.

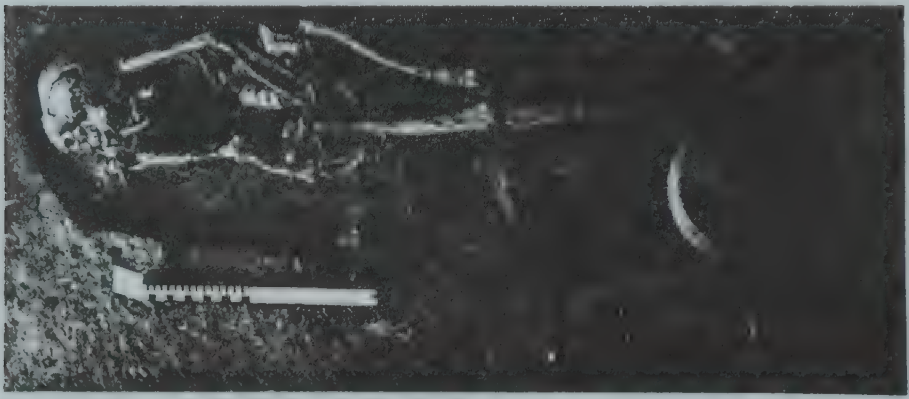


TEKKALAKOTA, Locality I (TK~~Y~~I). Exc olithic site.
T

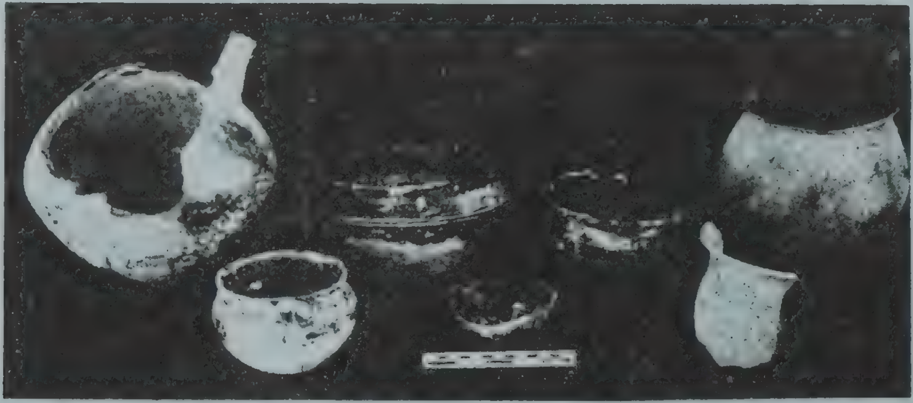
BY M. S. NAGARAJA RAO

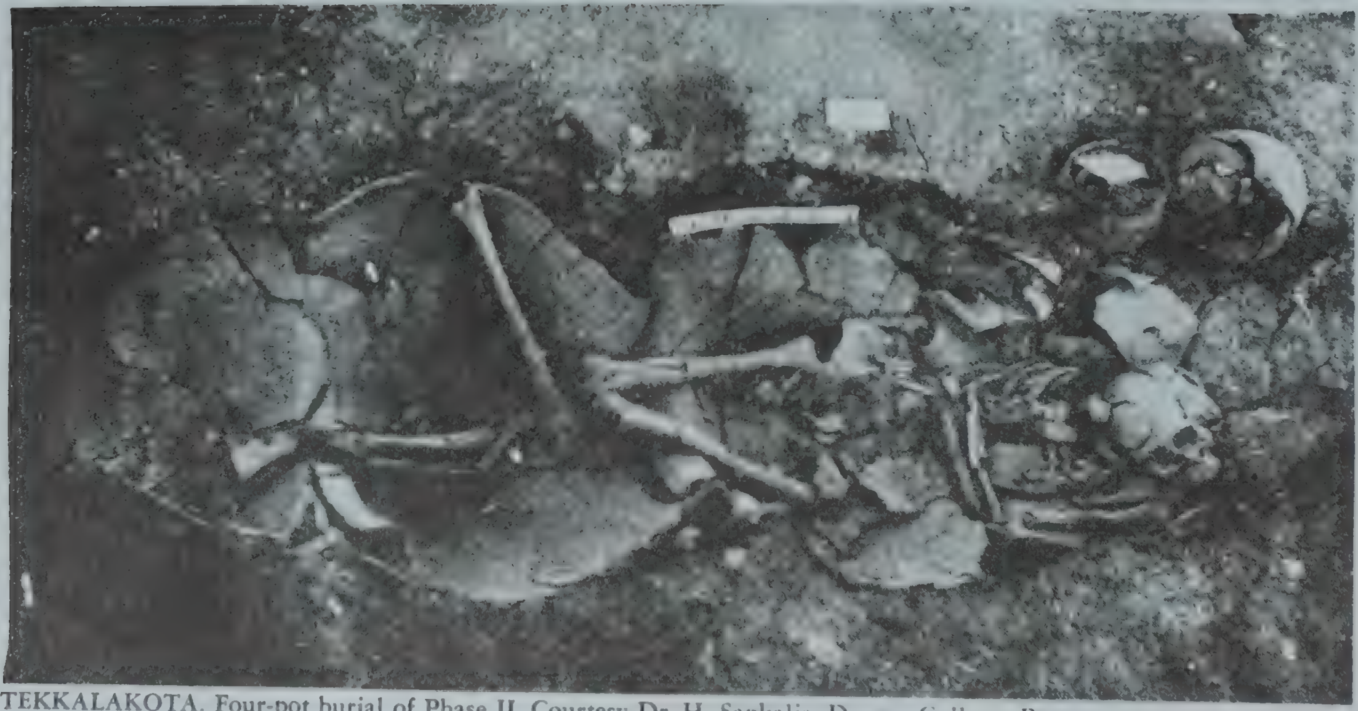
TEKKALAKOTA. Burial of Phase I. Note the goblet near the ear.

Reprinted from ARCHAEOLOGY, *Vol. 20 No. 1 (January 1967) pages 28-35*



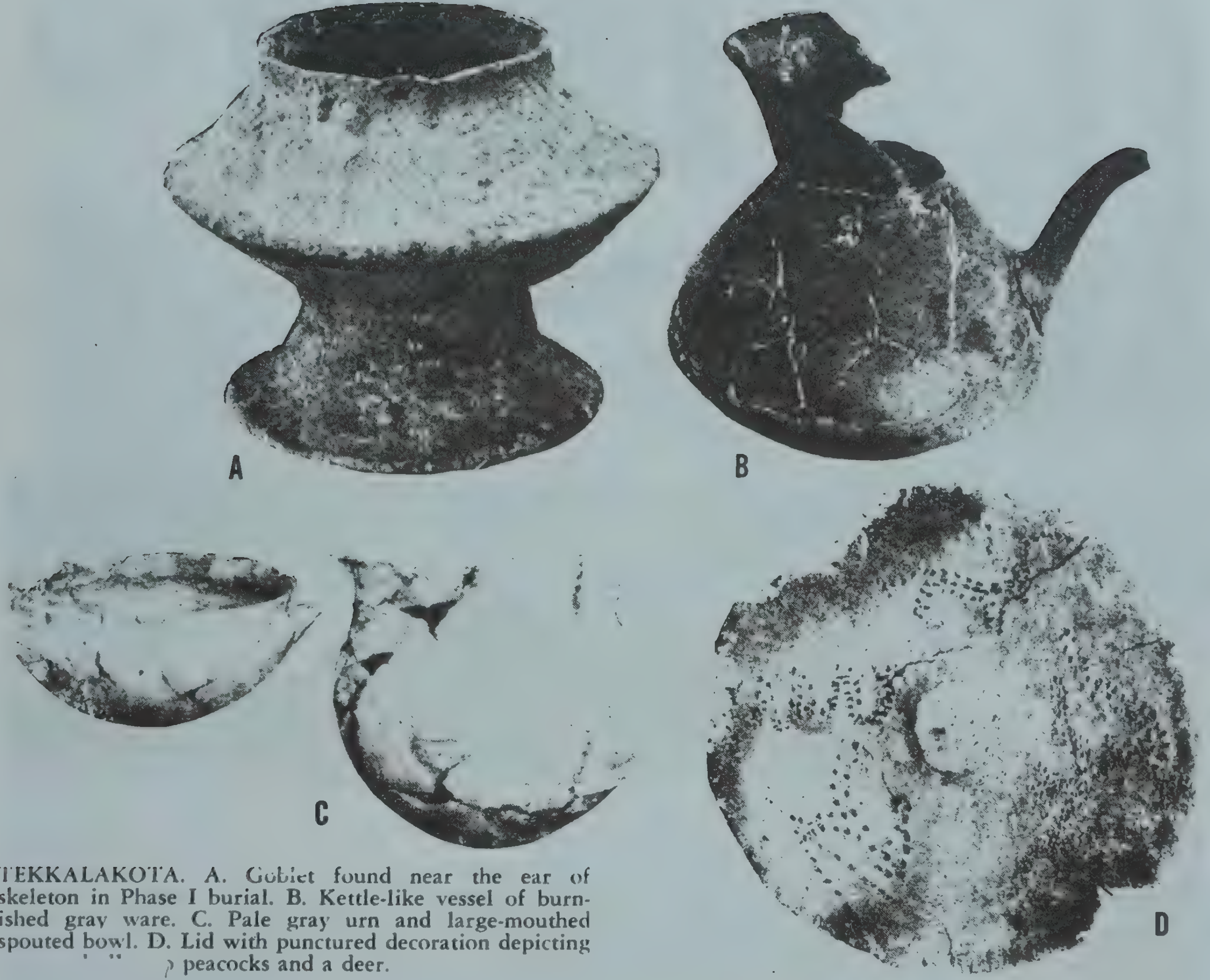
TEKKALAKOTA. Burial of Phase II, with extended female skeleton. Pots found near the feet of the skeleton are shown below.





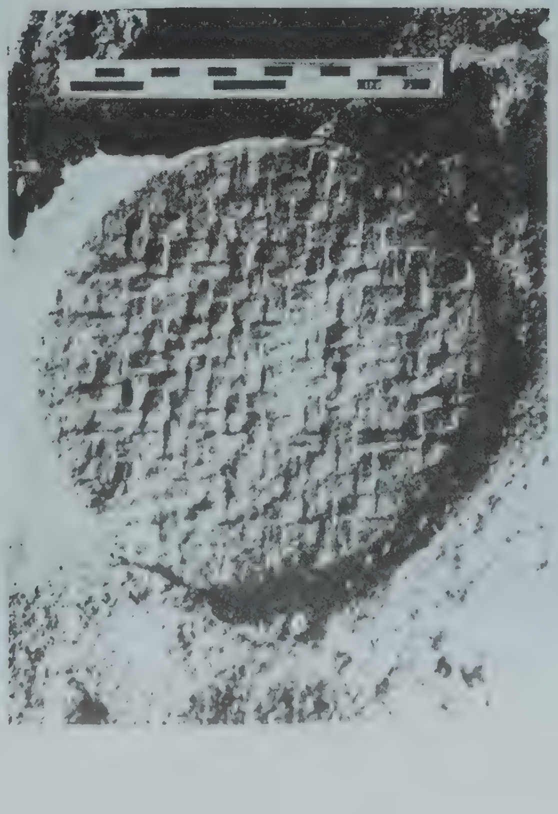
TEKKALAKOTA. Four-pot burial of Phase II. Courtesy Dr. H. Sankalia, Deccan College, Poona.

L D.

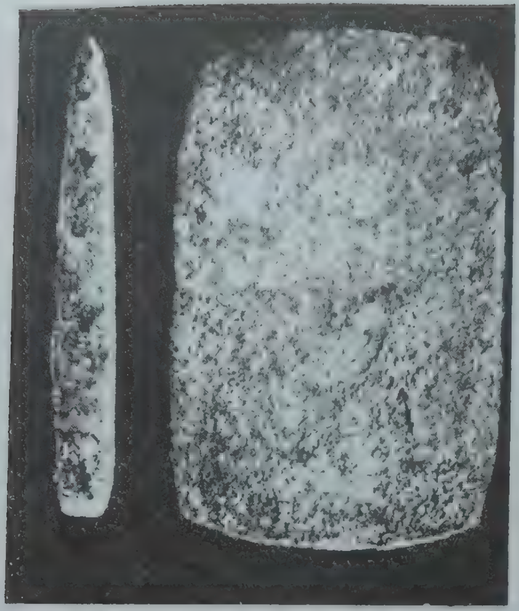


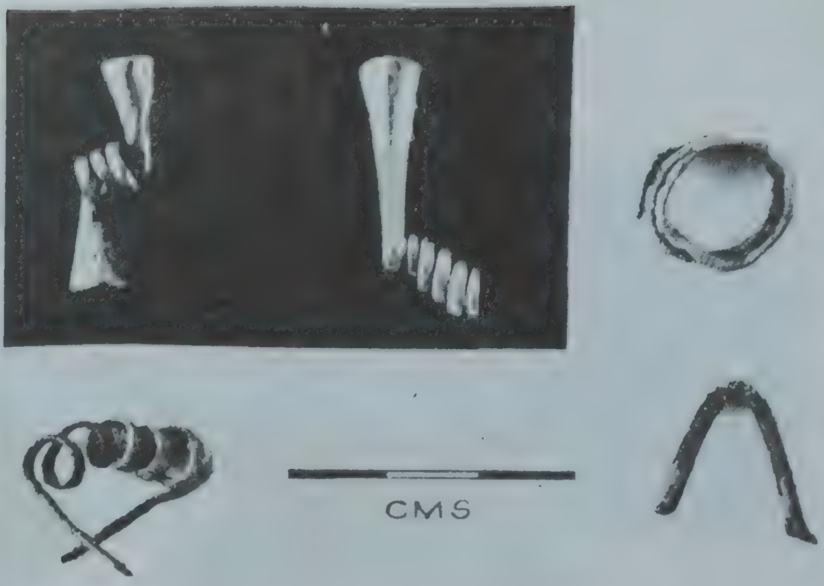
TEKKALAKOTA. A. Goblet found near the ear of skeleton in Phase I burial. B. Kettle-like vessel of burnished gray ware. C. Pale gray urn and large-mouthed spouted bowl. D. Lid with punctured decoration depicting [illegible] peacocks and a deer.

(Right) TEKKALAKOTA. Impression of date palm mat on the base of a pot in the four-pot burial. Courtesy Dr. Sankalia.



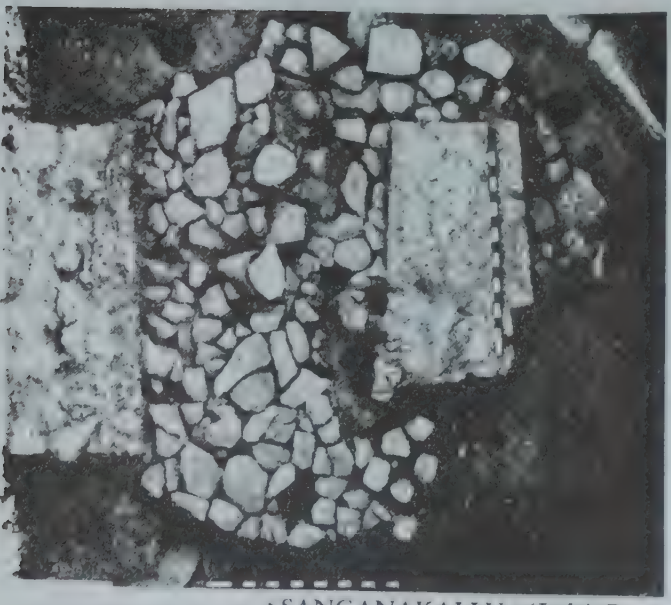
TEKKALAKOTA. Neolithic celts.

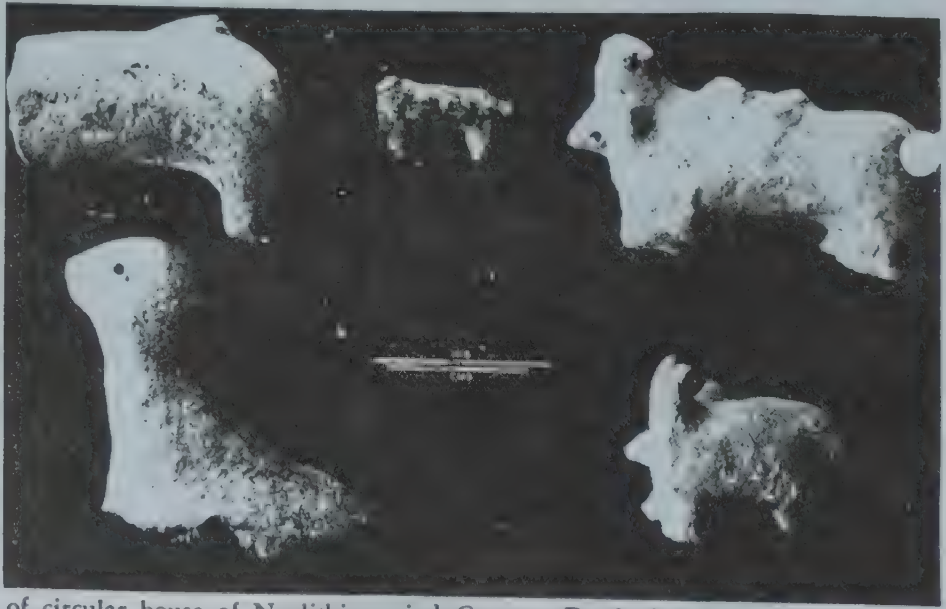




TEKKALAKOTA. Two views of copper axe. TEKKALAKOTA. Gold and copper ornaments.

SANGANAKALLU. General view of hill on which site is located. Courtesy Dr. Sankalia.

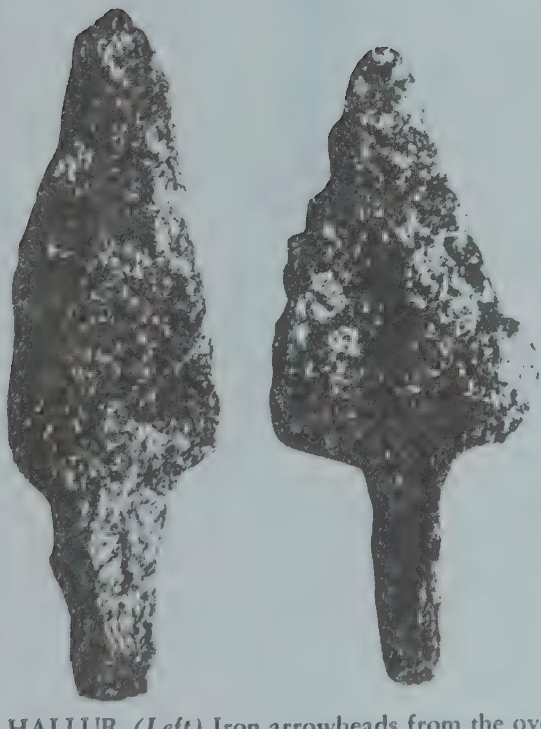


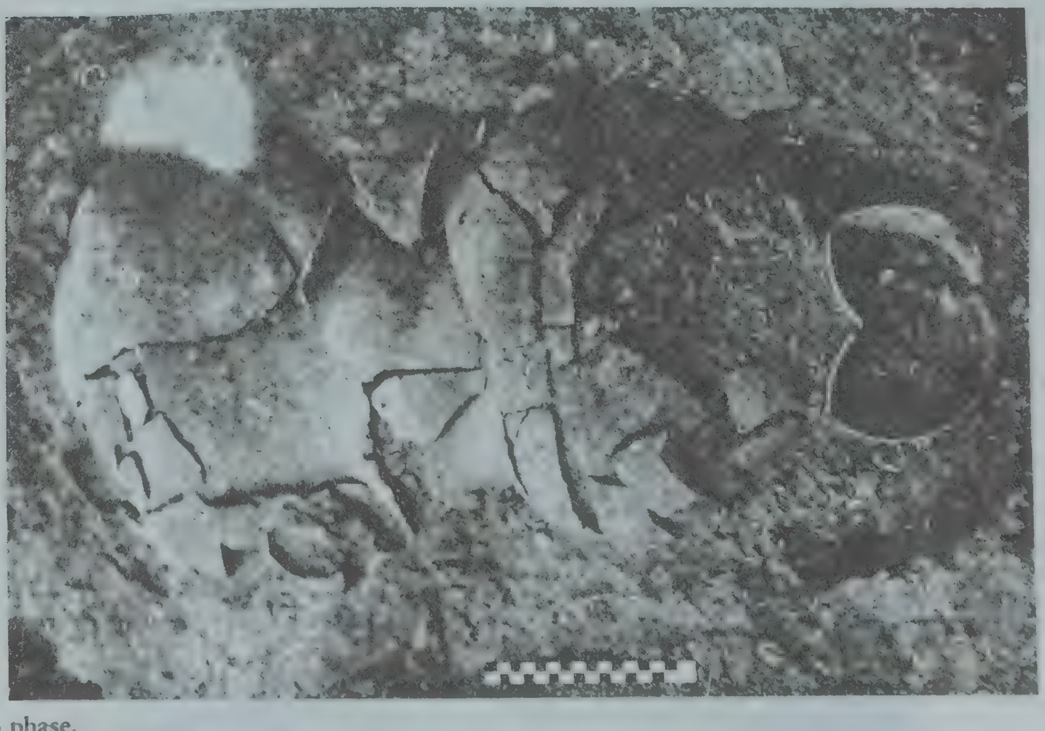


SANGANAKALLU. *(Left)* Remains of circular house of Neolithic period. Courtesy Dr. Sankalia.

SANGANAKALLU. *(Right)* Terracotta figurines. Courtesy Dr. Sankalia.

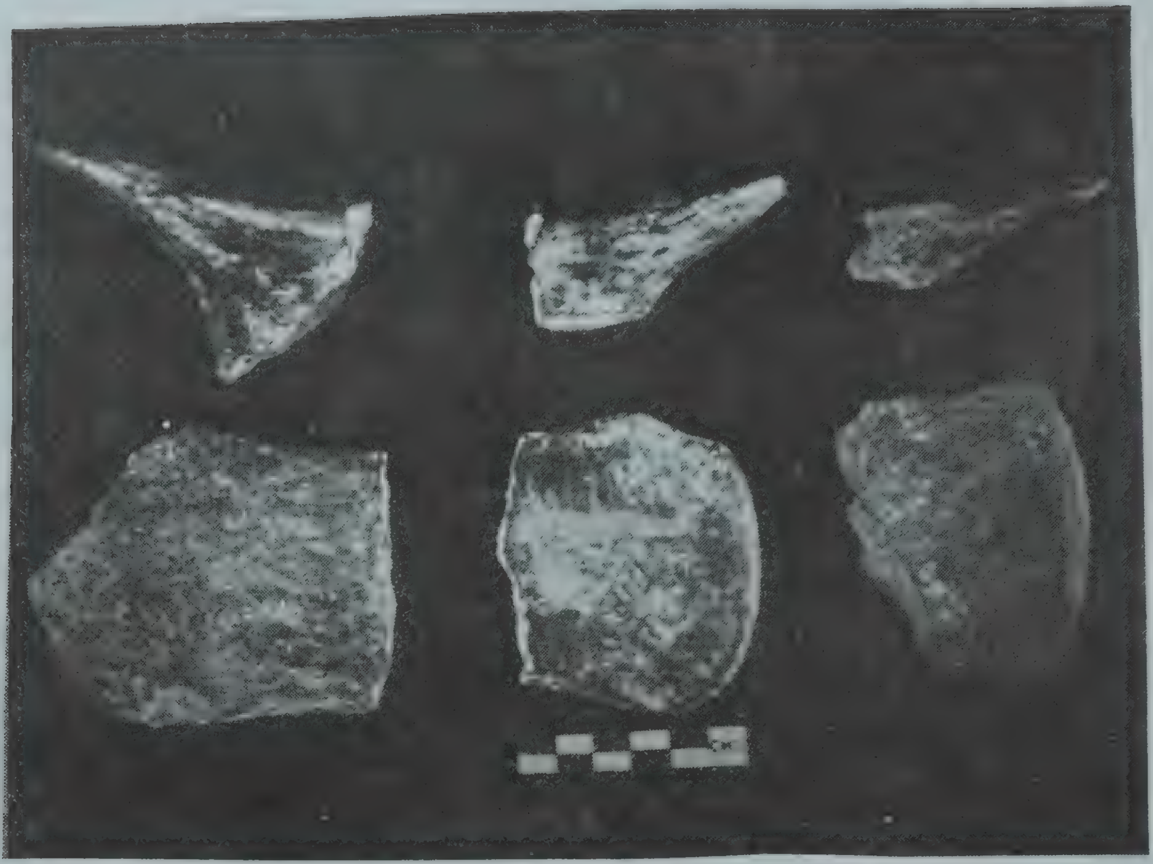
HALLUR. Mound on the left bank of the Tungabhadra. Arrow shows where two trenches were dug.



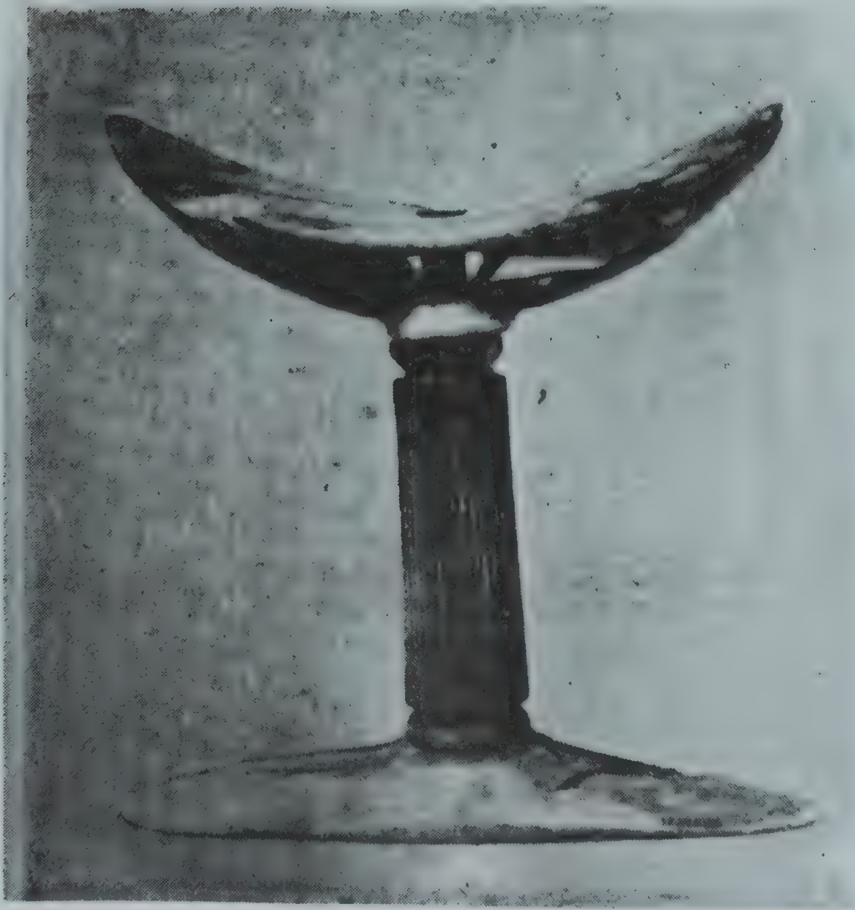


HALLUR. *(Left)* Iron arrowheads from the overlap phase.

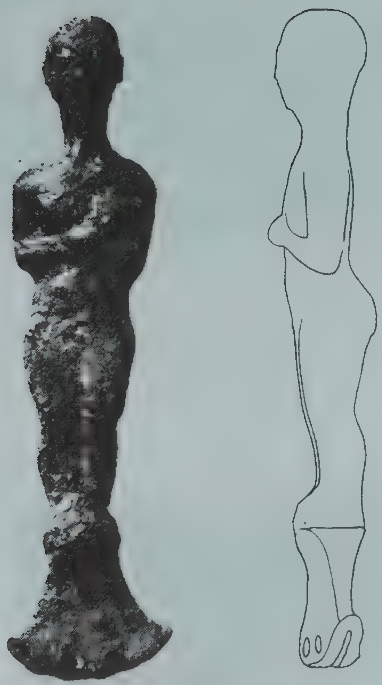
HALLUR. *(Right)* Double-pot child burial of the Chalcolithic phase.



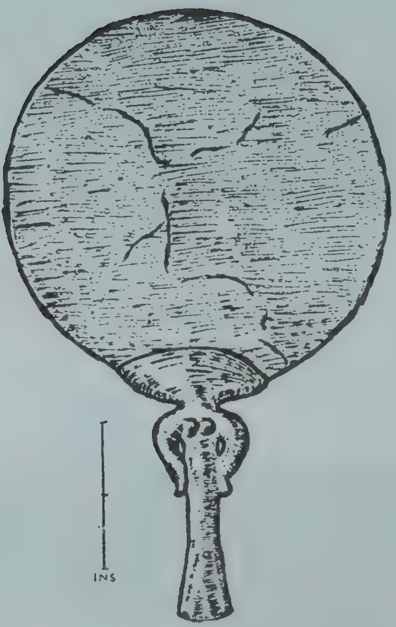
a. Head-rests from T.Narasipur and Hallur



b. Wooden head-rest (Egyptian)
(Courtesy Dr. Henry Fischer)



1. Mirror Handle.
Barbar. Bahrain.



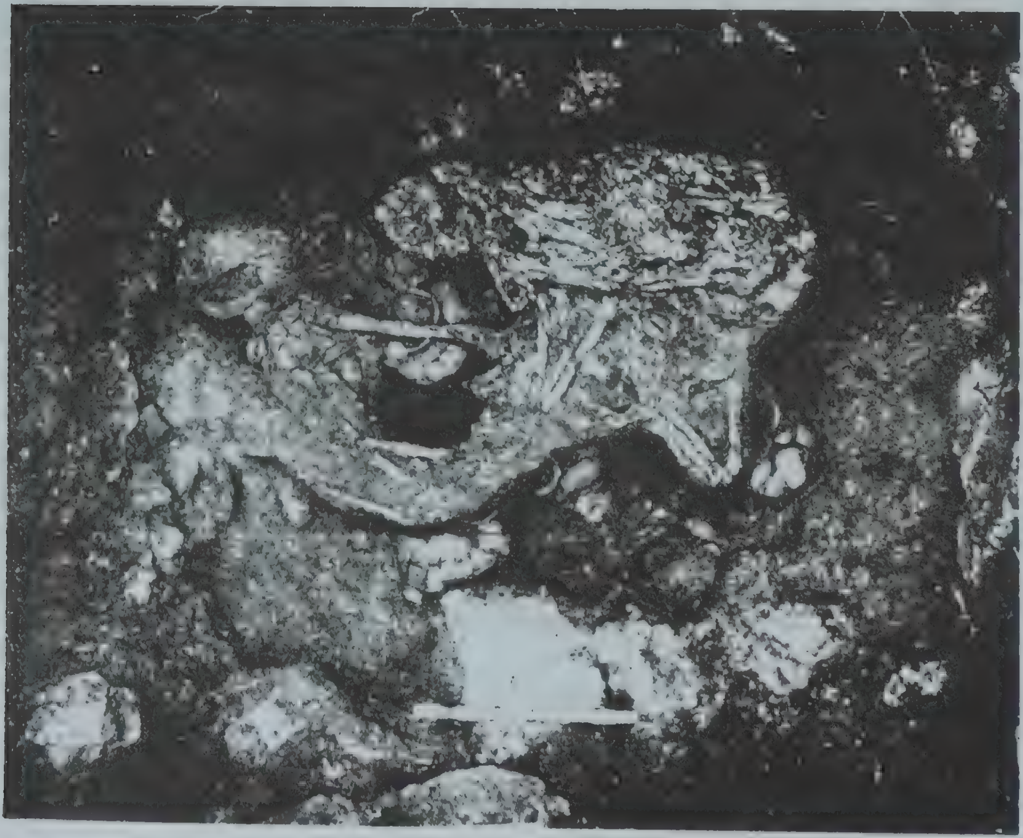
2. Bronze Mirror – Mehi
(After Piggot).

TADAKANAHALLI (District Dharwar, Karnataka)

MEGALITHIC EXCAVATIONS 1978

Grave—1

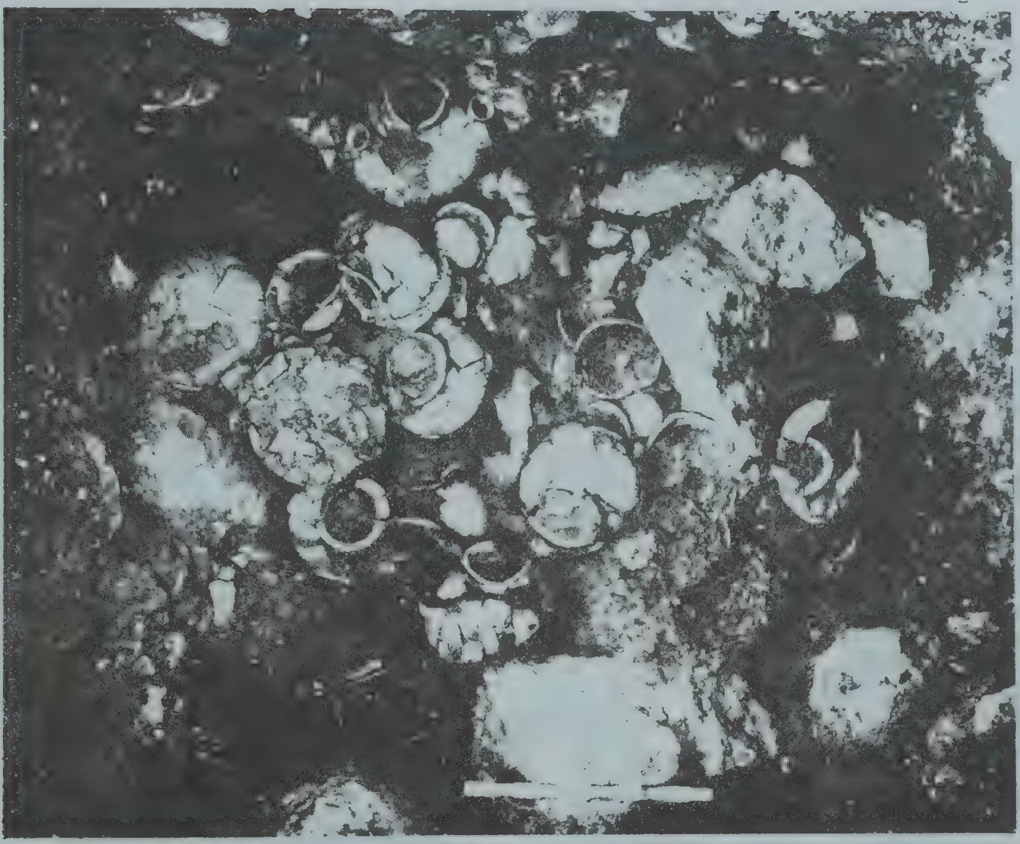
a. Stone Circle.



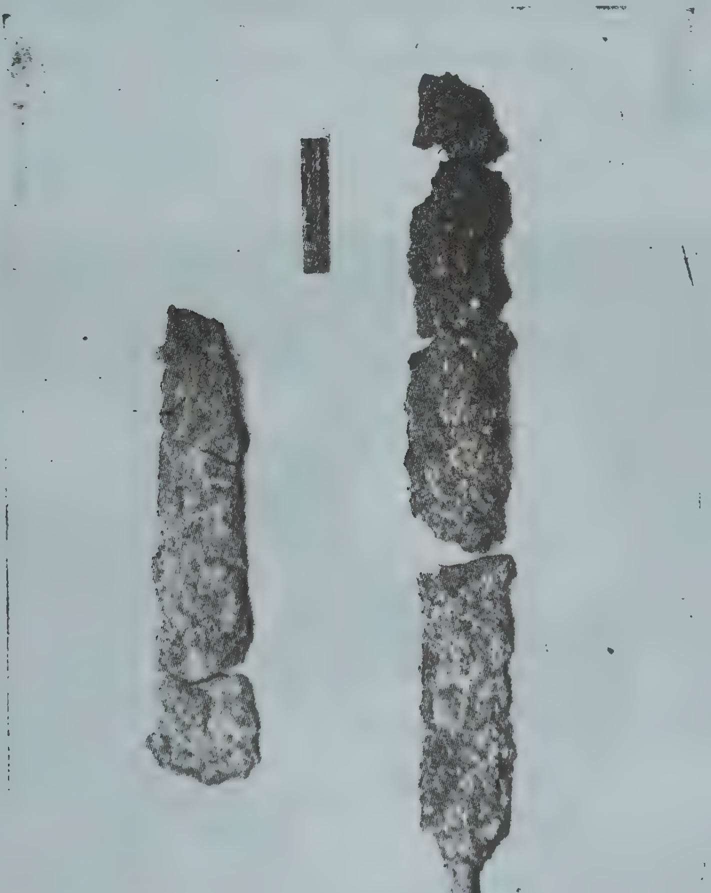
Pl. 42.

b. Skeletal Remains on a mud platform with pottery below.

Grave—1



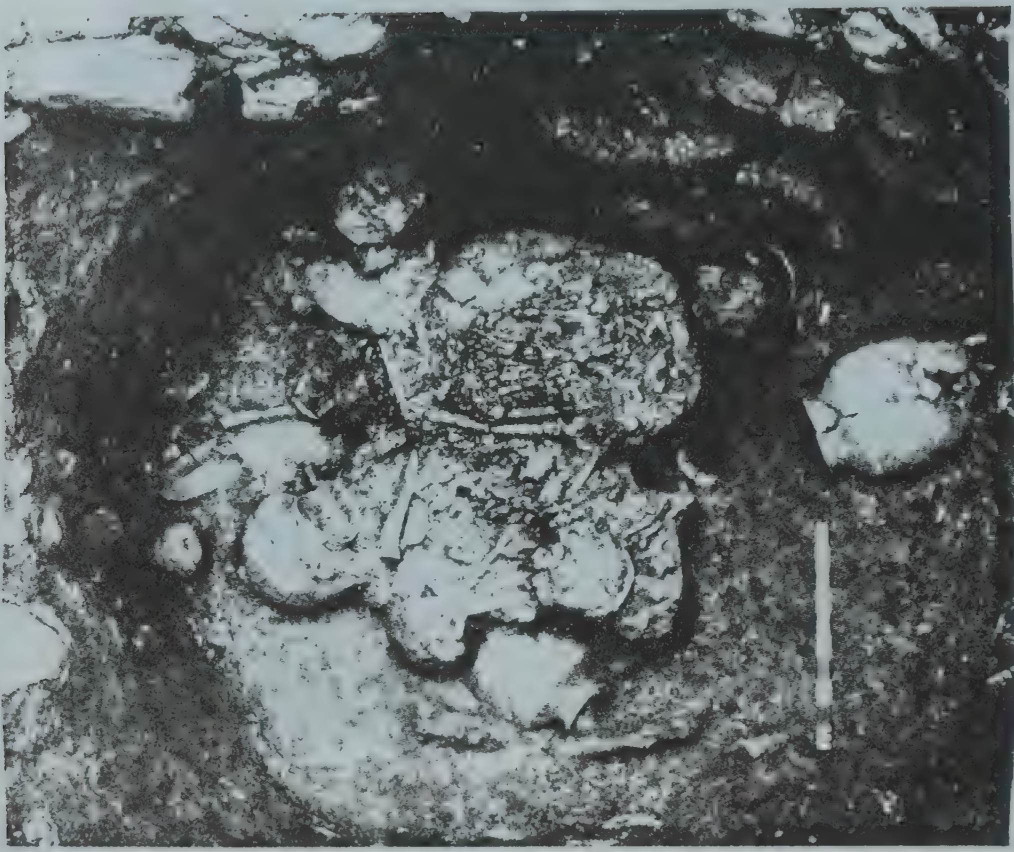
a. Pottery—after removal of Skeletal Remains.



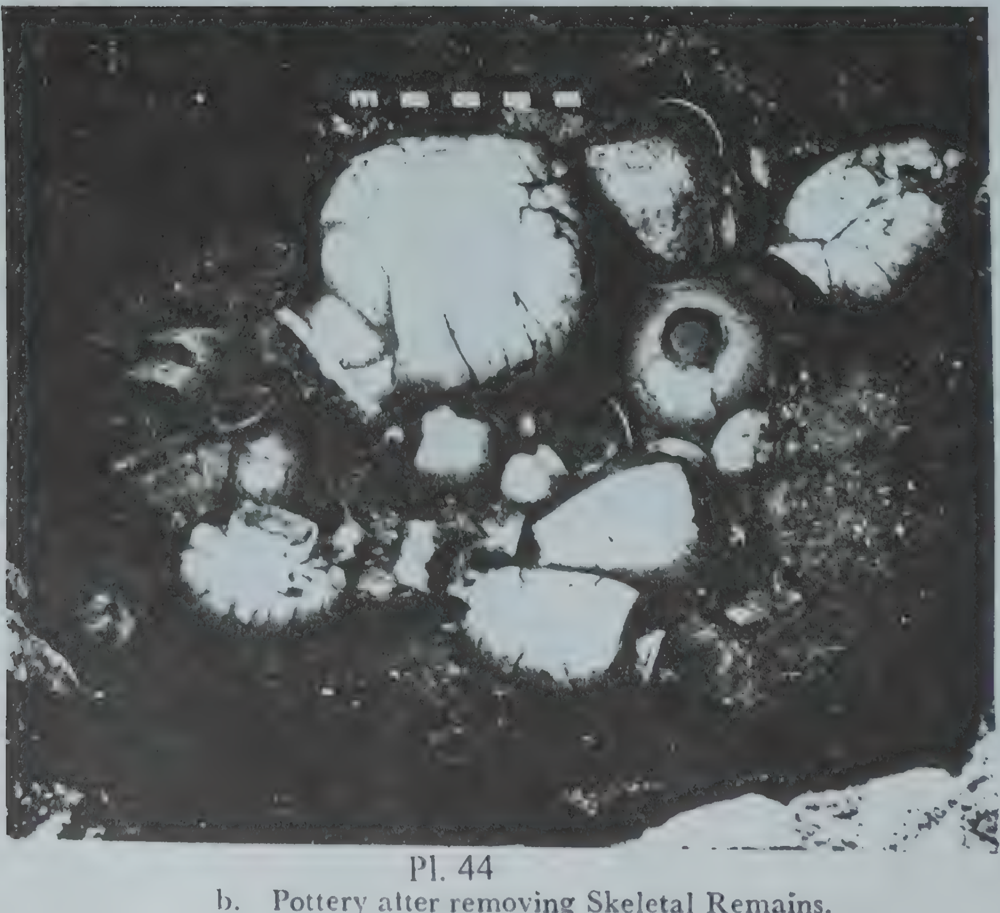
Pl. 43 b. Iron implements.

TADAKANAHALLI

Grave—2



a. Skeletal Remains with Pottery.

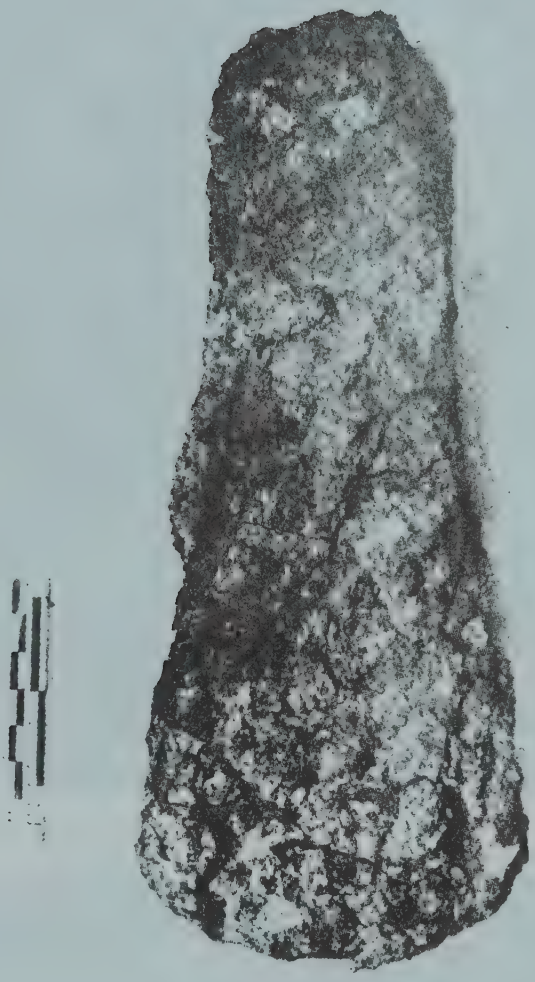


Pl. 44

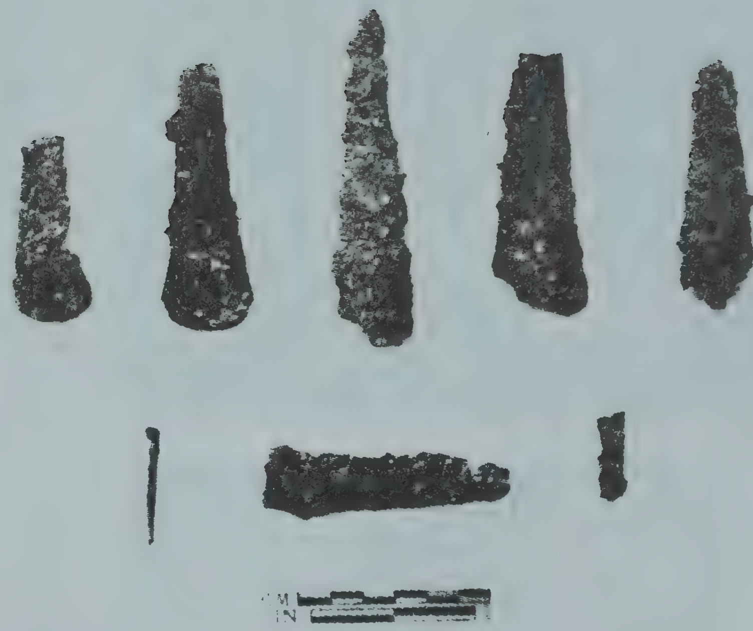
b. Pottery after removing Skeletal Remains.

TADAKANAHALLI

Grave—2



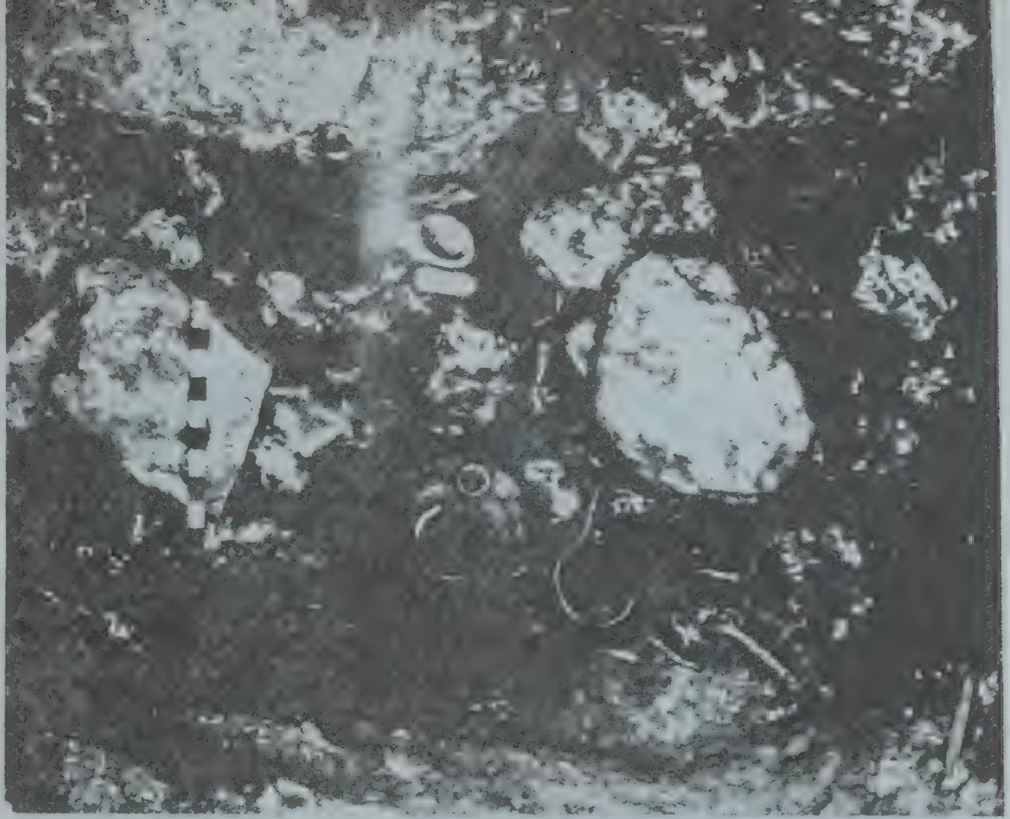
a. Iron Axe.



b. Iron implements.

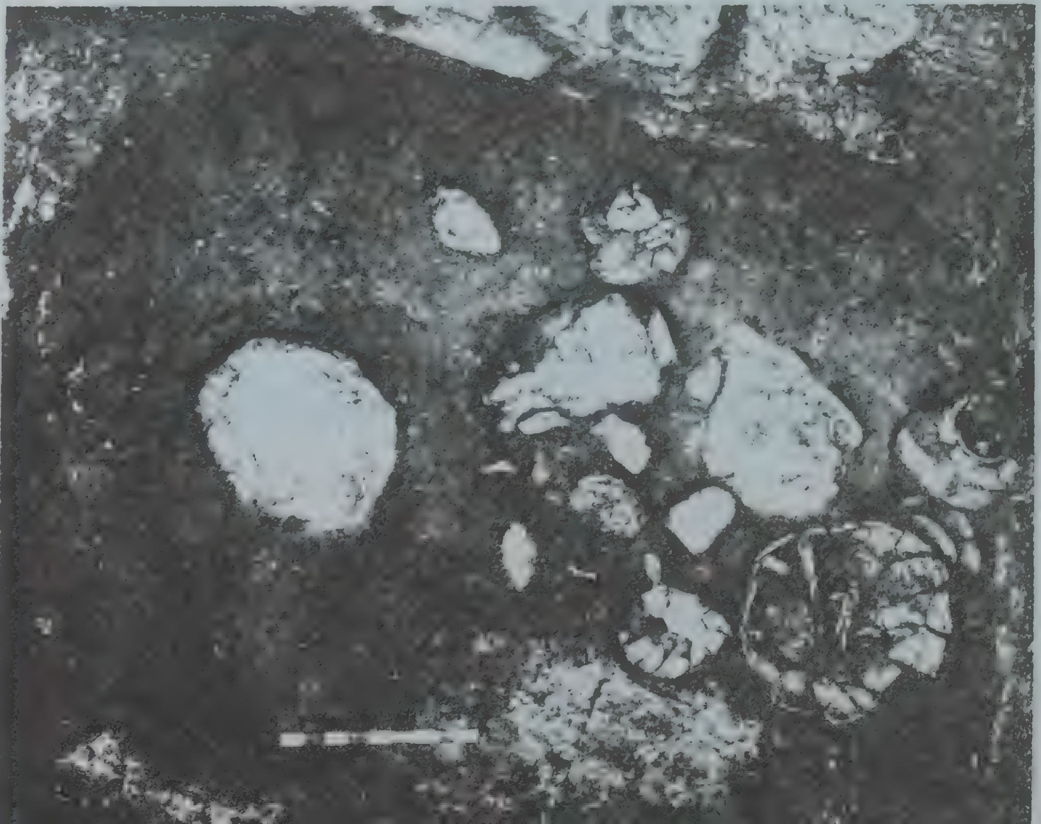
TADAKANAHALLI
Grave—3

a. General View of Grave-3.

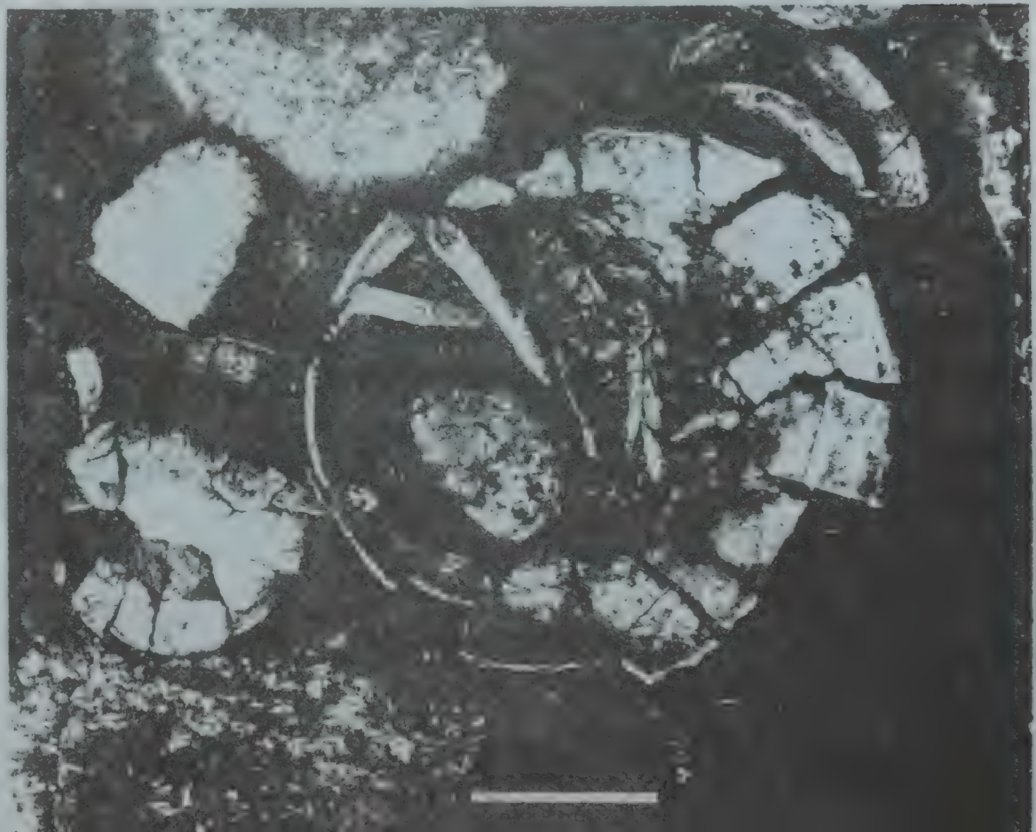


b. Multi-spouted pot, other pots, stone implements and Skeletal Remains.

↓ c. Urn-burial with pottery.

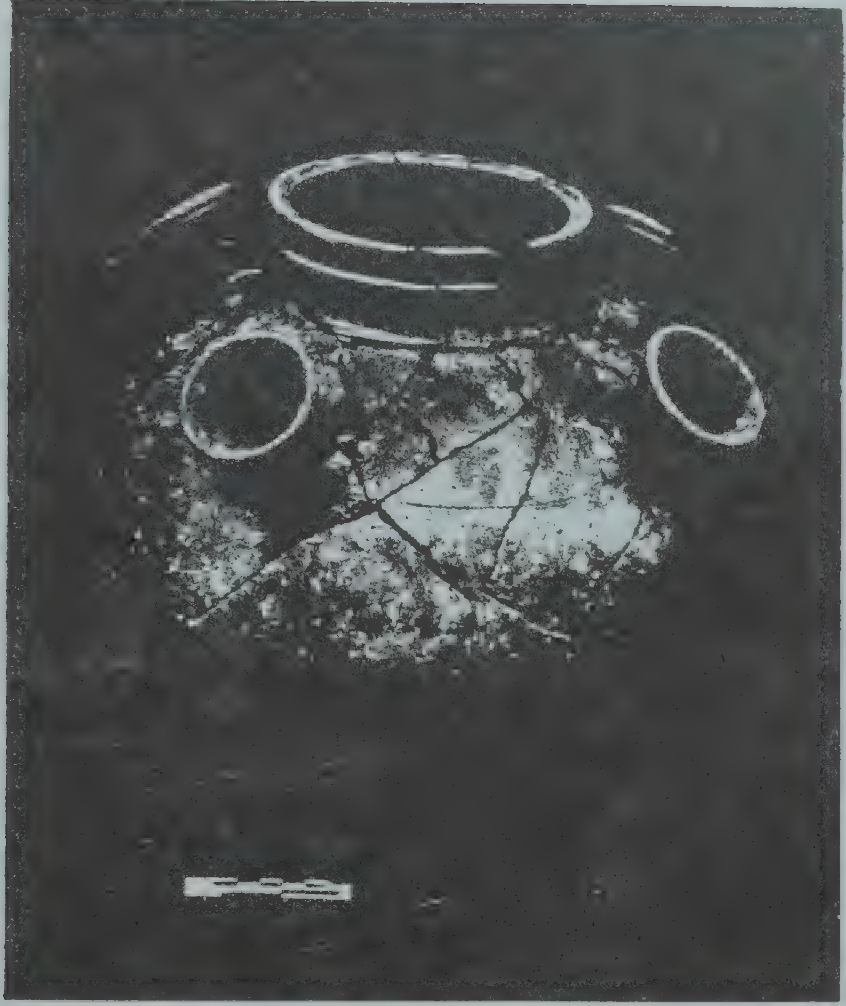


↓ d. Close up of Urn-burial.

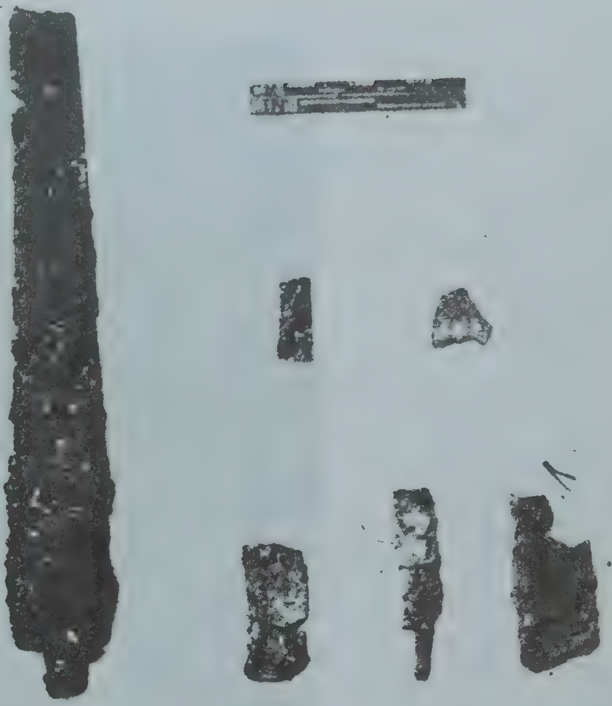


TADAKANAHALLI

Grave—3

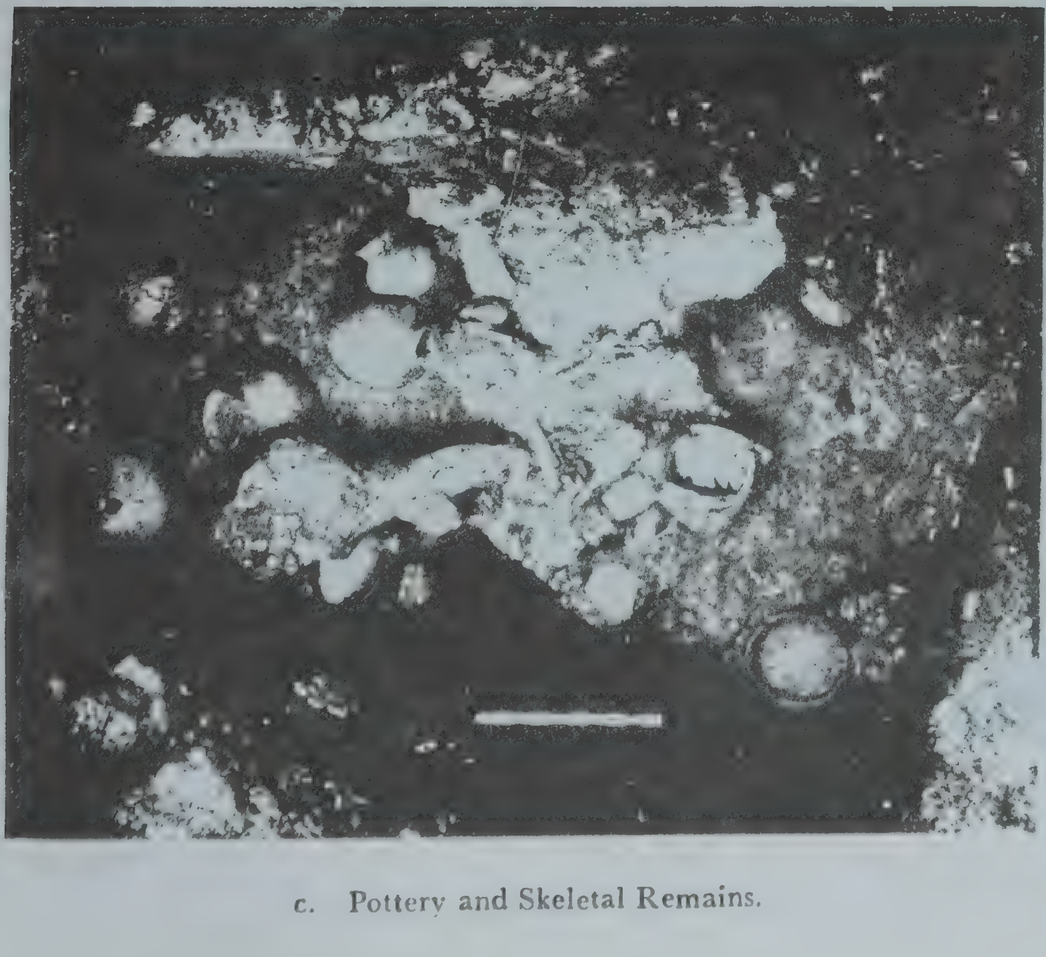


a. Multi-spouted pot.

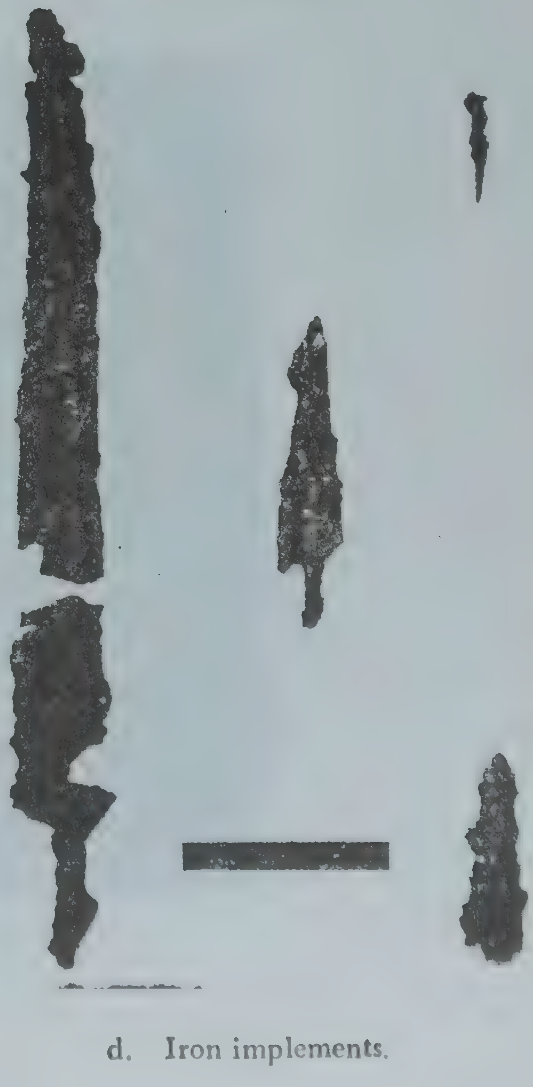


b. Iron implements.

Grave—4



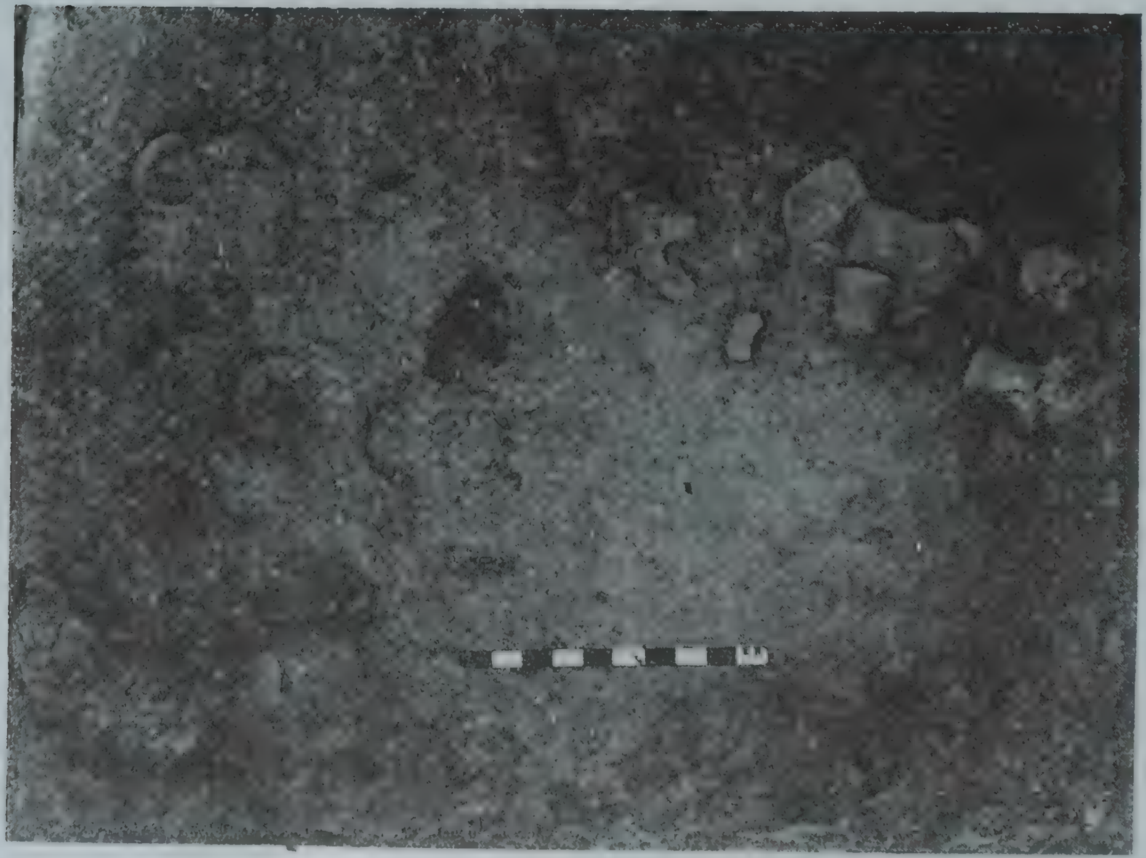
c. Pottery and Skeletal Remains.



d. Iron implements.

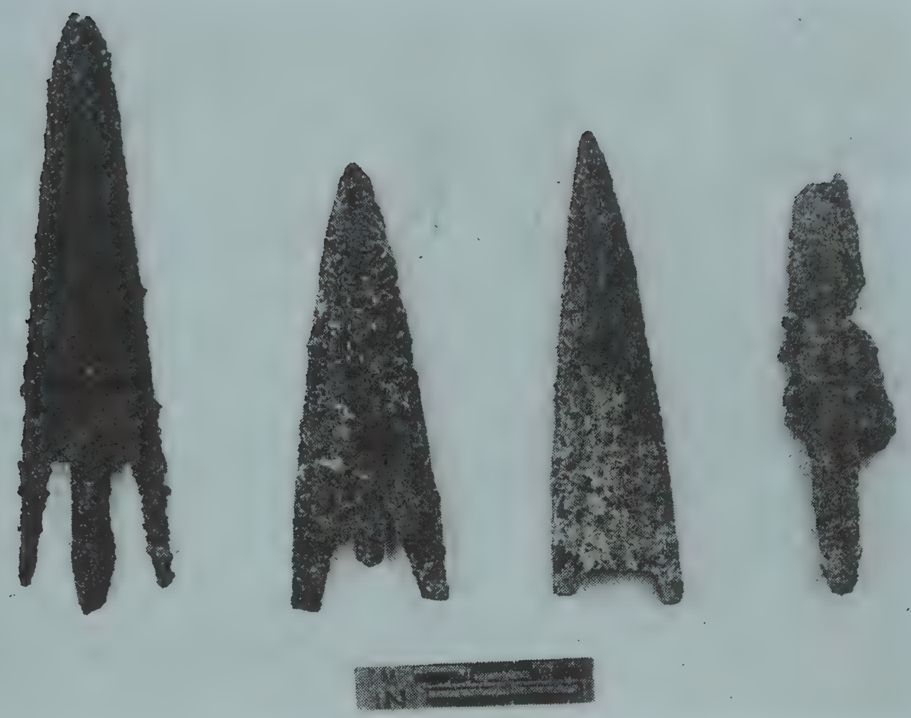
KORAMANAHALLI (Chitradurga Dist. Karnataka)
Megalithic Excavations - Grave-1

a. Capstones-After clearing the vegetation

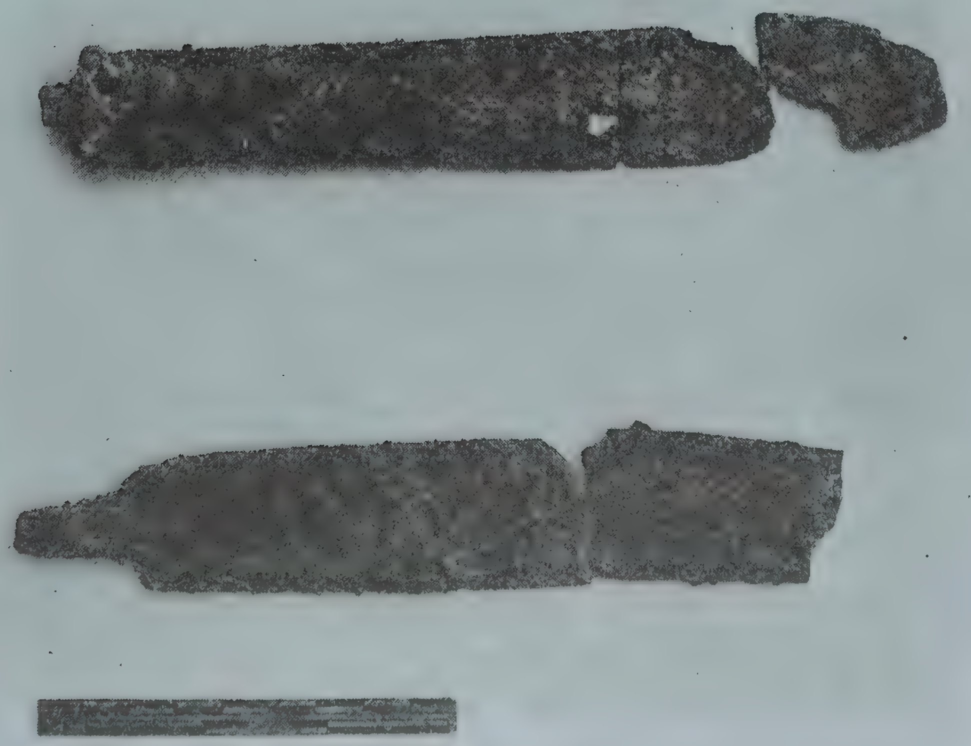


b. Pottery and Iron implements.

KOMARANAHALLI, Grave-1



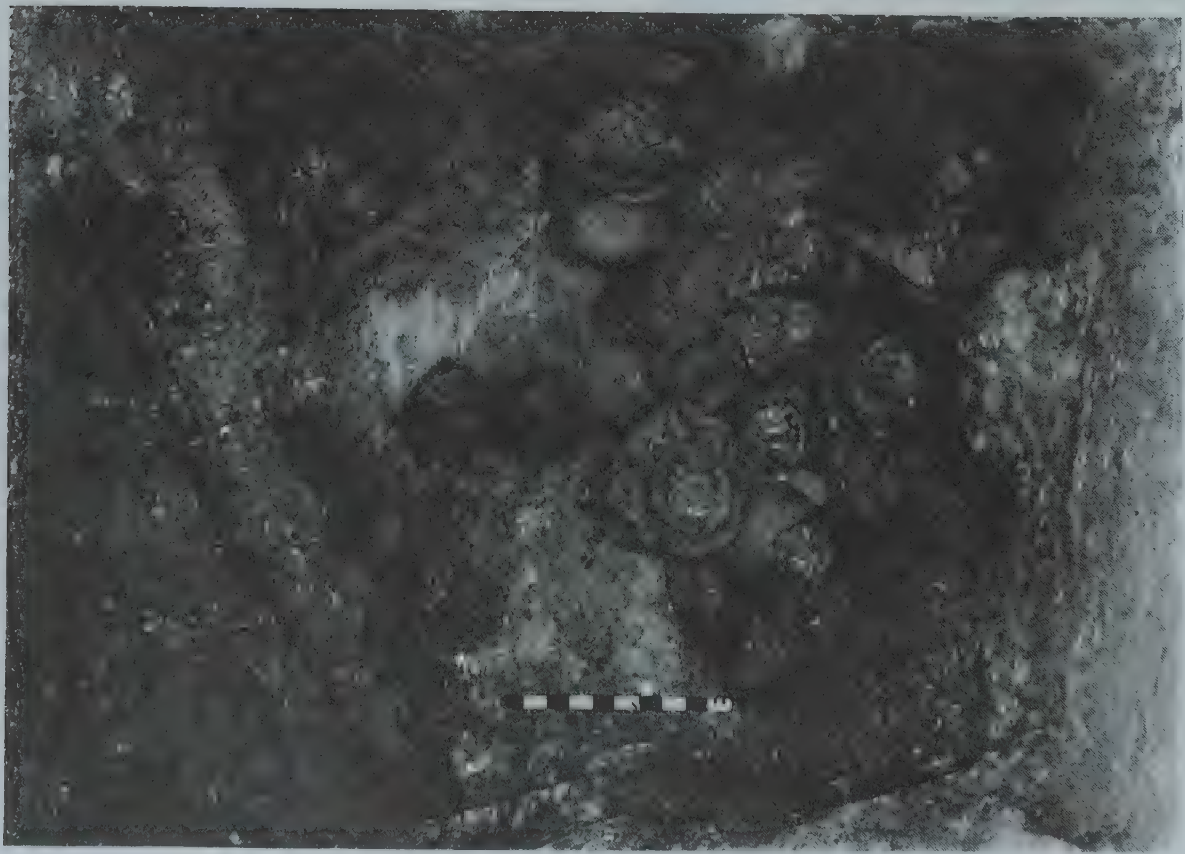
a. Arrowheads



b. Dagger or Knife

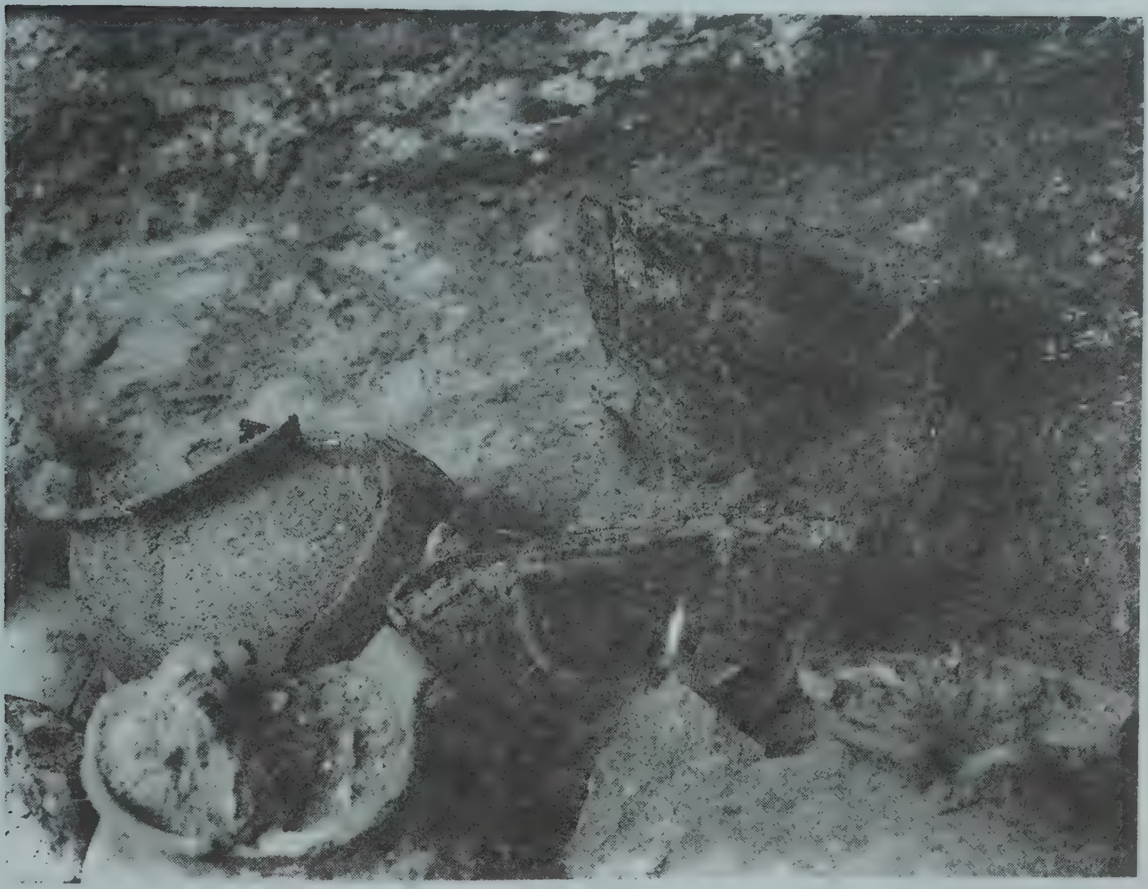
KOMARANAHALLI, Grave-2

a. Stone Corcle



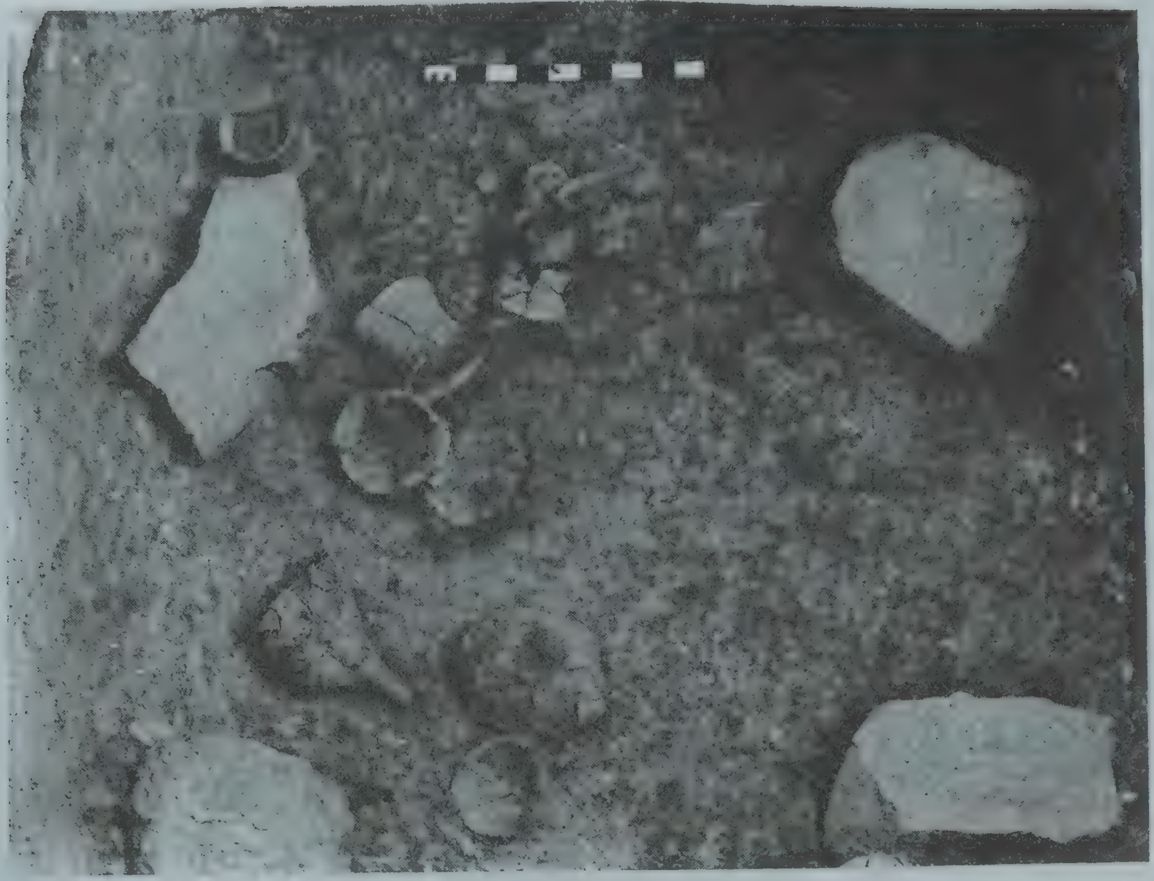
b. Pottery & Iron implements

KOMARANAHALLI, Grave - 2



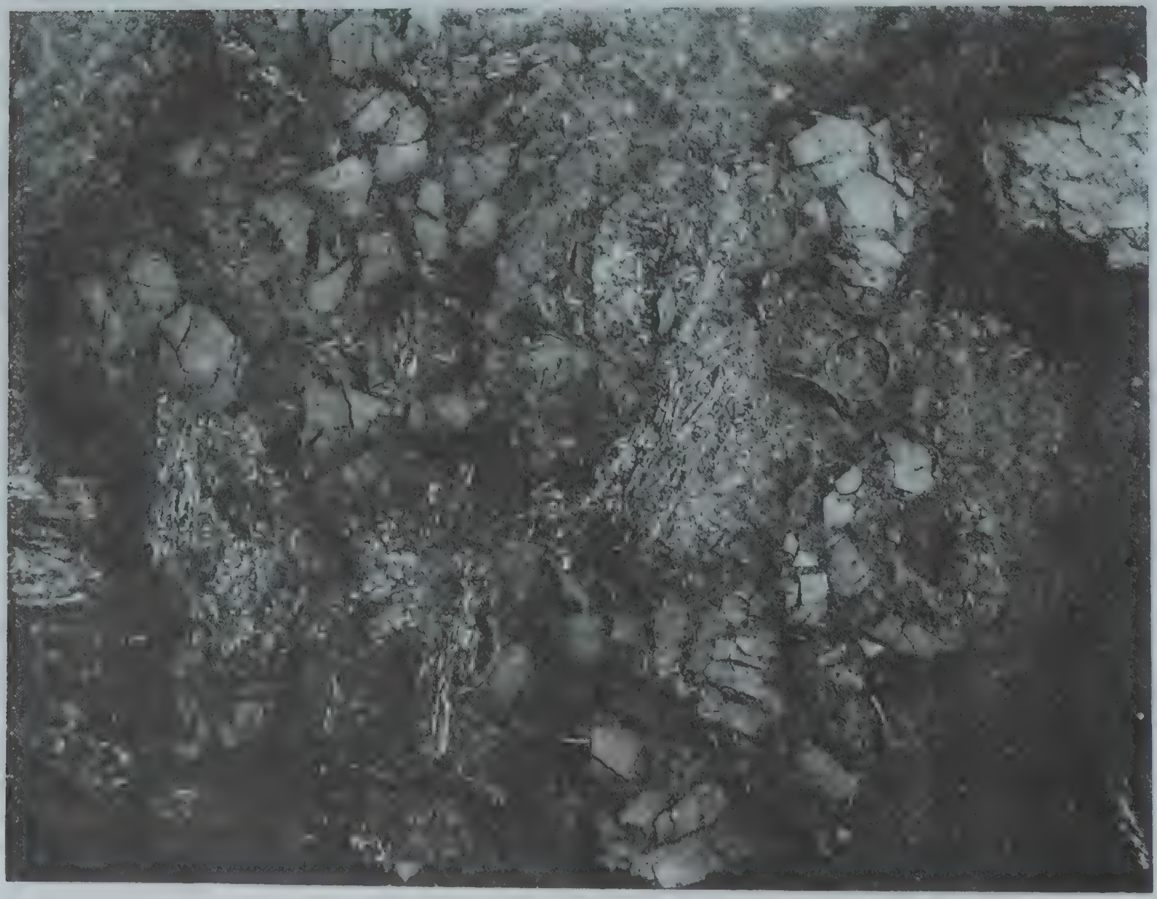
a KOMARANAHALLI, Grave - 3

b Capstones

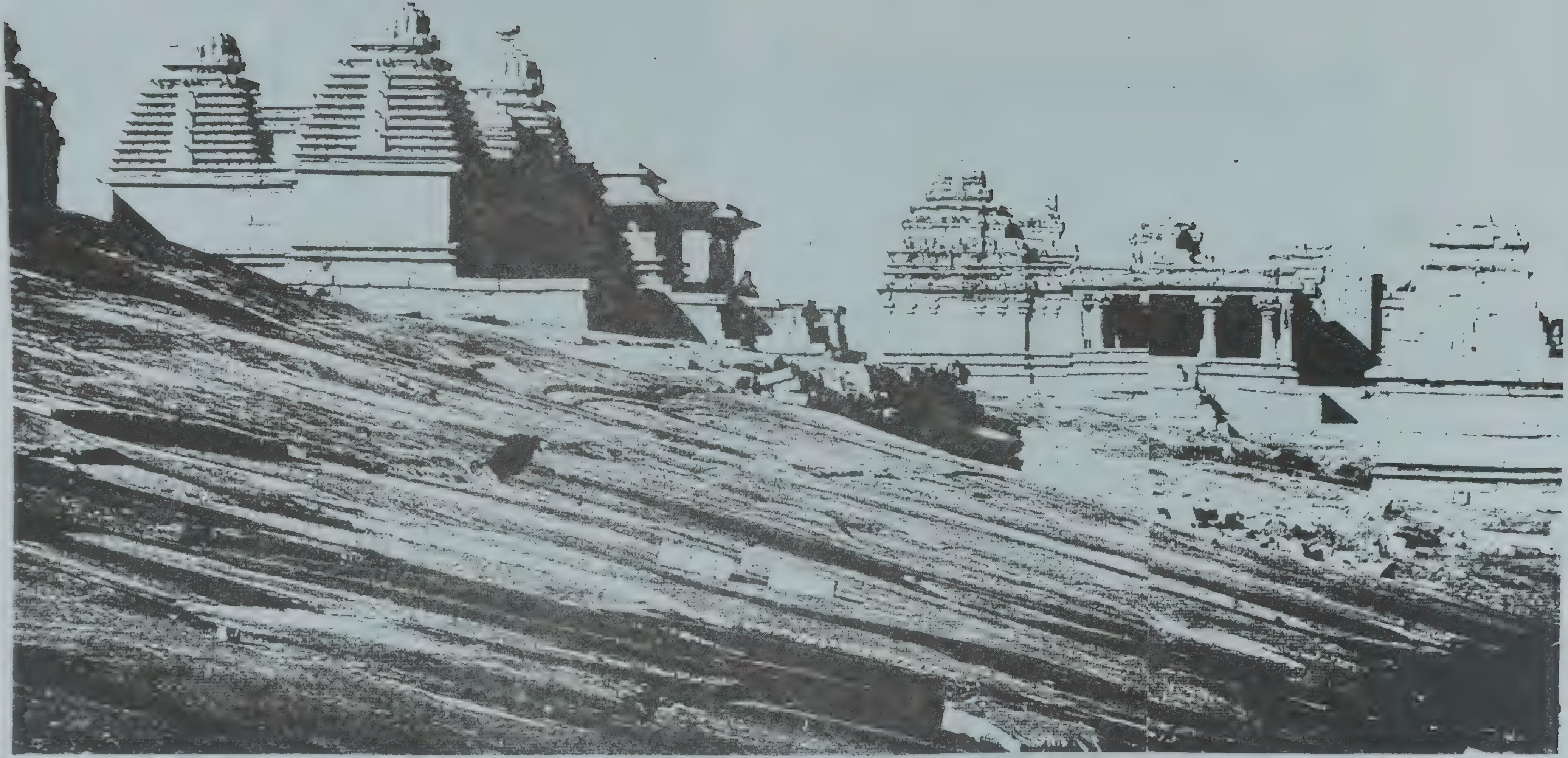


a Pottery and Corner Stones

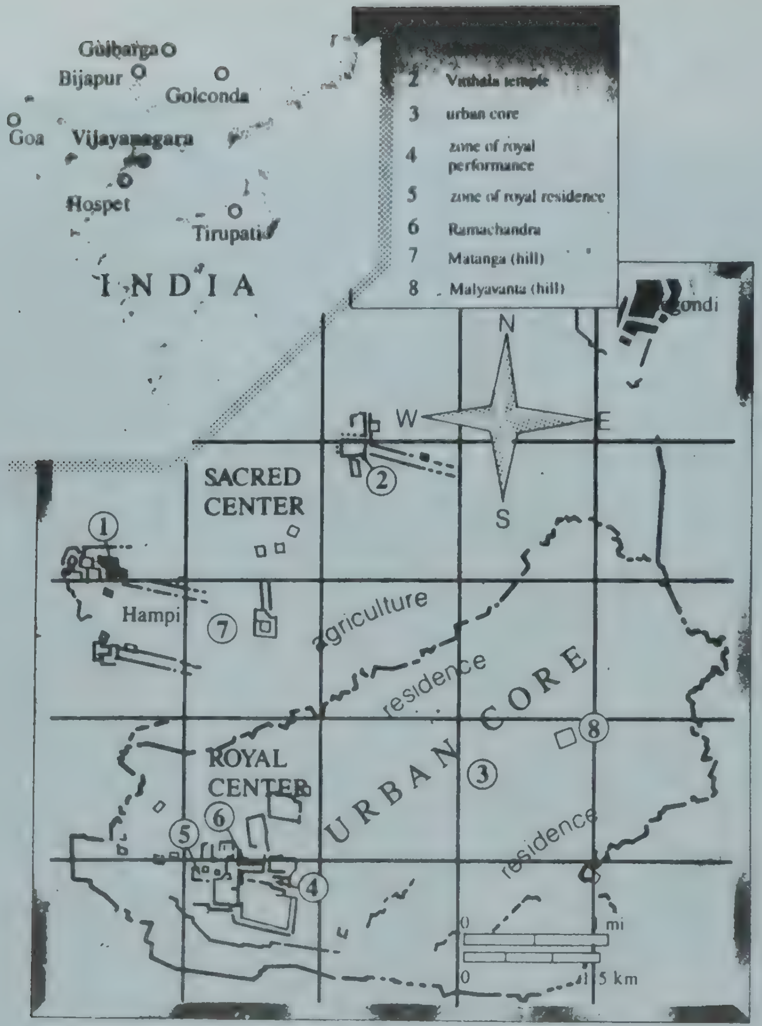
KOMARANAHALLI, Grave - 4



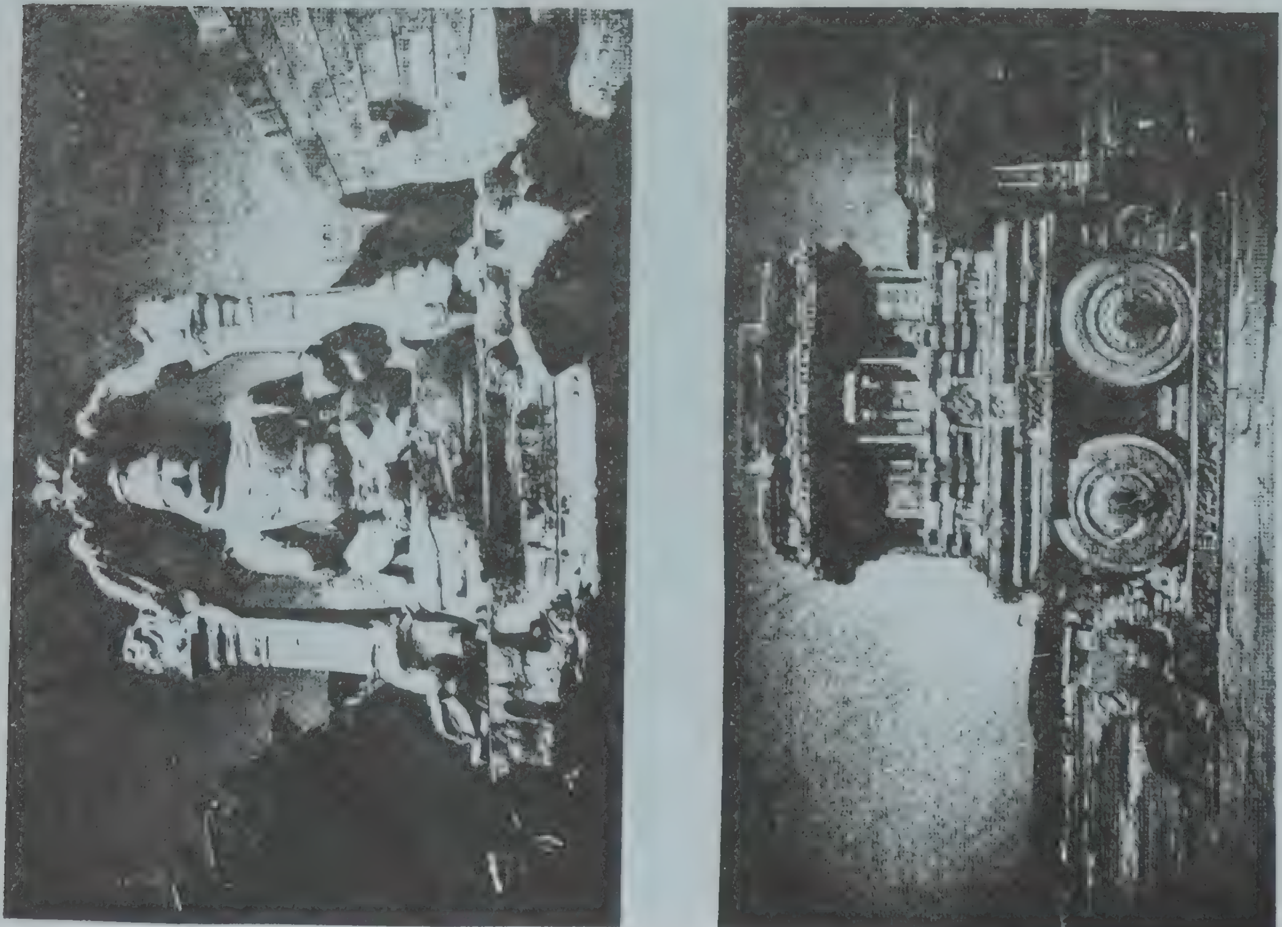
b Skeletal Remains, Pottery and Iron Implements



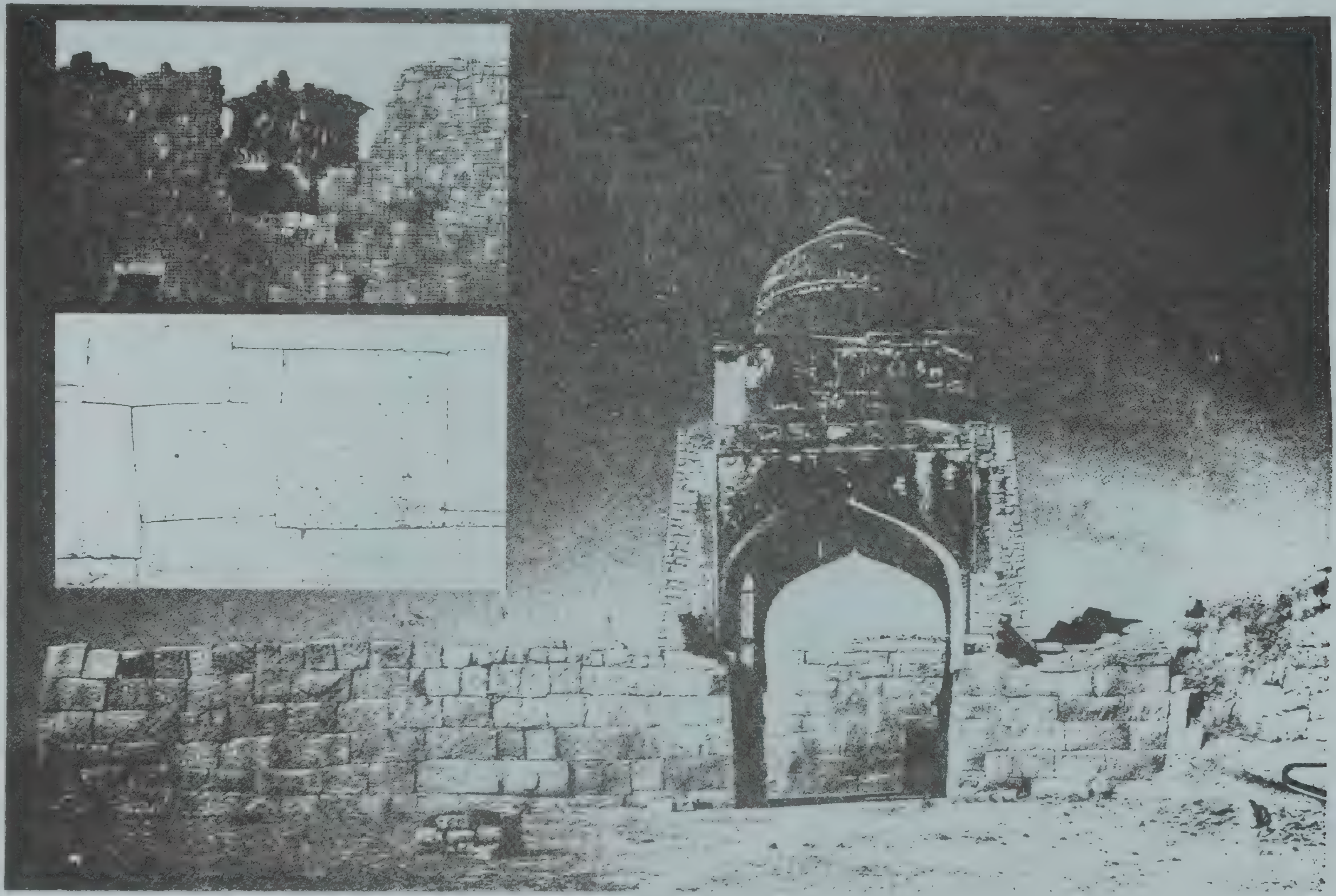
These early stone shrines dating to the twelfth and thirteenth centuries, on the slopes of Hemakuta hill above Hampi, commemorate the spot where an indigenous goddess, Pampa, was betrothed to the god Shiva.


Gulbarga
Bijapur
Golconda
Goa
Vijayanagara
Hospet
Tirupati
INDIA
2 Vitthala temple
3 urban core
4 zone of royal performance
5 zone of royal residence
6 Ramachandra
7 Matanga (hill)
8 Malyavanta (hill)
Anegondi
N
W
E
S
SACRED CENTER
Hampi
agriculture
residence
URBAN CORE
ROYAL CENTER
residence
0 mi
0 5 km

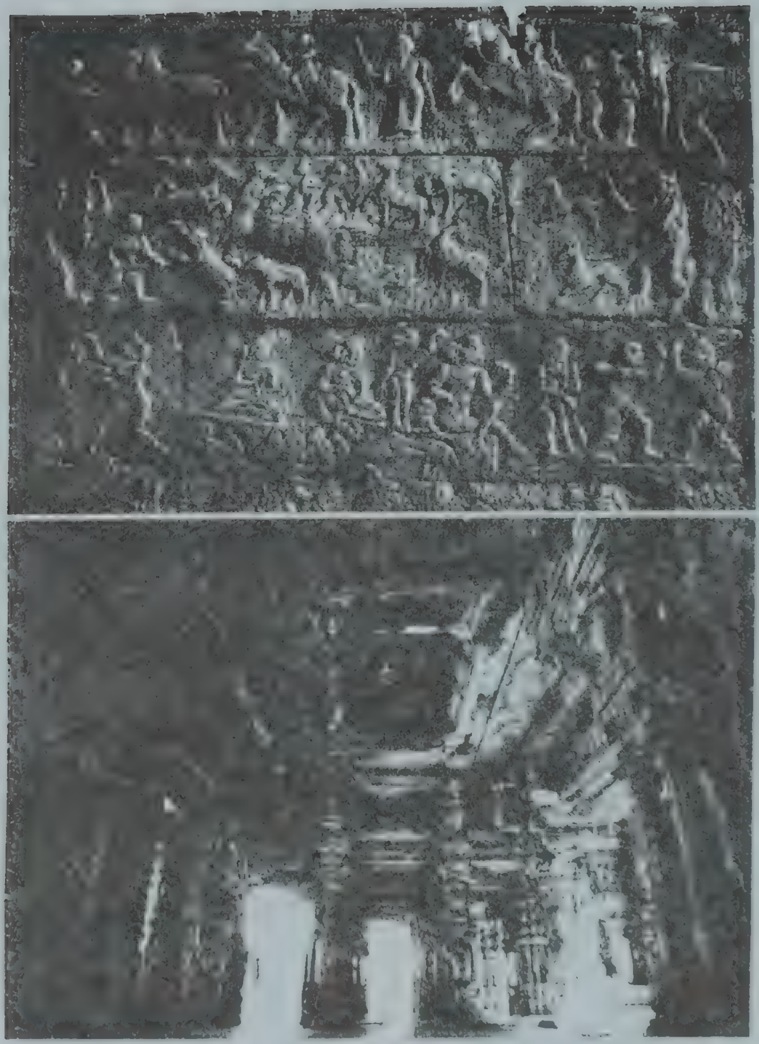
Standing within the courtyard of the Vitthala temple is this stone chariot, a replica of the actual chariots that once played a part in religious festivals. This monolithic sculpture of Narasimha, the man-lion incarnation of Vishnu, is one of the outstanding features of the sacred center.



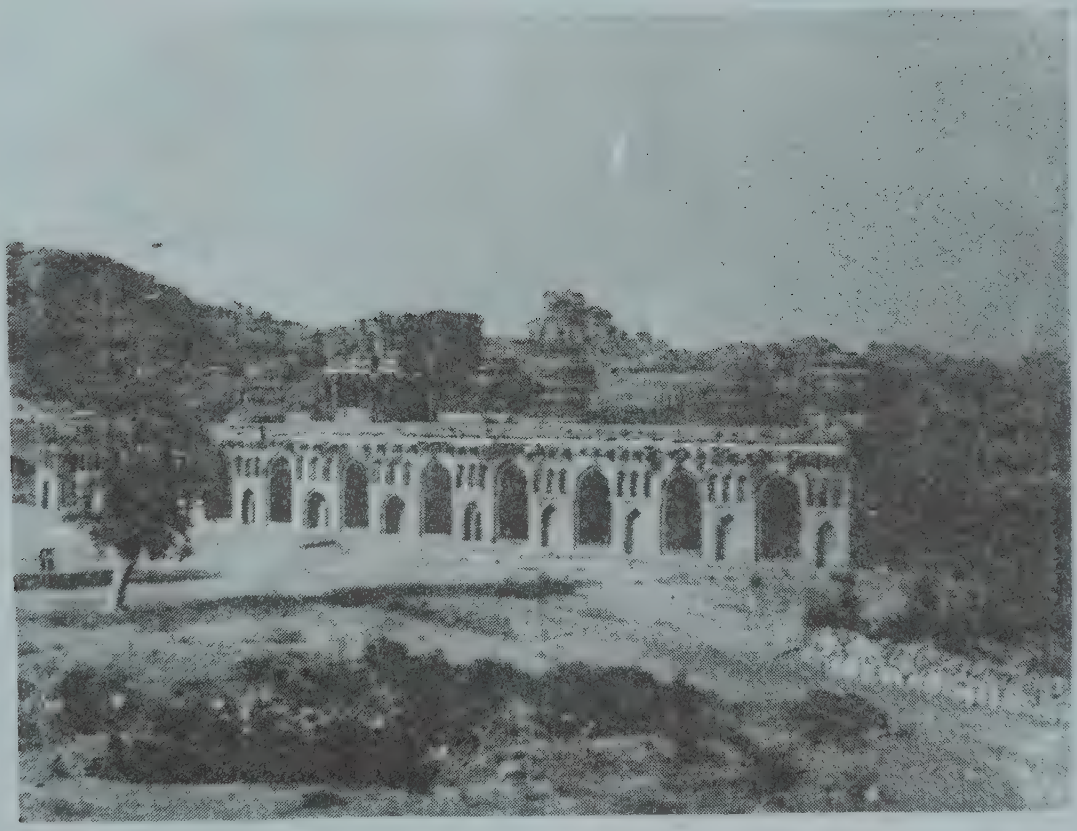
Domes sometimes appear at Vijayanagara, as in this gateway in the fortifications, to illustrate the impact of Islamic architectural techniques. (Inset, top) *Another watchtower is glimpsed through the broken granite fabric of the high enclosure wall.* (Inset, bottom) *Cut with remarkable fineness, the granite blocks of the enclosure walls are fitted together without any mortar.*



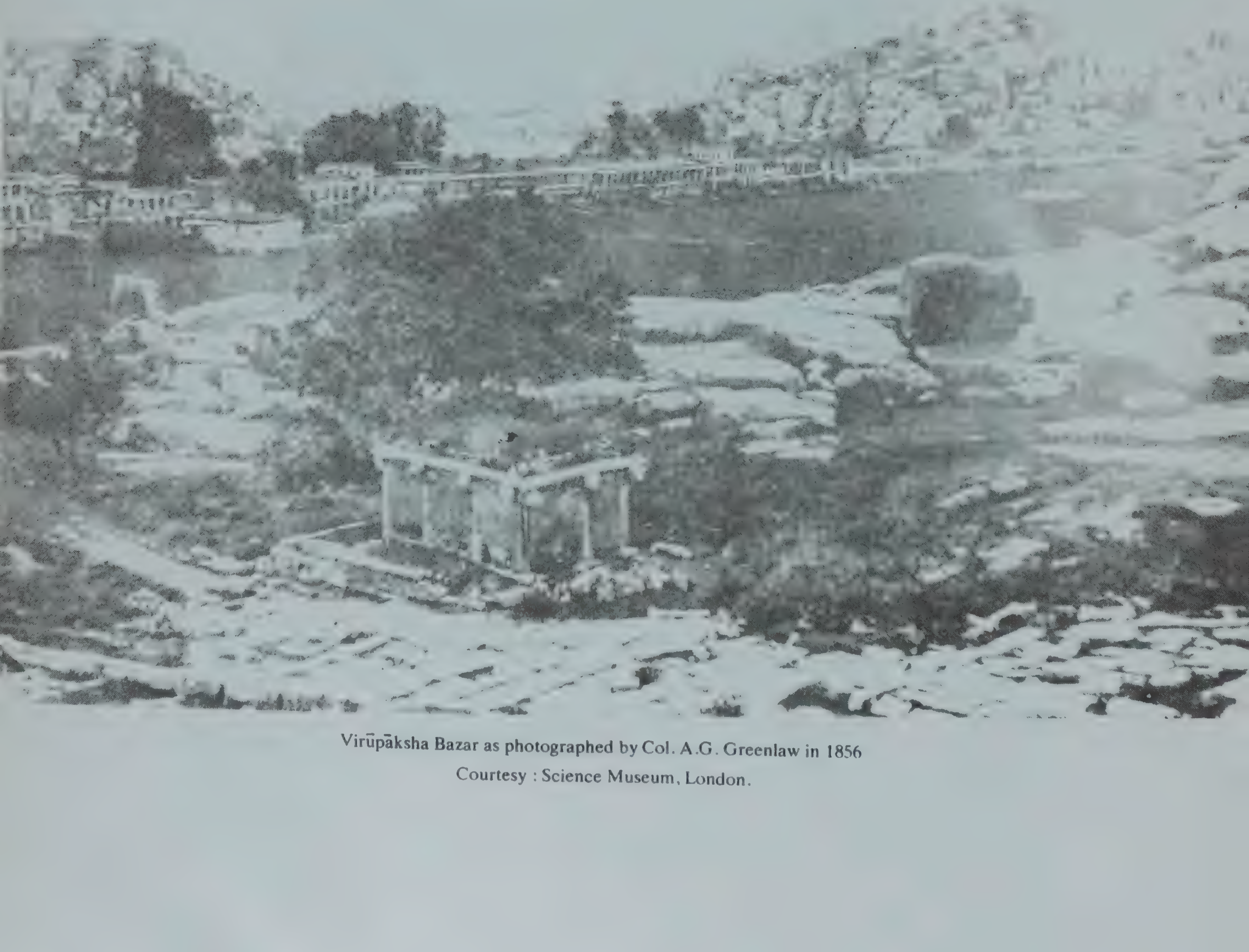
ARCHAEOLOGY



(Top) *Carved reliefs cover the side of the ceremonial platform. Here are illustrated processions of horses, hunting, wrestling, and other scenes of royal life.* (Bottom) *This two-storeyed pavilion blends Islamic-style elements with features drawn from temple styles. Now fancifully known as the "Lotus Mahal," this may have been a hall of private audience for the king or military commander.*

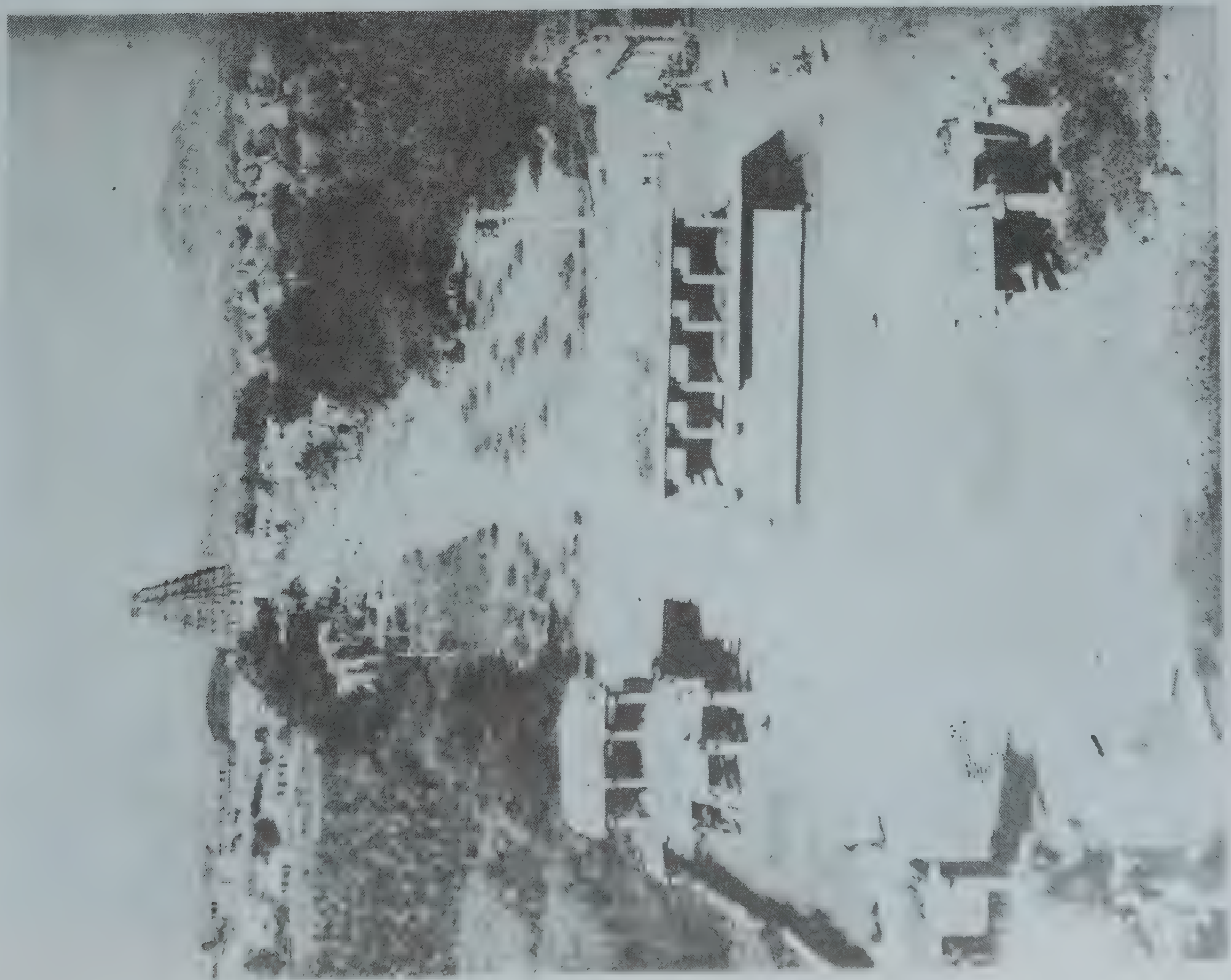


Elephant Stable

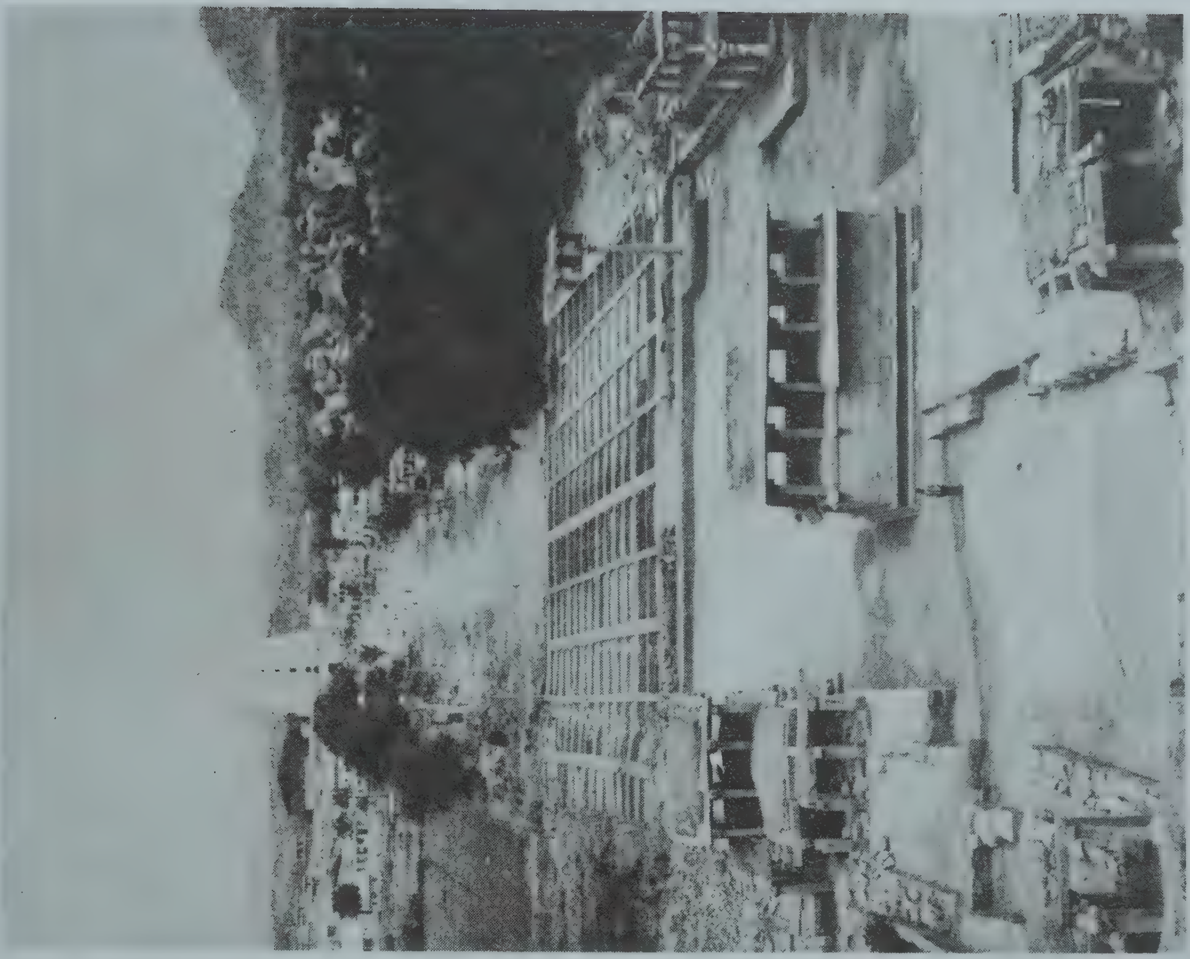


Virūpāksha Bazar as photographed by Col. A.G. Greenlaw in 1856
Courtesy : Science Museum, London.

VIRŪPĀKSHA BAZAR FROM EASTERN END

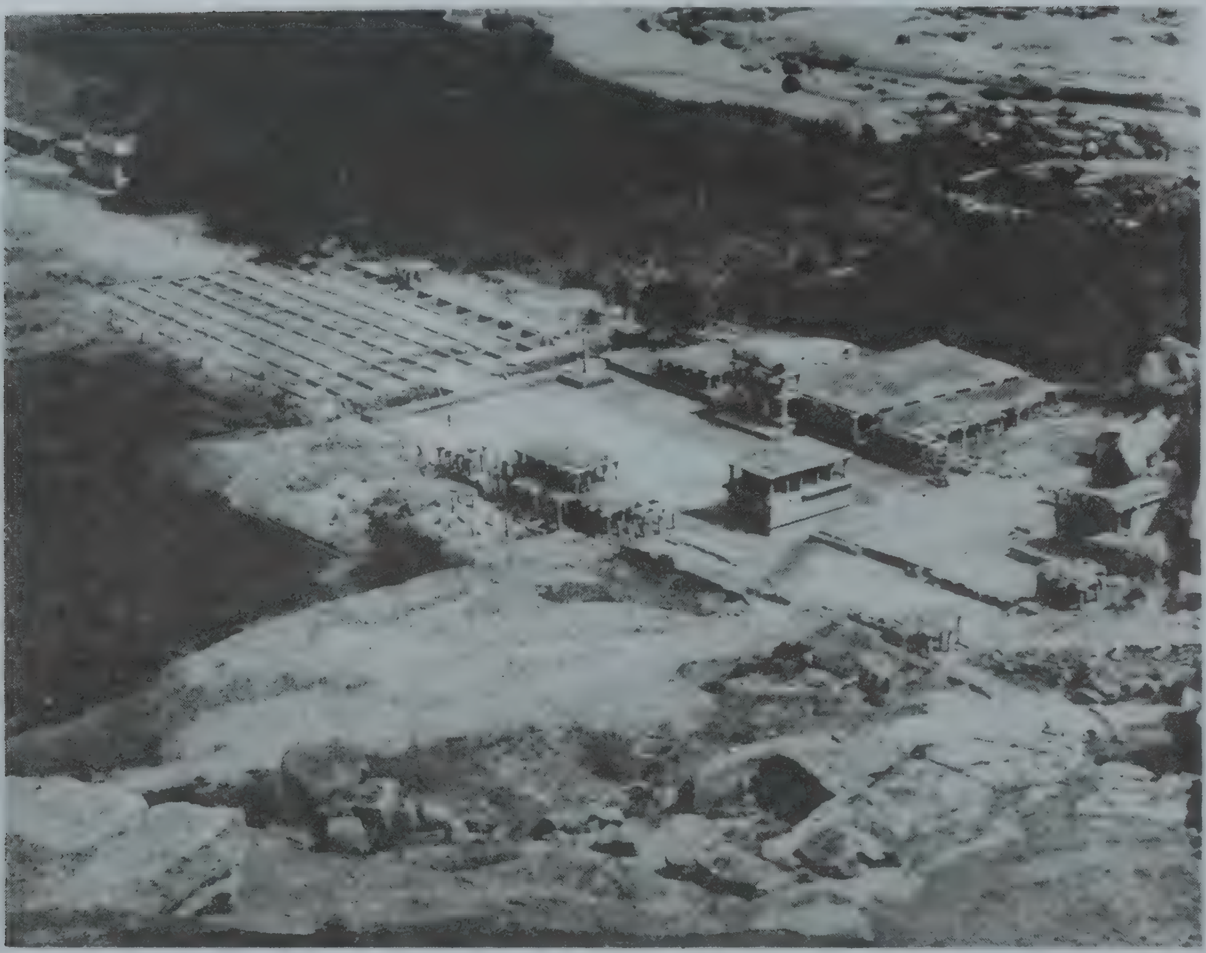


a. Before Excavation

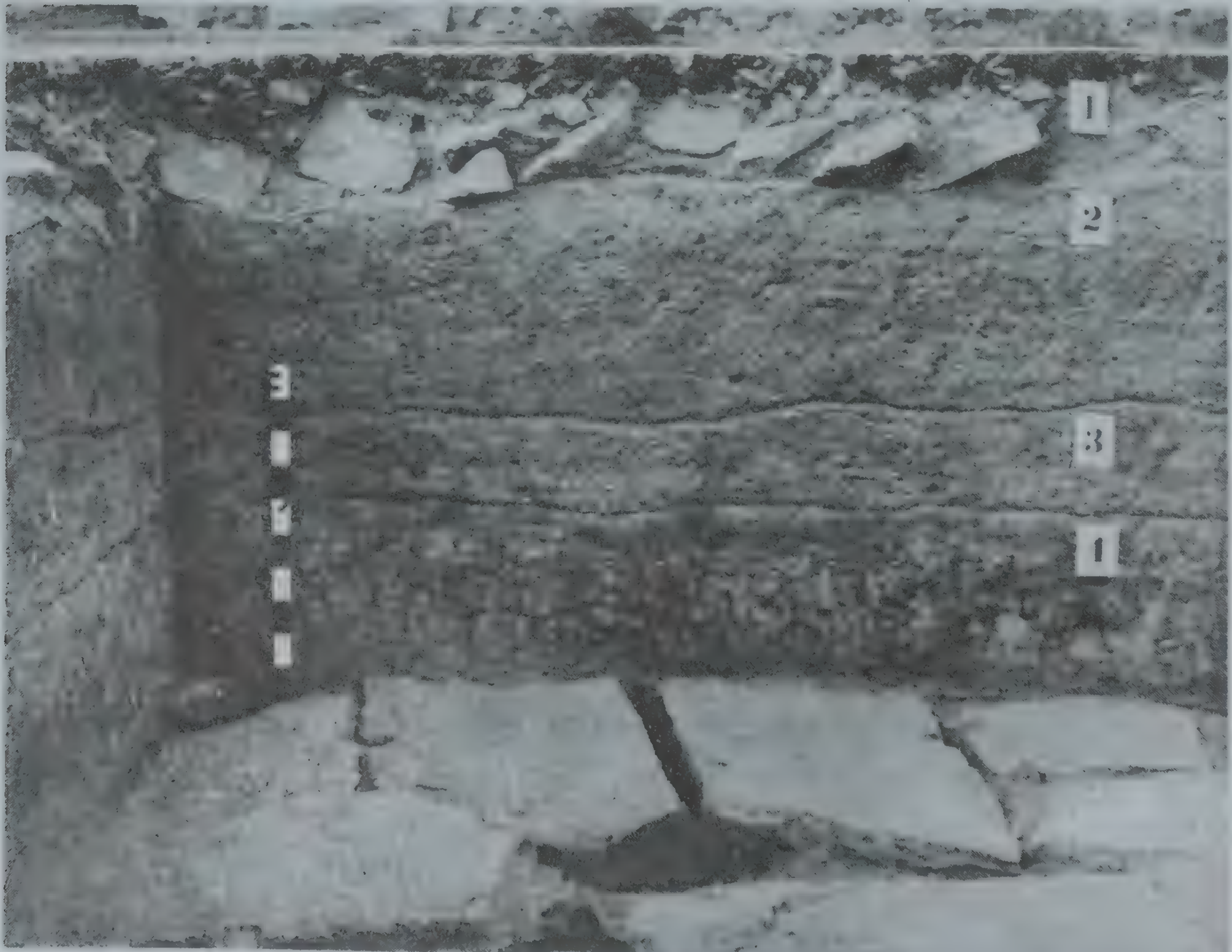


b. During Excavation

VIRŪPĀKSHA BAZAR FROM MATANGA HILL

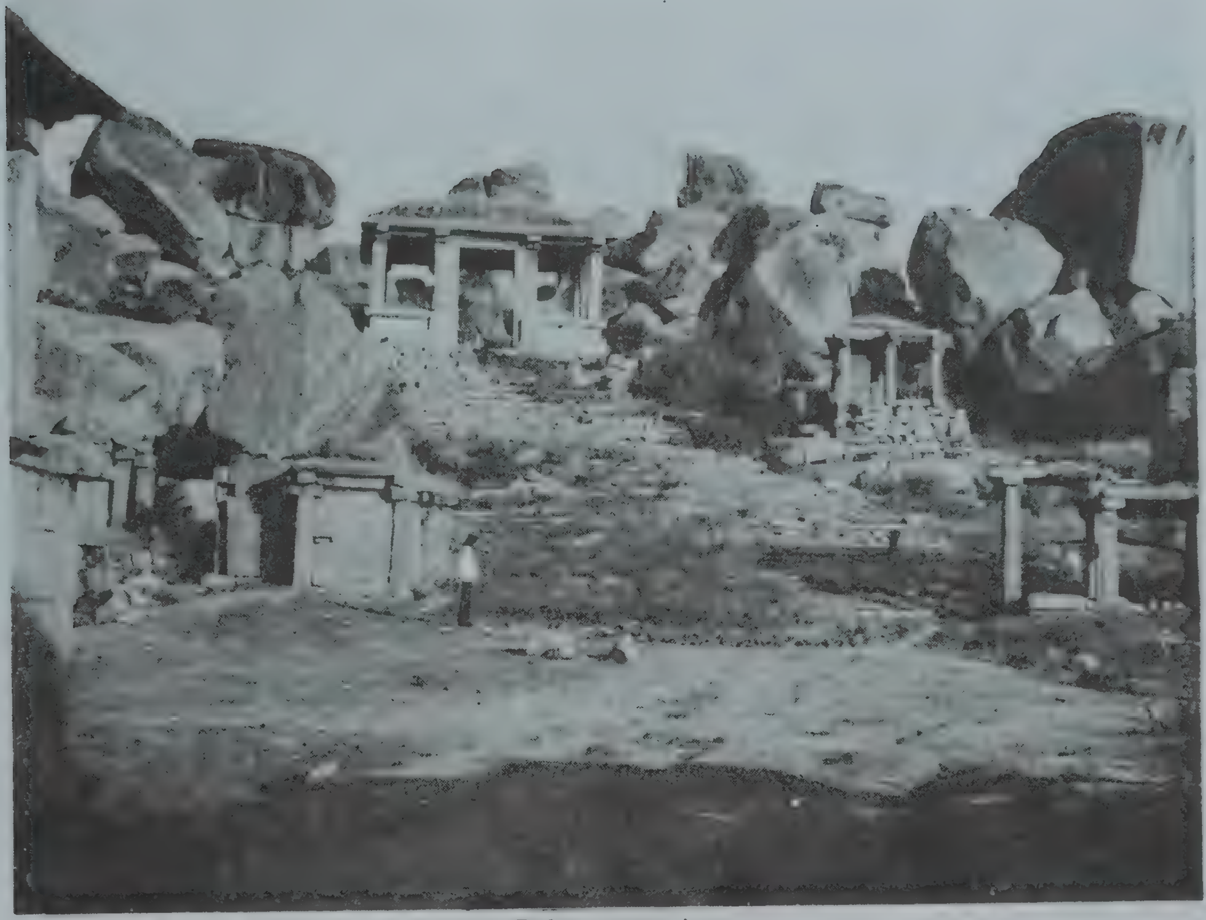


a. Second phase of excavation

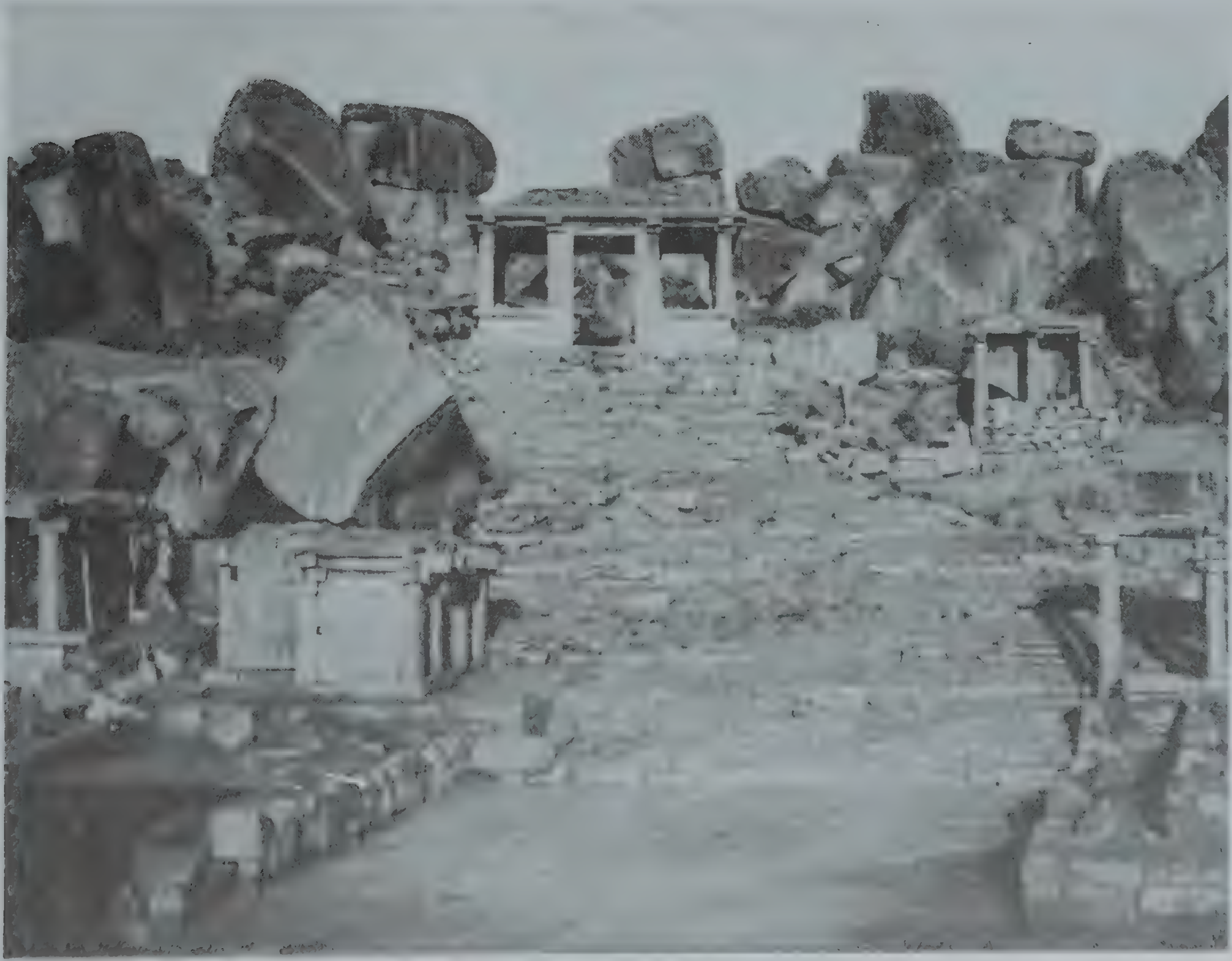


b. Section showing the debris and stone paved original road surface

VIRŪPĀKSHA BAZAR FROM WEST



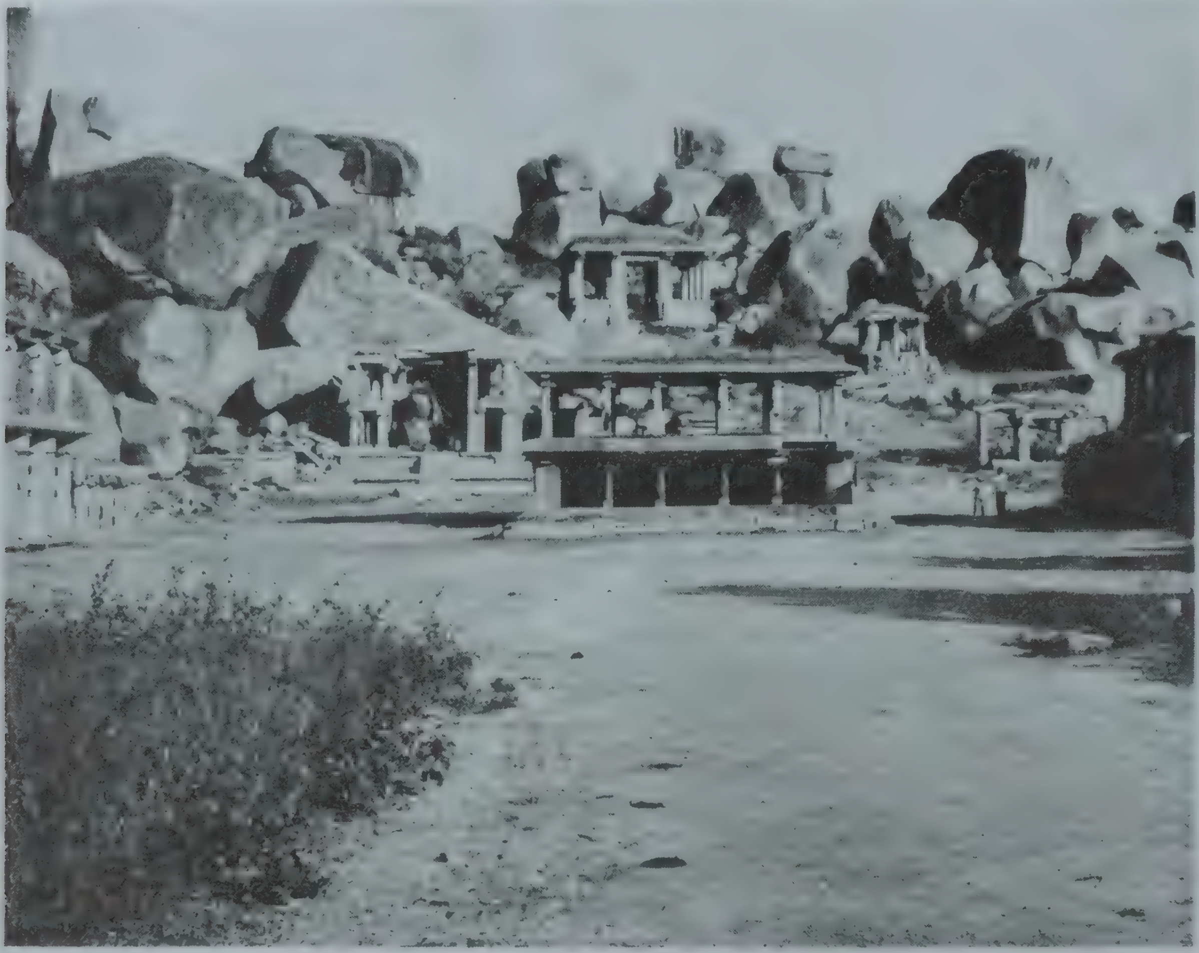
a. Before excavation



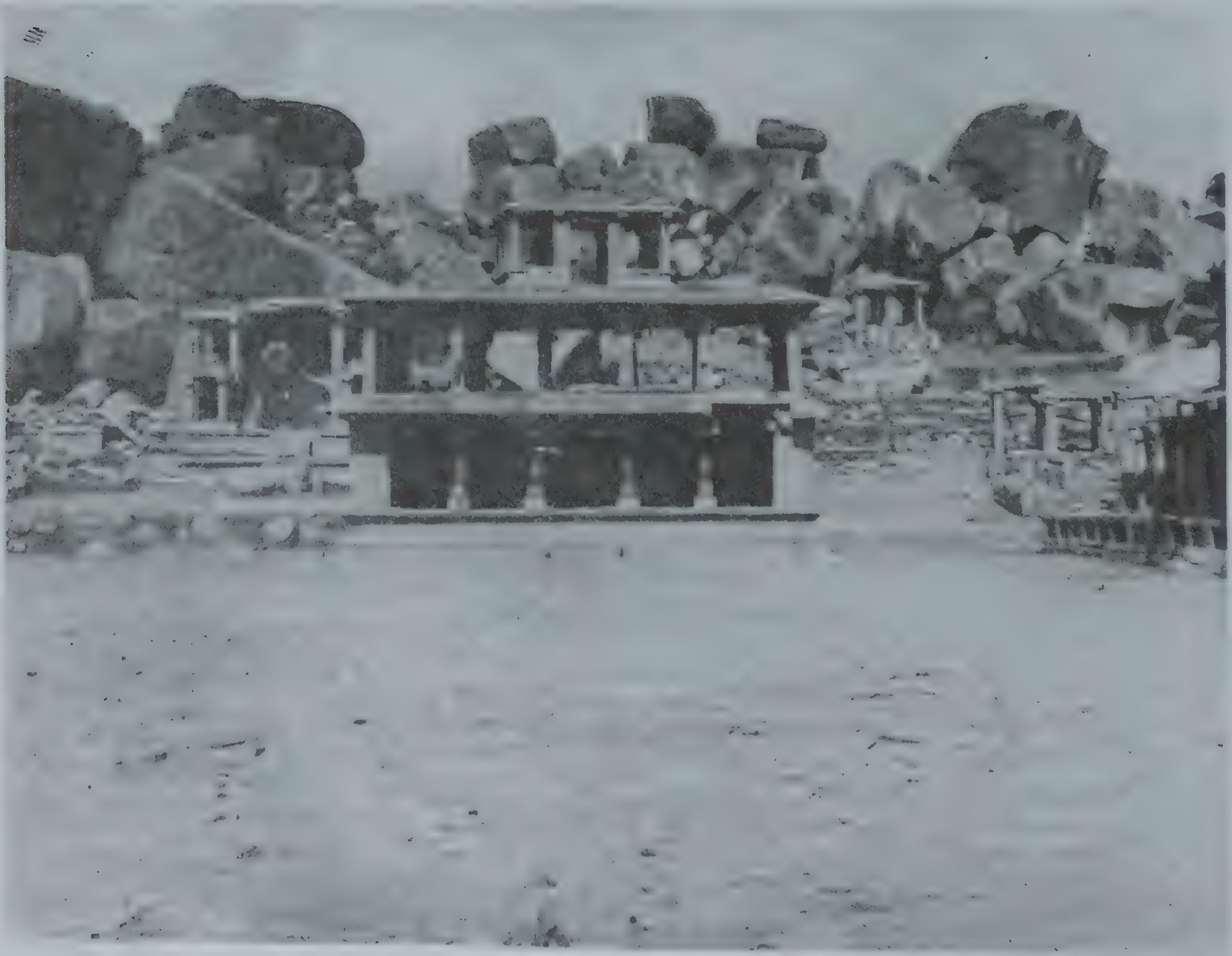
b. After excavation, exposing more steps to gateway leading to Achyutarāya Temple

VIRŪPĀKSHA BAZAR

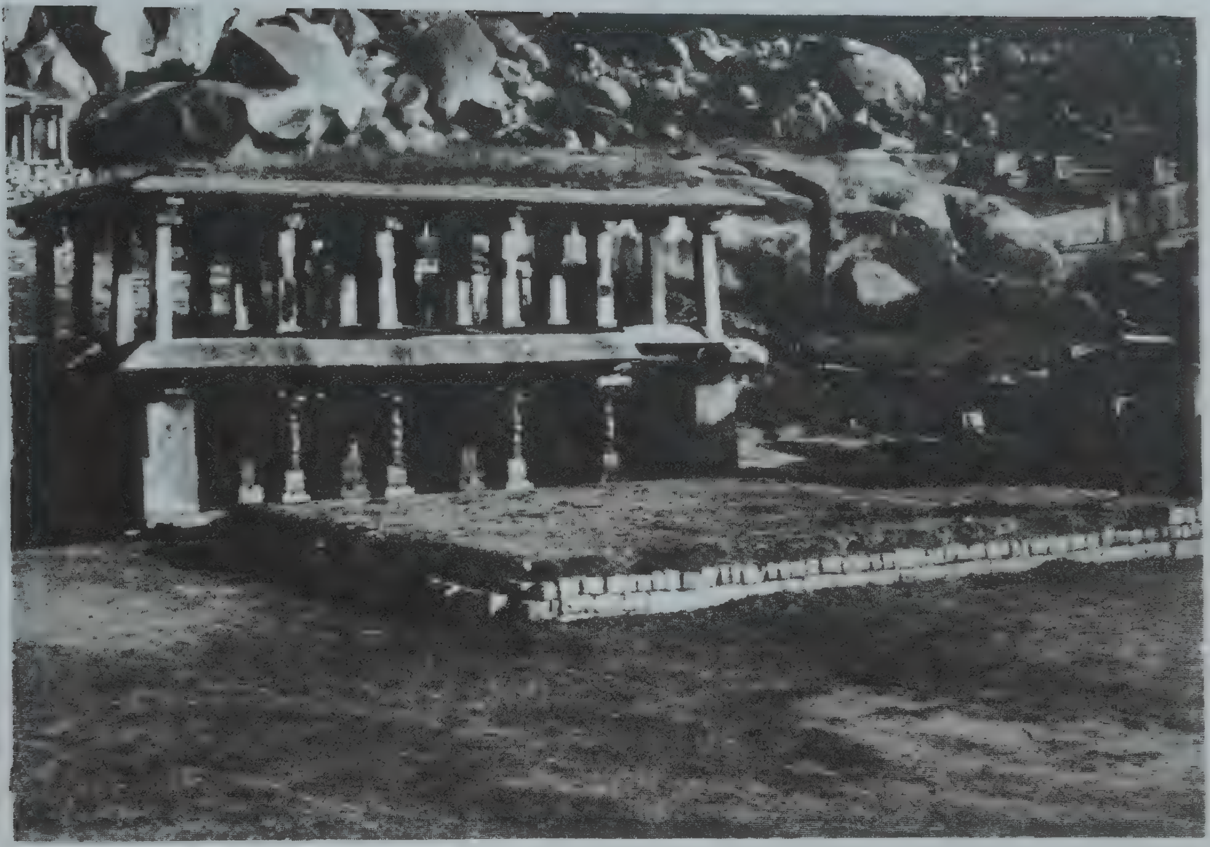
MANTAPA, NANDI PAVILION AND GATEWAY LEADING ACHYUTARAYA TEMPLE



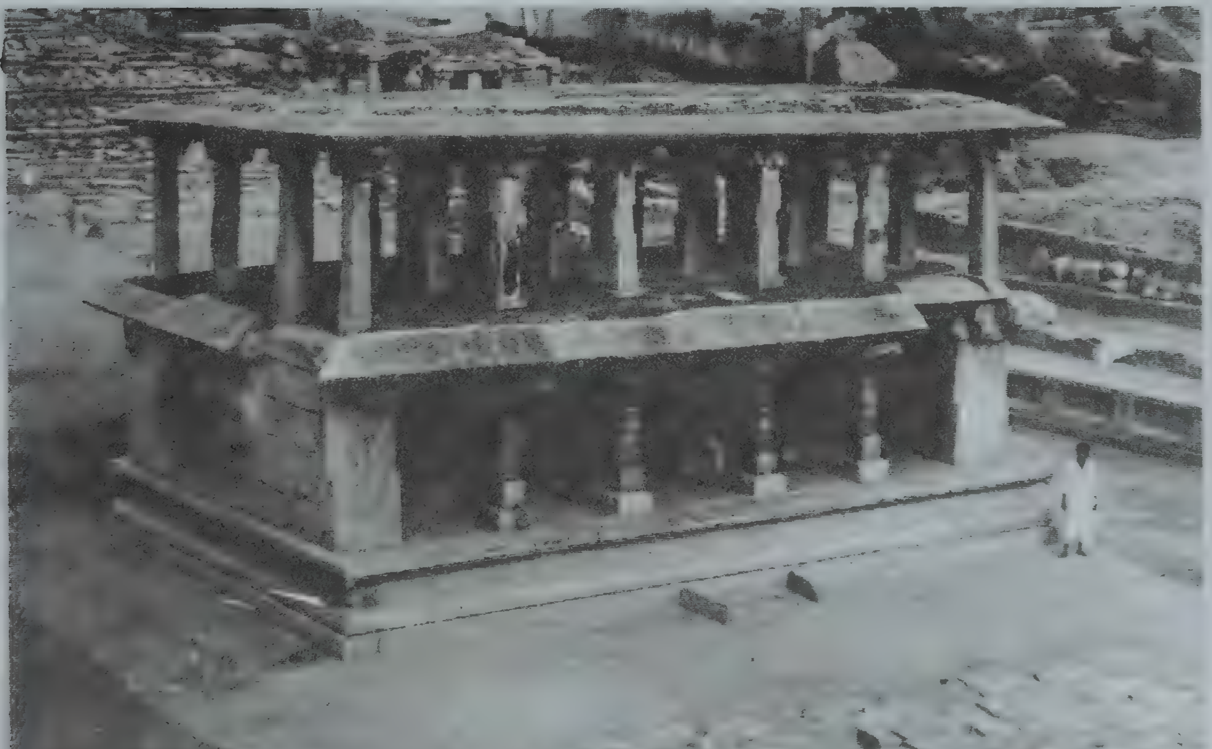
a. Before excavation



b. After excavation — revealing the stone paved road surface

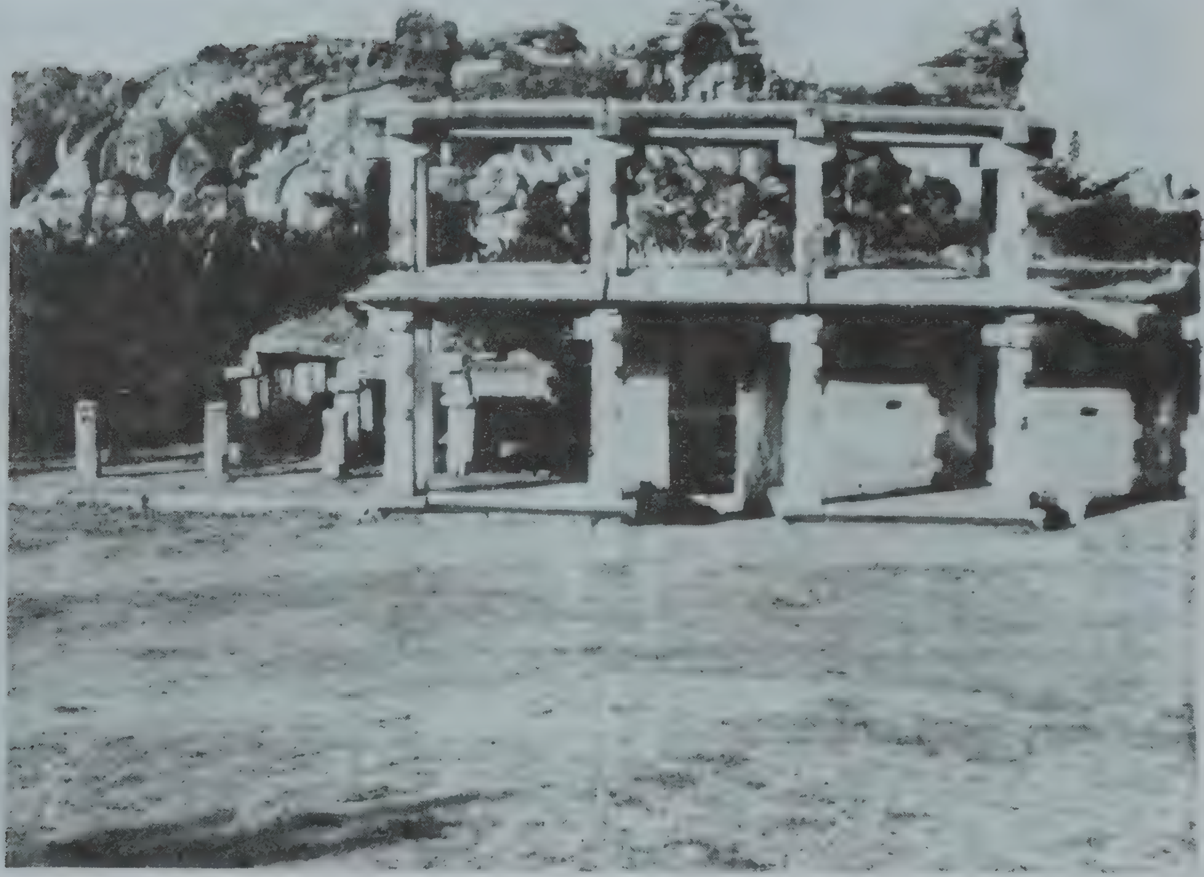


a. Eastern Mantapa — Before excavation

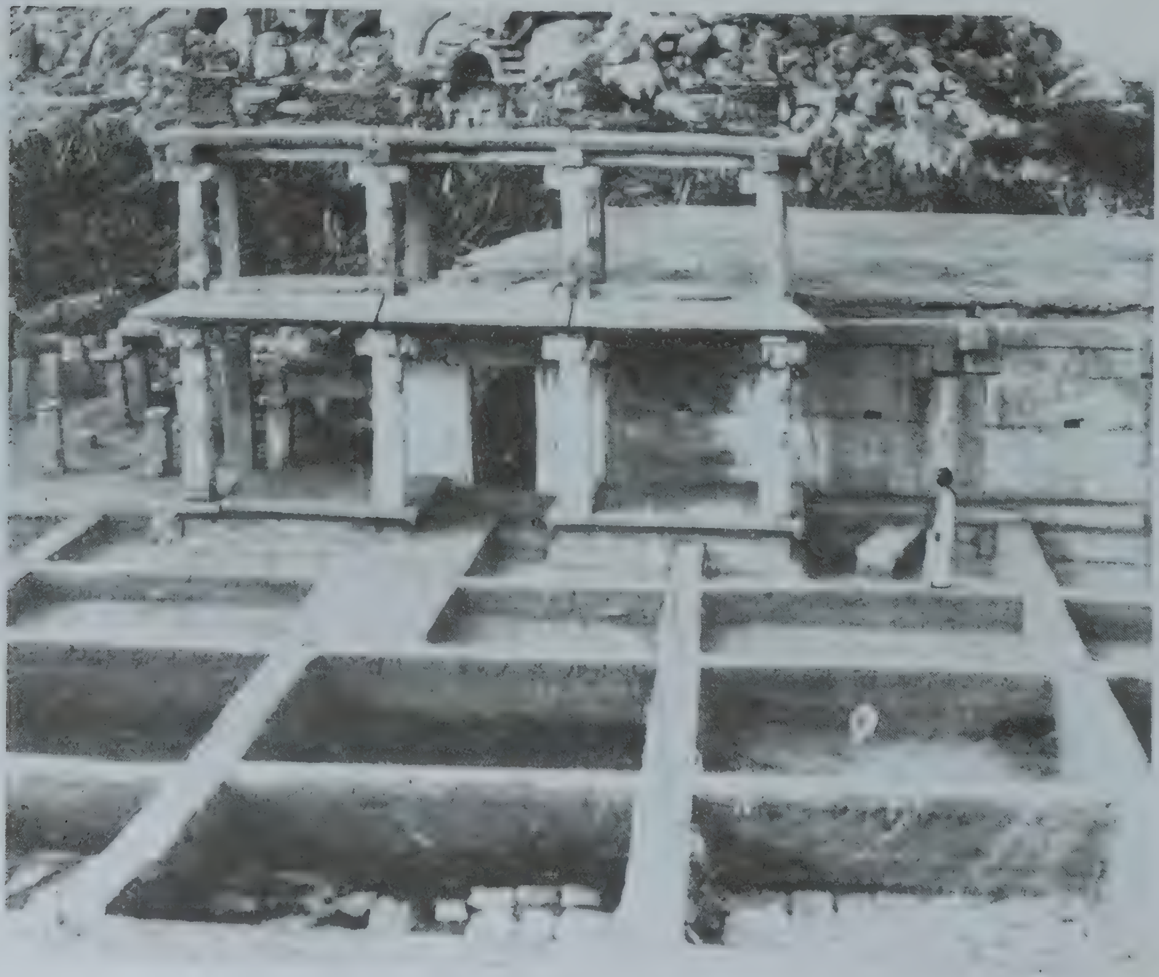


b. After excavation — revealing the buried basement

VIRŪPĀKSHA BAZAR — MANṬAPA ON THE NORTHERN SIDE

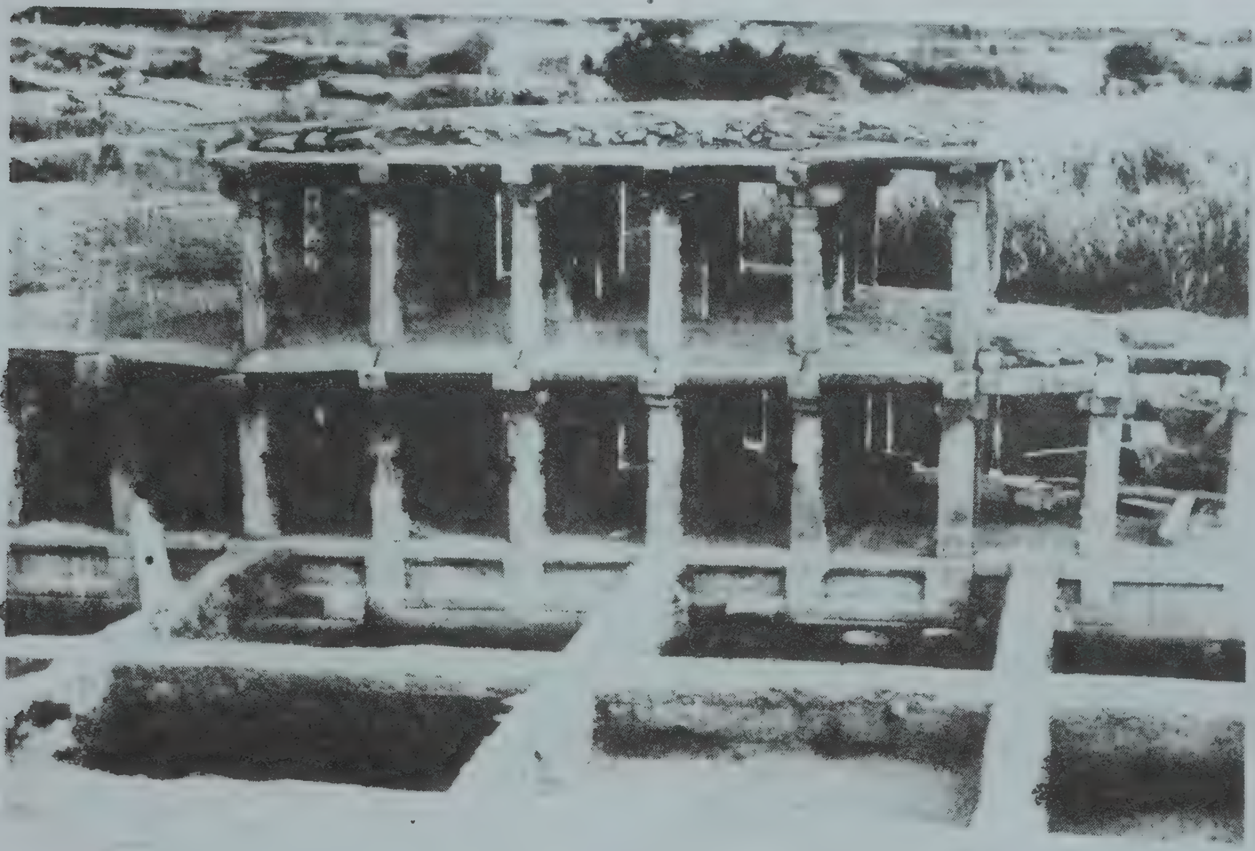


a. Before excavation

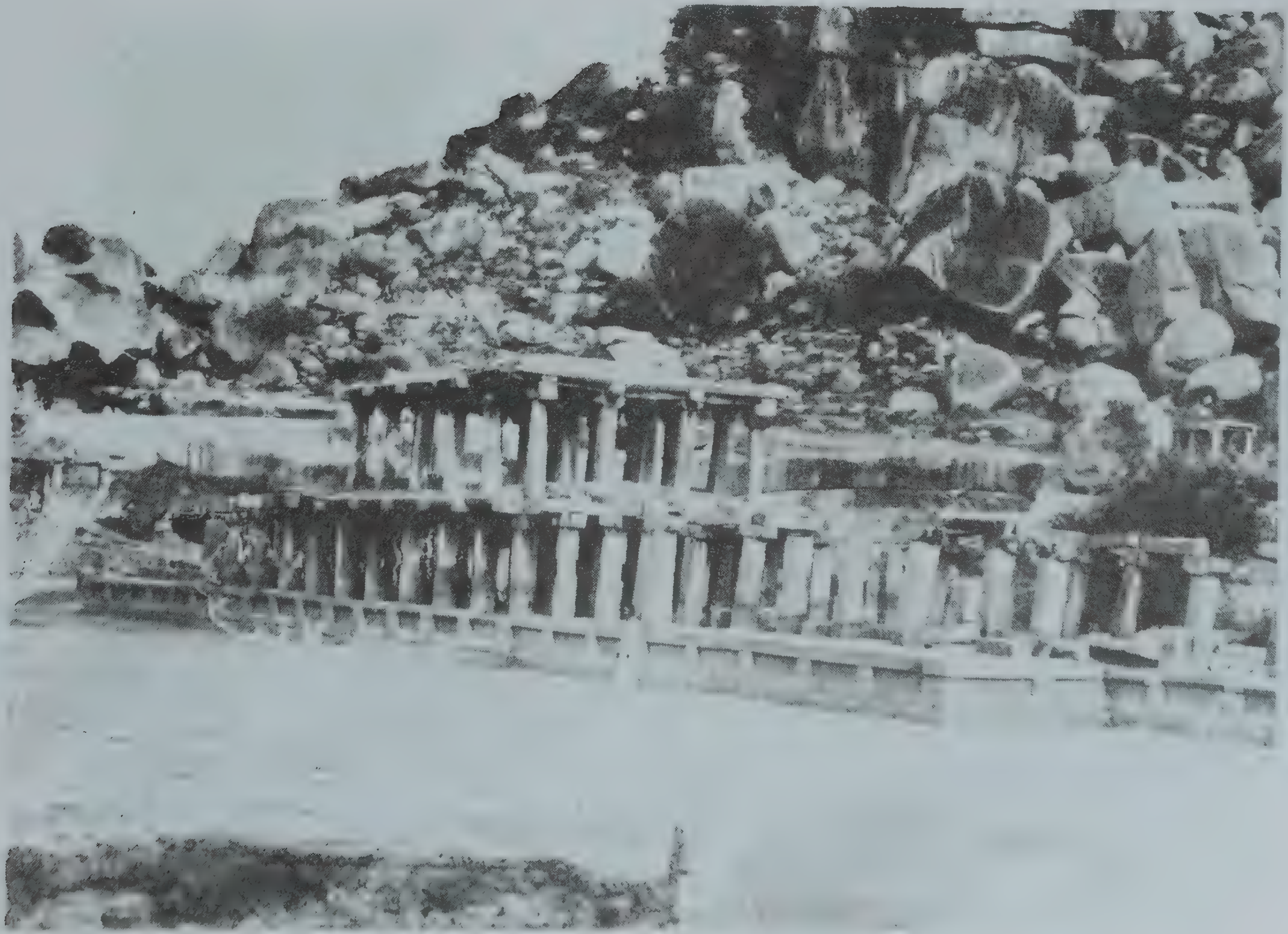


b. During excavation

VIRŪPĀKSHA BAZAR — MANṬAPA AT THE SOUTHERN END

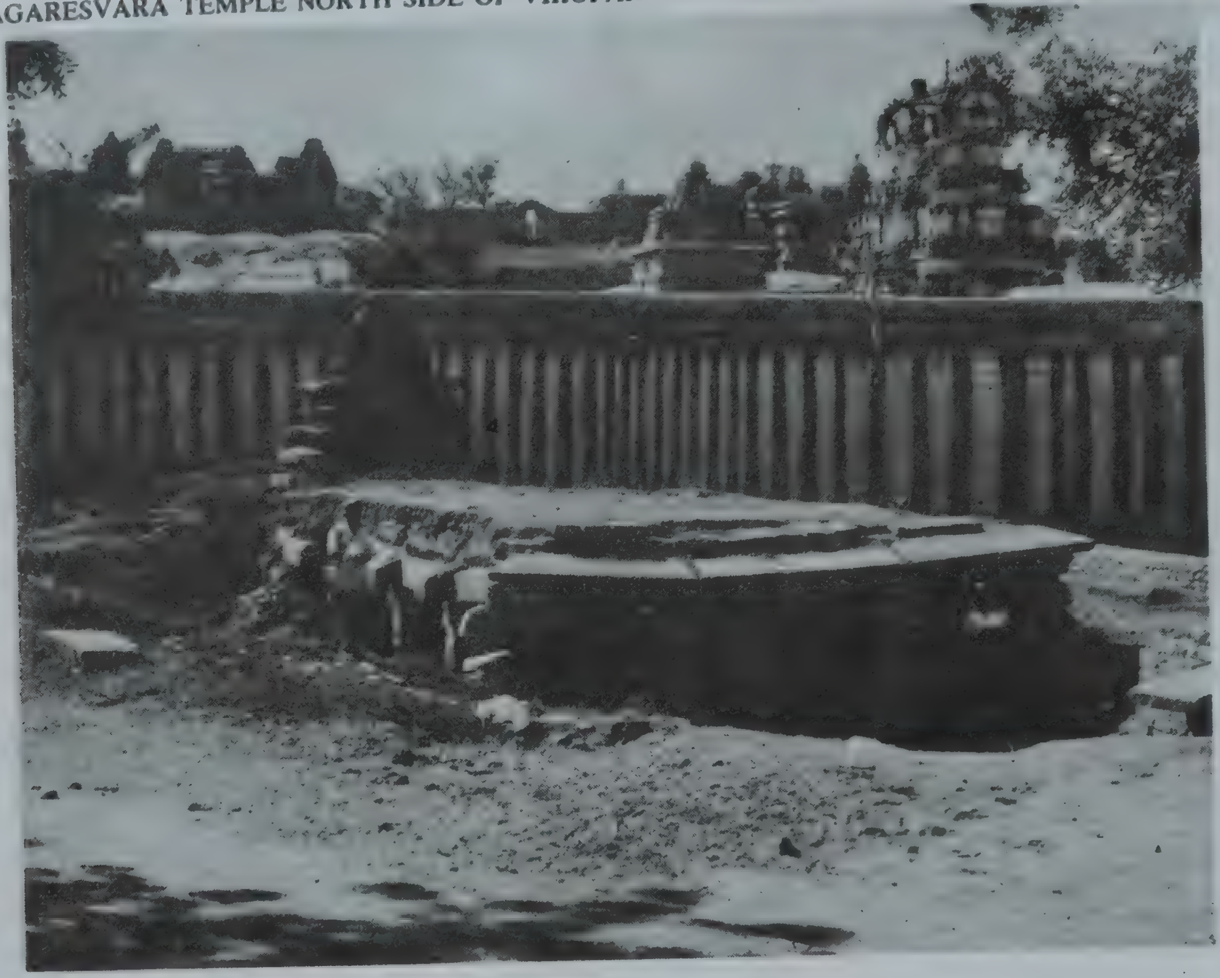


a. During excavation

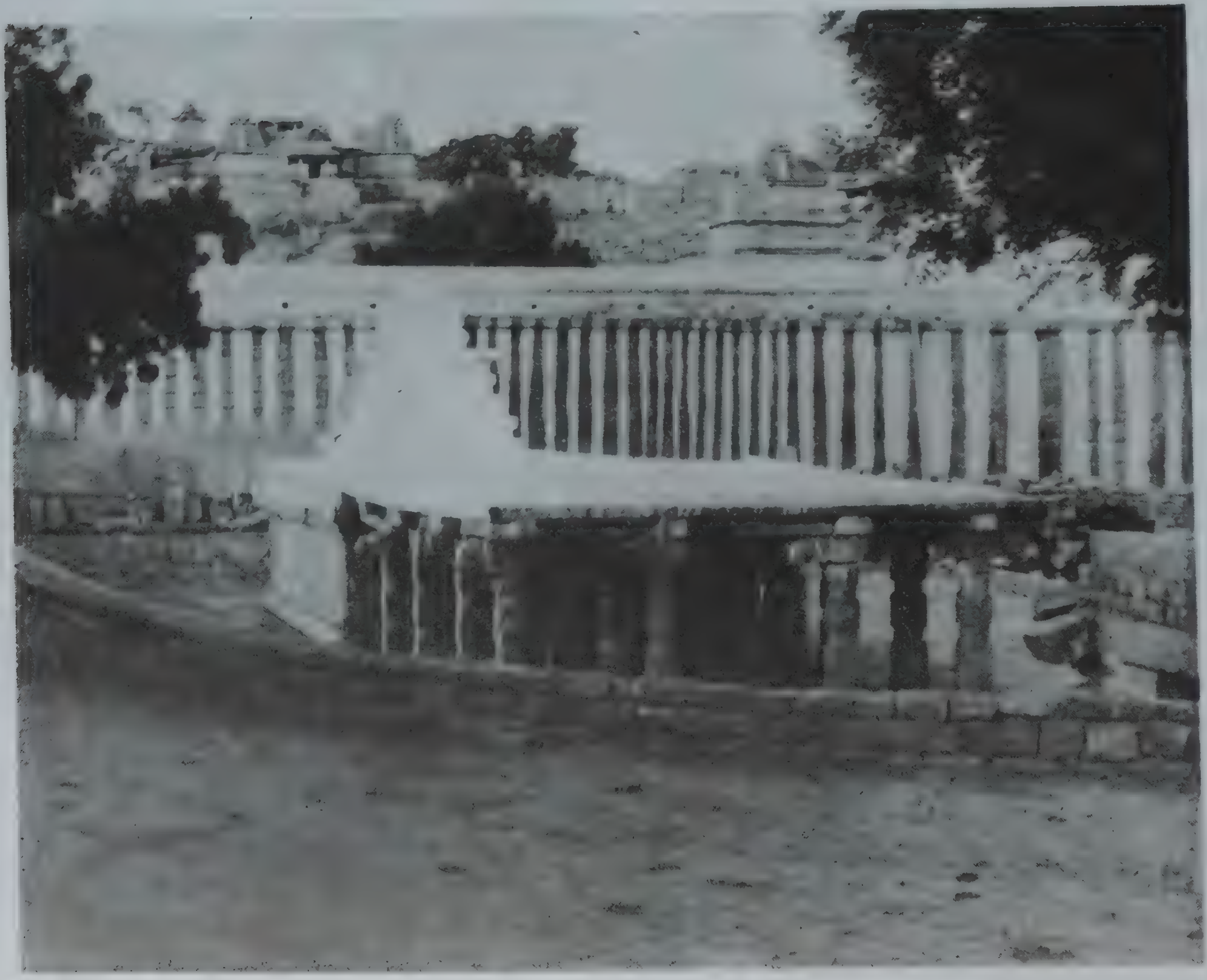


b. After excavation

NAGAREŚVARA TEMPLE NORTH SIDE OF VIRŪPĀKSHA TEMPLE – VIEW FROM NORTH – EAST



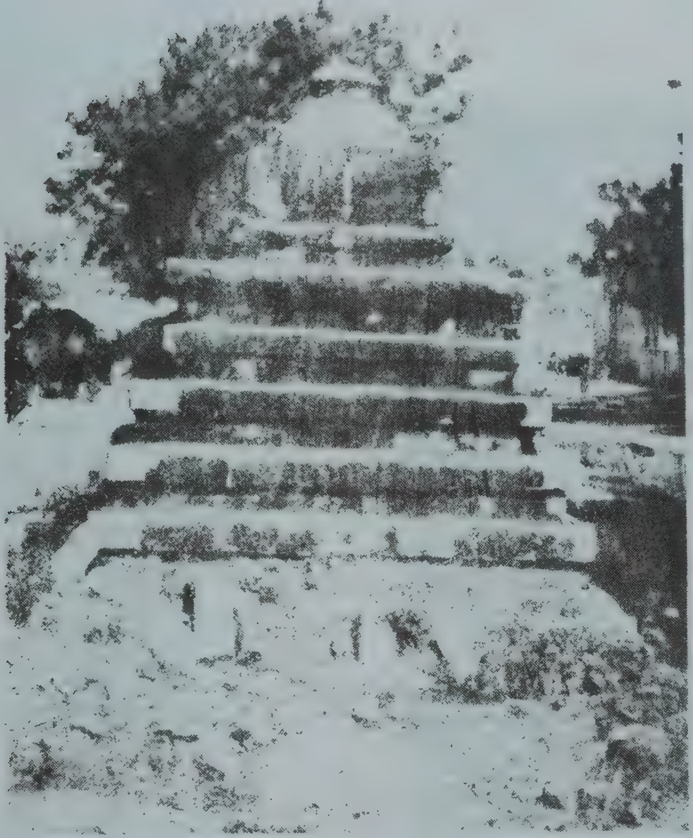
a. Before excavation



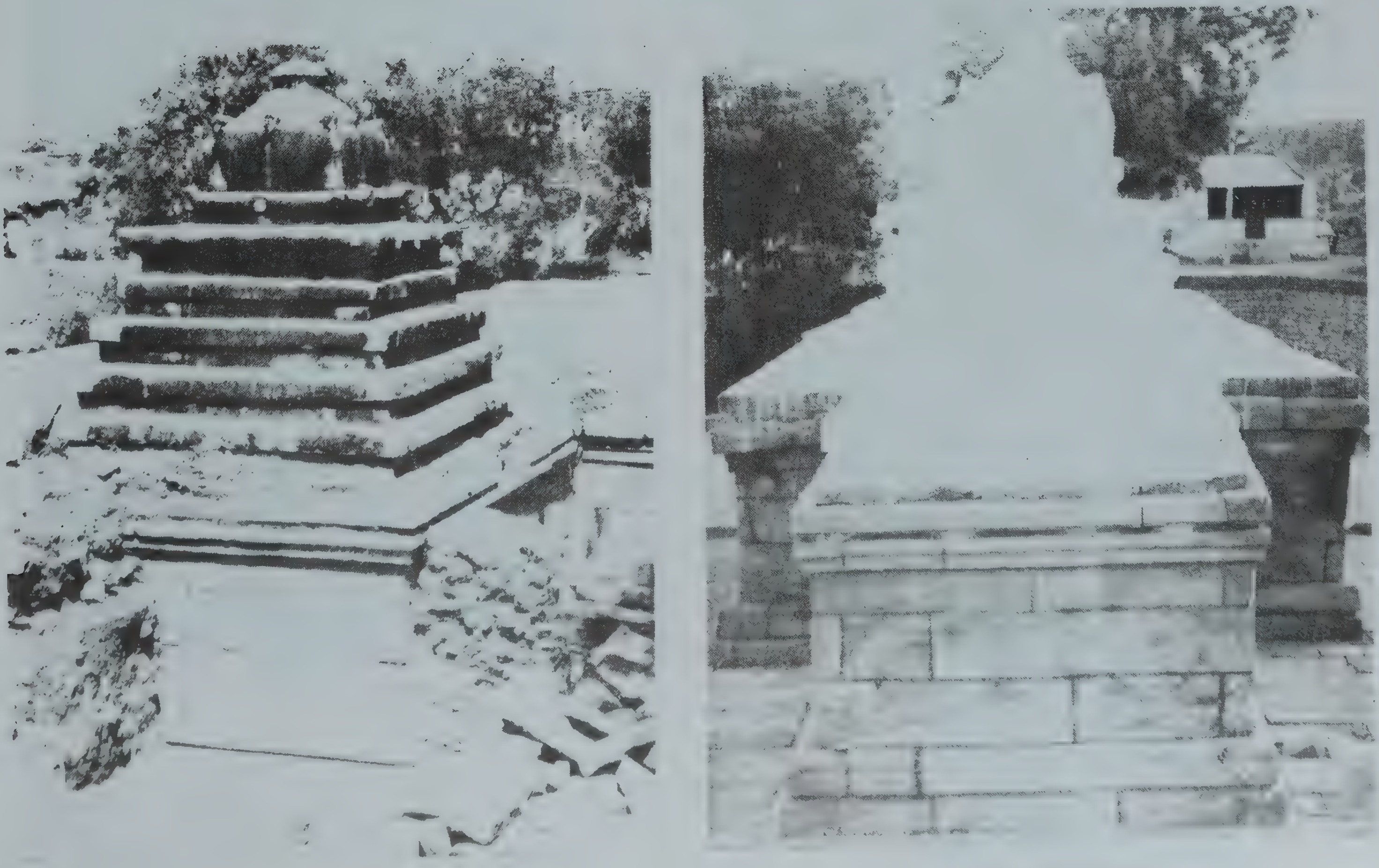
b. After excavation

Pl. 67

NAGAREŚVARA TEMPLE : REAR – VIEW



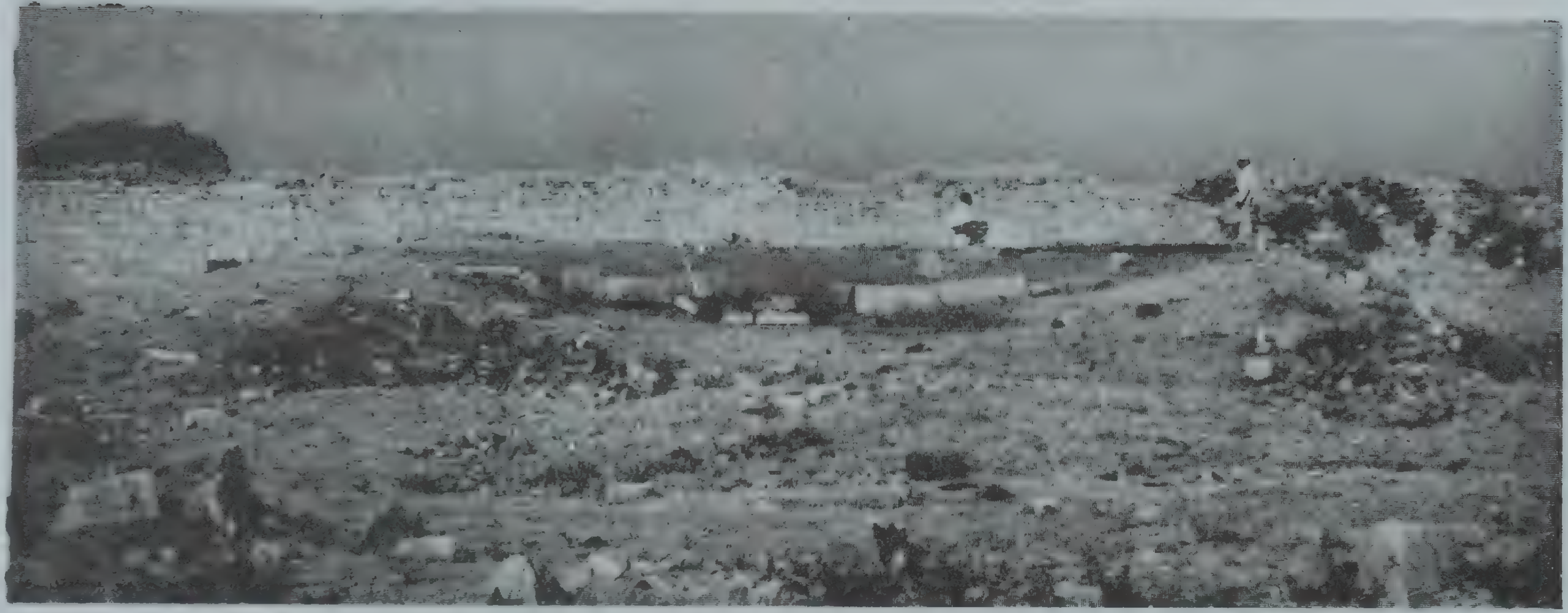
a. Before excavation



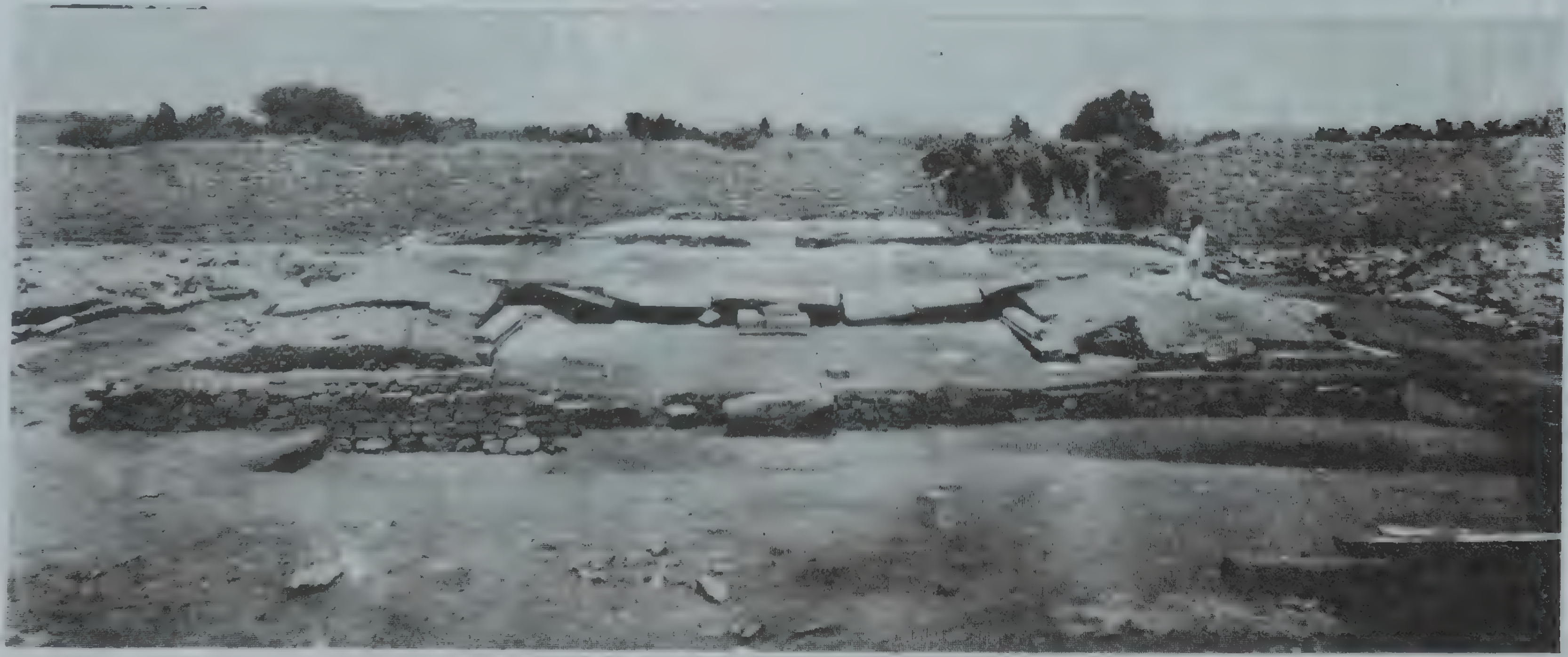
b. During excavation

c. After excavation

PALACE ENCLOSURE — (FORMERLY CALLED 'THE MINT') RESIDENTIAL STRUCTURE NO.1

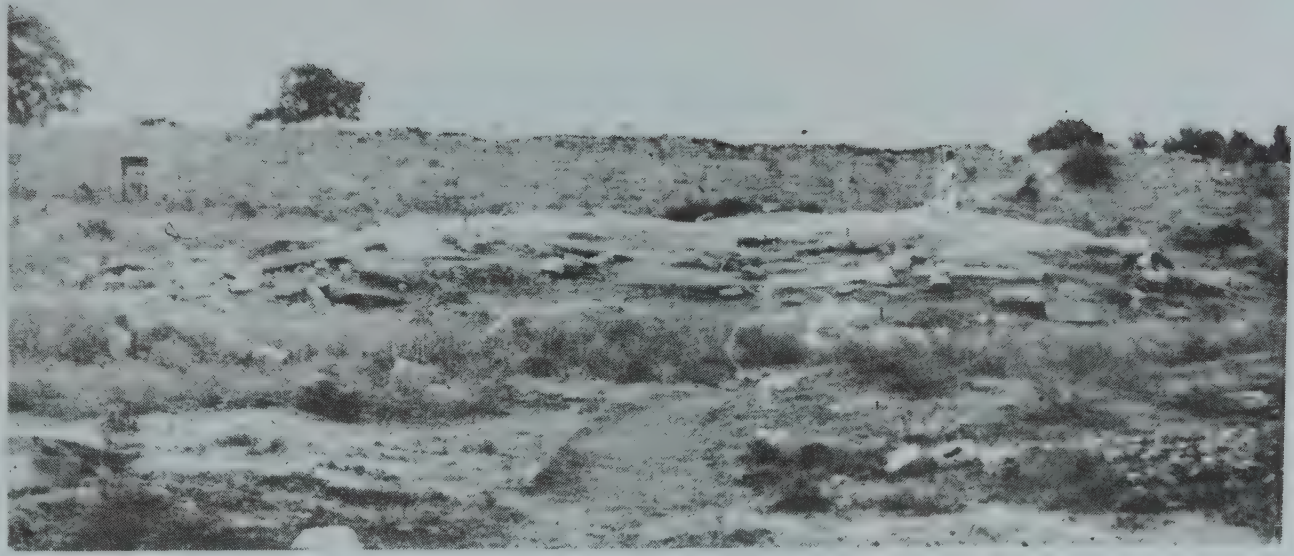


a. Before excavation

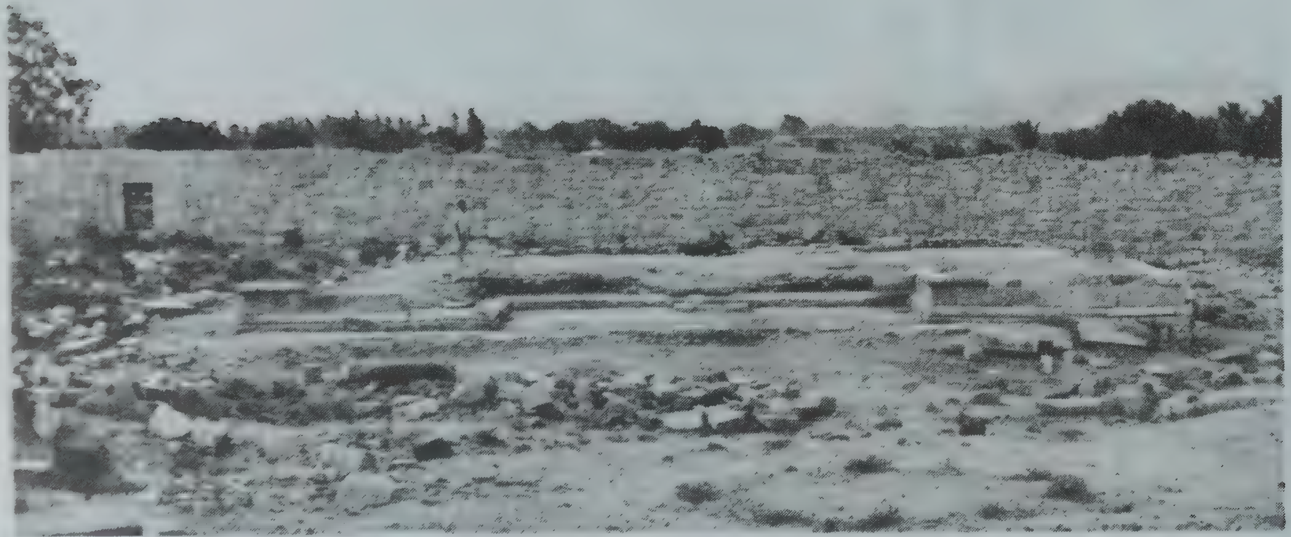


b. After excavation

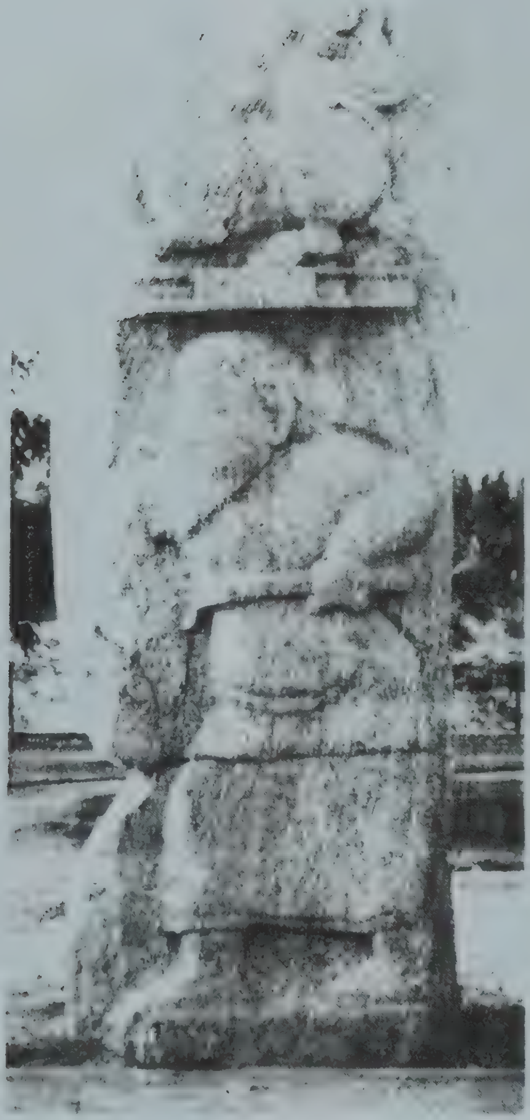
PALACE ENCLOSURE (FORMERLY CALLED 'THE MINT')
STRUCTURE No. 2
SOUTH OF STRUCTURE No. 1



a. Before excavation



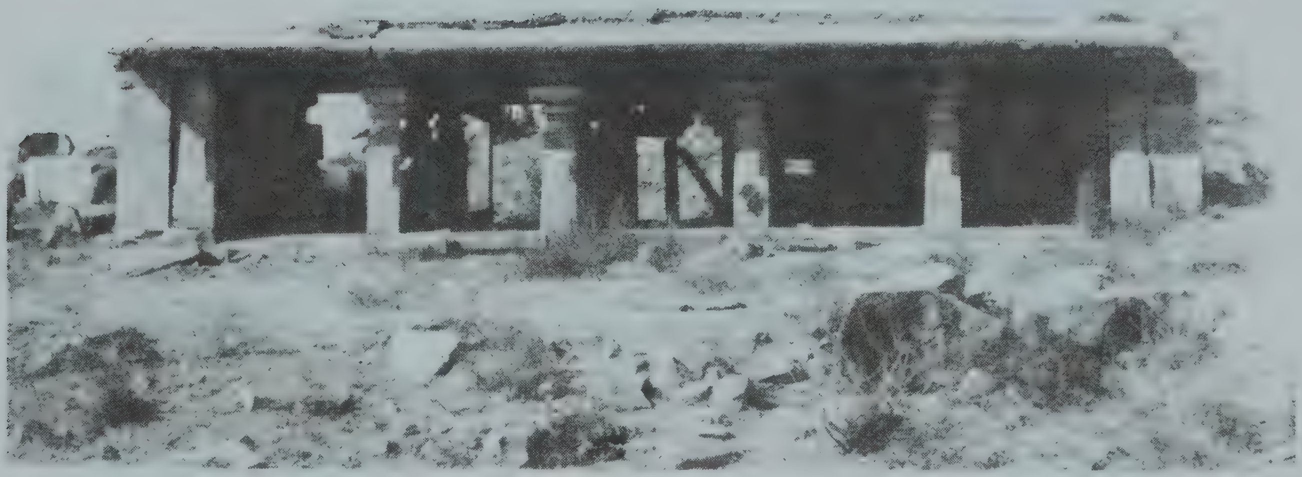
b. After excavation



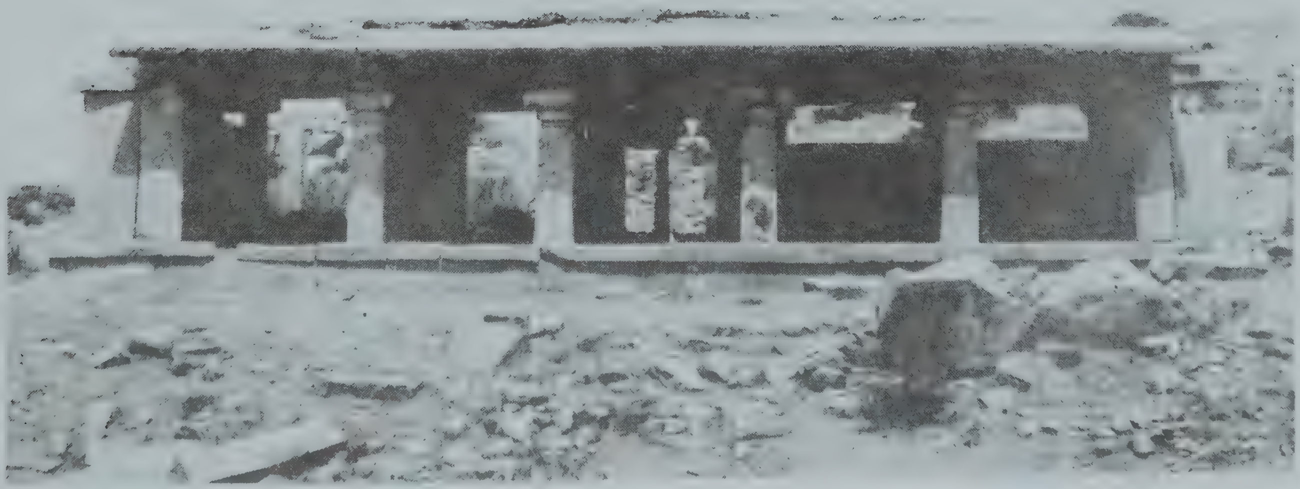
A. Door Guardian of the Gateway (now in the Archaeological Survey of India Museum at Kamalapuram)

AHMAD KHĀN'S DHARMAŚĀLA IN THE ISLAMIC QUARTER OF THE CITY

VIEW FROM EAST



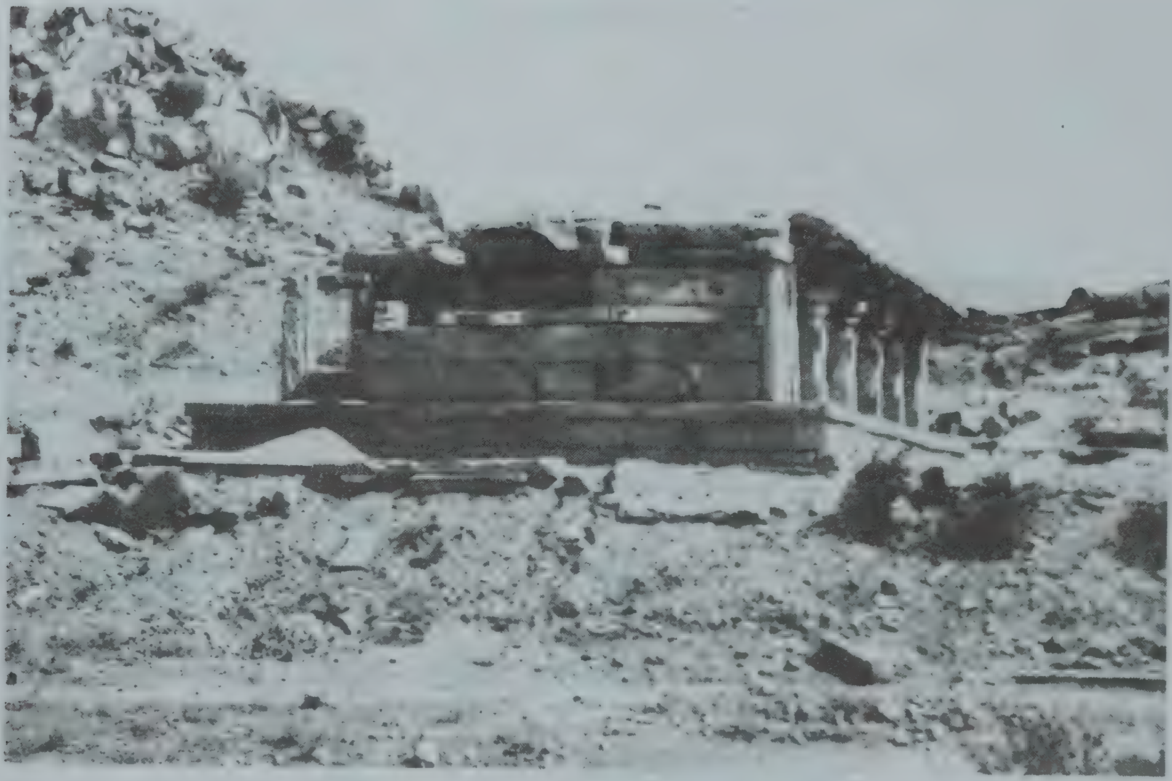
a. Before conservation and removal of vegetation



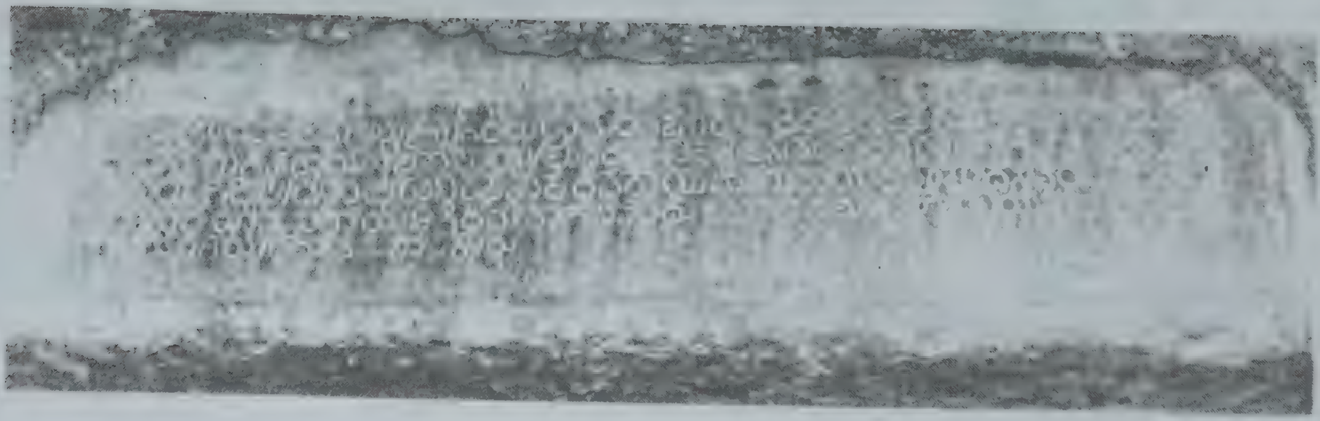
b. After removal of vegetation and during restoration

AHMAD KHĀN'S DHARMAŚĀLA IN THE ISLAMIC QUARTER OF THE CITY

During Restoration



a. View from South east



b. Kannada Inscription on the front lintel of the central bay

B. ART & ARCHITECTURE

KIRĀTĀRJUNĪYAM IN INDIAN ART
(With Special Reference to Karnataka)

To

Dr. (Mrs.) Grace McCann Morley

FOREWORD

I am most happy that Dr. M.S.Nagaraja Rao has chosen the noble theme of Kirātāruniyam in Indian Art with special reference to Karnataka. The Kirātārjunīyam theme has been a favourite from the earliest phases of Indian Art and there is no part of our country, which is a great sub-continent, where it has not been thought of by sculptors and painters for visual representation. If Bhāravi has created a great *Mahākāvya* on this theme, great masters in the field of sculpture and painting have equally created masterpieces to represent it.

From Rajaona there is the famous Gupta carving narrating the story of Siva as hunter fighting Arjuna. In Eastern Chālukyan sculpture series, on a pillar of the ninth century of great importance, with an inscription on it, in the Pārthīśvara temple on the Indrakila hill, is a visual portrayal of the story of Arjuna for the *Pāśupata* weapon, narrated in the inscription as well. In the large seventh century Pallava carving on a boulder at Mahābalipuram, Arjuna's penance has a Pallava version. The early Western Chāḷukya sculpture in Vikramāditya's temple of Virūpāksha at Paṭṭadakal, the Chōḷa carving as an elaborate version of it in a lengthy narration of sequence of incidents from the story on the plinth of the early Chōḷa *gōpura* of the Rājarājēśvara temple in about 1000 A.D., are not only interesting from an aesthetic vision but also as illustrations of the popularity of this noble episode from the *Mahābhārata.* The continuity of the popularity of the theme is so reflected in art that at Lēpākshi there is a spirited Vijayanagara painting in the Vīrabhadra temple depicting this story.

Dr. Nagaraja Rao has done a special service to scholarship by discussing *Kirātārjunīyam* in literature both in Sanskrit and in Kannada, discussing the folk traditions of the theme in Karṇāṭaka and the places associated with it. He has specially dilated upon the artistic representation of *Kirātārjunīyam* theme in sculpture as well as in painting with its literary parallels. Discussing the original story from the *Mahābhārata* and the version of the Kannaḍa poets, he has shown how Shaḍaksharadēva, like Bhāravi in Sanskrit, has immortalised the theme in Kannaḍa by his composition of the *Champū kāvya, Śabaraśankaraviḷāsa.*

The narration of the story which was a parennial favourite is effectively achieved in the early Western Chalukyan temples at Paṭṭadakal and Aihoḷe. Dr. Nagaraja Rao has specially pointed out the significance of these sculptures in the context of Karṇāṭaka Art. He explains the theme to show how the Karṇāṭaka craftsmen had a bias for a local tradition as in Andhra, and the specialities like Arjuna's worshipping of the *linga* made of sand and his spotting of the flowers placed on the *Śivalinga* on the head of the Kirāta, revealing his identity with Śiva, culminating in the Lord's blessing the Pāṇḍava hero with the gift of the *pāśupata* after the fight between the Kirāta and Arjuna. Here again, has been emphasised a great feat, making Arjuna the victor, compelling Śiva to reveal himself and bestow on him *His* grace. Pārvatī's desire to see the auspicious mark on the back of Arjuna, her satisfaction on a look at it, are all again based on local traditions that have been effectively used.

The great poet Pampa stressed this episode of Arjuna's success and Śiva's defeat in his *Vikramārjunavijaya* or *Bhārata.* All this illustrates what Nēmichandra echoes in his *Līlāvatī-Prabandha* when he remarks that a poet can do the impossible and illustrates the points by referring to how poets could make the monkey build a bridge across the ocean, a dwarf reach the sky and a human trample the Lord. This is not certainly, as Dr. Nagaraja Rao has rightly pointed out, because of any Jain bias in a joy to get a *Hindu deity* defeated by a *Human.* It is, even as Ānandavardhana has put it, that in the shoreless ocean of poesy, the poet is the one great creator as it pleases him, the entire universe transforming itself according to his vision of it:

> *apāre kāvyasamsāre kavir-ēkaḥ prajāpatiḥ /*
> *yathāsmai rōchate viśvam tathāsmai parivartate (Dhvanyāloka)*

He is not bound by any regulation of creation like even the Celestial Creator as in *dhāta yathāpūrvam akalpayat.*

Dr. Nagaraja Rao has to be warmly congratulated on successfully projecting a picture of this noble theme with its special Karṇāṭaka characteristics in a territory that has from the earliest times produced exquisite masterpieces of art. It reveals deep and concentrated study of the theme in one of the most important art areas of our country and in all its different historical phases. His exposition clarifies and helps better understanding of a universally popular theme in our country. I have no doubt that Dr. Nagaraja Rao's book will be welcomed all over the world as adding a fresh chapter to the noble theme of KIRĀTĀRJUNĪYAM IN INDIAN ART.

New Delhi
6th November, 1978

S.Sivaramamurti

ACKNOWLEDGEMENTS

It is most pleasant duty to take this opportunity, to express my sincere gratitude for all those institutions and individuals who have extended all help and facilities in the completion of this monograph. It is a privilege to have the blessings of Dr. C.Sivaramamurti, one of the foremost scholars and art historians of our Country. Inspite his busy schedule, he graciously wrote the foreword and has blessed me. I would like to express my deep debt of gratitude to him for this favour.

The Archaeological Survey of India always comes to the rescue of Scholars and Research workers. The Superintending Archaeologists of South-Western Circle, Aurangabad, and Southern Circle, Madras have been kind enough to provide photographs of some of the *Kirātārjunīyam* panels from their regions. I must particularly refer to Shri L.K.Srinivasan, of the Southern Circle, who not only brought to my notice the several examples from Kerala, but also sent me very good photographs. To the Survey and its officers, grateful thanks are sincerely recorded.

Among the State Directorates, those of Andhra Pradesh and Maharashtra, have provided great deal of assistance. Drs. V.V.Krishna Sastri, P.V.Parabrahma Sastri and A.P. Jamkhedkar have not only helped in obtaining photographs, but also let me have epigraphical and literary references. To all of them, my thanks are due. The following Scholars have helped in various ways, and I wish to record my appreciation to all of them: Dr. Gritli von Millerwallner, Miss. Mary-Ann Lutzman, Mrs. Carol Radcliffe-Bolon and Drs. George Michel, Michael Meister, Gary Tartakov, M.A. Dhaky, M.Chidanandamurti, M.S.Krishnamurti, Surva Shri Raghunatha Bhatt, Sridhar Andhare and Suresh Vasant Jadhav. I owe a special debt of gratitude to Karnataka Chitrakala Parishat, Bangalore, who lent blocks of the frontispiece, and helped in securing photographs of other *Kirātārjunīyam* paintings. Particular mention must be made of Srimati Mayadevi Krishne Urs, Shri M.C.Krishnaswamy of Mysore, and Shri M.S.Nanjunda Rao, Secretary of Karnataka Chitrakala Parishat, Bangalore. I started this study when I was in Karnatak University, Dharwad. I gratefully remember the encouragement I received from that University. The authorities of the American Institute of Indian Studies, Varanasi have also helped by providing certain photographs. I extend my warm thanks to them.

Dr. K.V.Ramesh, Superintending Epigraphist, Archaeological Survey of India, has not only deciphered the Tamil inscription from Doḍḍahullūr, but also gone through more than half of the next and made valuable suggestions. I would like to record my warm appreciation for all his help. Similar help was extended by Dr. S.Nagaraju, now of Nagarjuna University, to whom my thanks are due.

I will be failing in my duty, if don't thank the Directorate of Archaeology and Museums in Karnataka, which has provided enormous help as well as many illustrations which accompany this work. I must particularly mention the ungrudging help provided by Kum. H.N.Vishalakshi, and Shriyuts C.S.Patil, H.N.Anantaramu and C.Kuppachari. I record my grateful thanks to all of them.

Last, but not the least, Shri Agam Prasad, of M/S. Agam Kala Prakashan, has patiently waited for my manuscript, but promptly brought out the publication. I record my appreciation to him, for the neat and diligent publication.

M.S. Nagaraja Rao

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ABBREVIATIONS

ARASI	...	Annual Reports of the Archaeological Survey of India
ARIE	...	Annual Report on Indian Epigraphy
ARSIE	...	Annual Report on South Indian Epigraphy
EC	...	Epigraphia Carnatica
EI	...	Epigraphia Indica
JISOA	...	Journal of the Indian Society of Oriental Art
MAR	...	Mysore Archaeological Reports
MBH	...	Mahābharata
QJMS	...	Quarterly Journal of the Mythic Society, Bangalore.

SYSTEM OF TRANSLITERATION

आ = ā
ई = ī
ऊ = ū
ऋ = ṛi
ॠ = rī
ए = ē
ऐ = ai
ओ = ō
औ = au
च = ch
छ = chh
ट = ṭa
ठ = ṭh
ण = ṇ
ञ = ñ
श = ś
ष = sh
visarga = ḥ

PROLOGUE

During the year 1969-70, I was undergoing a training programme in Museology, offered jointly by the Institute of Fine Arts, New York University and the Metropolitan Museum of Art, New York. As part of the practical aspect of the training, each trainee had to perform an exercise. He/She had to function as a Curator of the MET Museum, and scout out an *object d'art* from the art market of New York City, present it before the Board of the Met Museum, and convince the Board that the object was so important that it should be acquired by the great Museum - an exercise regularly performed by each of the Curators of the various departments of the Metropolitan Museum.

Being the lone Asian trainee during the year, I wandered in the city of New York, looking for an object of art of Indian Origin, and finally succeeded in locating a small panel of sculpture, representing the story of the *Kirātārjunīyam,* in a small, but crowded, art dealer's shop in down town New York. I brought the panel to the Museum. While researching on the importance of the sculpture, I went through that classic essay, *"Kirātārjunīyam* in Indian Art", by Prof. T.N.Ramachandran. While discussing the theme, the learned Professor had referred only to eleven examples of sculptural representation of this noble epic theme from all over India. The sculptural example, I had found in New York, then was the twelfth known representation of this theme. I argued before the Board that it was a very important sculpture, being so rare. The Board, assisted by no less an expert than Dr. Stella Kramrisch of the Philadelphia Museum of Art, decided that it was the best specimen, and consequently, the panel today forms part of the Indian collection of the Metropolitan Museum of Art.

During my study of the theme, I was struck by the fact that Prof. Ramachandran had referred only to eleven examples of plastic representation of the epic episode, and among these, not one was from the Karnataka region. This surprised me, as I vaguely remembered to have seen some examples at Pattadakal, and also in some of the Hoysaḷa temples. I was quite convinced that such a favourite and exciting theme would not have escaped the attention of the Chālukya, Rāshṭrakūṭa, Hoysaḷa and Vijayanagar sculptors, not to speak of the artists of the Mysore tradition. This give a fillip to my enquiry, and soon after my return to India in 1970, I began a study of the artistic presentation of the *Kirātārjunīyam* in Karnataka. My efforts have been amply rewarded, as the following pages attest. With further information, made available from various friends and scholars, about the existence of the sculptures and paintings of the theme, the scope of the work got enlarged. If Karnataka has yielded, as a result of my studies, 44 representations of the *Kirātārjunīyam,* from 8th to 19th Century A.D., in stone and paintings, Kerala has so far revealed excellent sculptures in wood, and also four mural paintings (Ffig. 61). Inspite of fact that the title of this work is '*Kirātārjunīyam* in Indian Art', I must confess that the study has been with special reference to Karnataka. However, those examples, which have come to my knowledge, but not included in the study of Prof. Ramachandran, have been included in this work, justifying its title.

As a background to the study of the Kirātārjunīyam in art, I have also included a study of the theme in literature - both Sanskrit and Kannada. During my field study, I became aware of a strong local tradition about the theme, which is current to this day, in rural Karnataka, as well as association of the story with a number of places. A short account of this is included in Chapter II. I am conscious of the fact that this study is incomplete, because, literature in other languages for example, *Telugu,* may also contain excellent compositions on this theme. We already know that many places in Andhra and Tamil Nadu are associated with this story. However, that would have further enlarged the scope of the work and I felt not quite competent to deal with *Telugu* and other literature. Therefore, I have confined my studies to Karnataka in particular.

Another aspect that deserves to be taken up is, how far this theme is popular in the Far East. For, we know that the Great Epics of India had a far reaching impact on the artistic traditions and performing arts of the Far East, particularly Thailand, Burma, Java and Sumatra. I do hope that this study will be taken up by scholars who have the opportunity to study the material in original in those exciting lands. I will be more than satisfied if the present study provides a stimulus.

With all humility, I present to the scholarly world, the results of my research on *Kirātārjunīyam* in Indian Art with special reference to Karnataka.

M.S.Nagaraja Rao

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KIRĀTĀRJUNIYAM IN INDIAN ART

I

KIRĀTĀRJUNĪYAM IN INDIAN LITERATURE

A. In Sanskrit Literature:

The basic theme of *Kirātārjunīya* story in Sanskrit literature is found in the *Vana Parvan* of the *Mahabharatha.*[1] *Bhāravi* is the first poet to have utilised this theme in drawing up his immortal poem *"Kirātārjunīyam".* It is strange, as Ramachandran has pointed,[2] that Kālidāsa did not deal with this fascinating story. Anantabhaṭṭa of a later date has used this story in a *Champū Kāvya,* called *Bhārata Champū.*[3]

(i) In the Mahābhārata:

When the Pāṇḍavas were in distress, during their period of exile, Vyāsa Maharshi visited them and advised Dharmanandana to send Arjuna to Indra. Accordingly Arjuna went north to the Himālaya and performed severe austerities on the Indrakila hills. Indra came to him in the form of an ascetic, and in an interesting conversation, asked him if *Mōksha* was his aim in performing this *Tapas.* Arjuna replied that his main goal was to secure weapons to defeat their enemies, the Kauravas, and wipe off the shame and disgrace. Thereupon, Indra revealed his true form and asked Arjuna to direct his penance to Śiva, and obtain his grace. Later Indra would also bestow his Weapons.[4]

Arjuna, then started the most severe penances. He was dressed in *Valkala* or tree bark, and slept on *Kuśa* grass. He lived on dry leaves and fallen fruits. In the first month, he ate fruits once in three days and in the second month, he ate once in six days. In the third he took food once in fifteen days and in the fourth once a month. During the intense period of austrities, he stood on one foot or the tip of the toe of one foot, with his arms raised over his head. He became very emaciated. The sages in the forest were disturbed by such a severe penance by a great hero like Arjuna. They went to Lord Śiva and requested him to bring to an end Arjuna's *Tapas.* Śiva pacified them stating that he knows the reason for the hero's penance, and asked them not to get worried. Satisfied with Śiva's assurances, the sages departed.

Thereupon, Śiva and Uma, dressed as *Kirātas* (hunters) and followed by many attendants *(Bhūta-gaṇas),* left for the place where Arjuna was performing penances.[5] As they approached Arjuna, the demon *Mūka-dānava,* in the form of a wild boar, rushed towards emaciated Arjuna,[6] which disturbed the latter. Arjuna took his bow and arrow, and got ready to shoot the animal.

Just then, the Kirāta (Śiva), arrived on the scene and contested Arjuna's right to shoot the arrow, as the animal was his lawful prey. Arjuna ignored the Kirāta's sermon as hunt, and shot his arrow. Simultaneously the Kirāta also shot. The wild animal fell down dead, revealing the real form of a demon.

A battle of words and a physical duel ensued between the Kirāta and Arjuna. Arjuna shot arrow after arrow at the Kirāta who caught them with ease. Deprived of his arrows, Arjuna used his bow. The Kirāta snatched that too. Then Arjuna attacked the Kirāta with the sword, which broke.[7]

Arjuna, thereupon, threw stones, trees and other kinds of missiles at the Kirāta. But everything was in vain. Thereupon, Arjuna engaged the Kirāta in wrestling and fist fight. The two fought until Arjuna fell unconscious, bleading and bruised.[8] After a while, he recovered and realised that his opponent was more than a mortal. He, then, made a clay *liṅgam* of Śiva and began to Worship. To his astonishment, all the garlands and flowers he put on the *liṅgam* were found on the Kirāta. He immediately realised that the Kirāta was none else than Śiva himself. At once he fell at his feet and begged his forgiveness.[9] Śiva was pleased and bestowed on him the weapon he desired, viz., *Pāśupatāstra* and disappeared.[10] Soon all the other goods and guardians of the eight quarters, also appeared and gave him their own special Weapons.[11]

After his successful penance, Arjuna spent sometime in Indralōka at the invitation of Indra, and then returned to Dharmaputra and other brothers.

This is the earliest version of the story from the *Mahābhārata.*

(ii) Bhāravi's Kirātārjunīyam:

Bhāravi's Kirātārjunīyam, consists of 18 Sargas. Mallinātha, a commentator of this work calls it a *Mahākāvya.* According to this *Kāvya,* the story is as follows:

During their exile in Dvaitavana, Pāṇḍavas receive a Brahamachārin hunter.[12] He conveys the news of prosperity of the Kauravas. This inflames Draupadi and Bhīma, and both of them chastise Dharmarāja for his belief in chance, destiny and forgiveness instead of action. At this time, Vyāsa visits them. He says that he has come to give the *Indra- Mantra* which helps to fulfill their desires.[13] He gives the Mantra to Arjuna and asked him to perform penance (Tapas) and observe the life of *Munis,* on top of the hill Indrakila to which a *Guhyaka* or *Yaksha* would lead him. This penance was directed towards Indra to obtain weapons, to secure victory.[14] Arjuna, thereupon, proceeds to Indrakila and performs sivere austerities. This will be communicated to Indra by the *Guhyaka* or *Yaksha,* who sends celestial nymphs to test Arjuna's sincerty of purpose. The nymphs try to tempt Arjuna, but are defeated by his indifference. Indra is promptly reported.

Thereupon, Indra comes to see Arjuna in the guise of an aged muni. Arjuna receives him with due respect and receives in turn a discourse on *Mōksha.* Further Indra advises him that *Mōksha* will not be attained by clinging to weapons of war. Arjuna explains that his aim in penance was to please Indra to obtain more weapons and help him to remove the disgrace that the Pāṇḍavas and Draupadi had sustained from the Kauravas. Indra, then, reveals to him his true form and advises him to worship Śiva and obtain weapons. After that Indra himself would give him all the weapons he wanted from him.[15]

Then Arjuna turns his attention towards Śiva and performs severe austerities. Sages living in the forest could not tolerate the heat emanated by this severe penance and therefore go to Śiva to appraise him of the situation. Śiva asks them not to panic, for Arjuna was no other than Nara himself, who had come to this world to destroy the demons. Śiva also tells them that just then Arjuna was in trouble as Mūka-dānava was attacking him and that Śiva himself would go to his rescue. Dressed himself as a Kirāta and followed by his *Pramatha-gaṇas* also as Kirātas, Śiva proceeded to Indrakila hill. There he discovers Mūka-dānava in the form of a wild boar, ready to rush at Arjuna. Then the account of the boar hunt is given. After this there ensues a battle of words between the Kirāta and Arjuna, followed by a fight, in which Arjuna is deprived of all of his weapons. Arjuna engages the Kirāta in a fist fight. At one stage, during this fierce fight, the Kirāta forcefully flies in the air. Arjuna, taking advantage of this situation, catches hold of the feet of the Kirāta, with the intention of rapping him on the ground. Kirāta is taken aback with this unexpected act of Arjuna, and descends to the ground quickly and clasps Arjuna in a firm hug.[16] He was so amazed and pleased with his devotee that he reveals his real form and bestows on him the *Pāśupatāstra.* Indra and other Lōkapālas also make a gift of their weapons to Arjuna. Śiva then asks him to "go home, win victory over your enemies," Arjuna then returns to Dharmaputra and bows before him.[17]

(iii) Bhārata Champū of Anantabhaṭṭa:

The next poet to use this them in his Sanskrit composition was Ananthabhaṭṭa in his *Bhārata Champū.* The story in this *Kāvya,* however, follows closely that of the *Mahābhārata,* and does not show any deviation. The date of this poet however, is still uncertain. According to some scholars, he lived in the 11th Century,[18] but according to some others, he belonged to the 15th Century.

We may note here references to this fascinating theme in some of the other Sanskrit works.

(v) In Mattavilasa of Mahendravarman I:

Bhāravi's *Kirātārjunīyam* has become a classic spoken of by everyone. It had won for the great poet the unique honour of being ranked with Kālidāsa himself, as revealed by the Aihoḷe inscription of Pulikēśin, dated *Śaka* 556 (A.D.634).[19] Perhaps the Pallava king Mahēndra Varman I (A.D.600-640) took the great poet to Māmallapuram and bestowed on the poet a richly deserved honour of carving in his presence his classic "theme of *Kirātārjunīyam* so that the glory that was Bhāravi's could go from the word of mouth to permanent stone."[20] This Pallava ruler himself was a great poet and artist, having donned the titles, *"Vichitrachitta"* and *"Chitrakkārapuli."* Because of his personal knowledge with the *Kirātārjunīyam,* and its author, we find the echo of its story in Mahendravarman's own creation, *Mattavilāsa Prahasana,* a farce in sanskrit.

The story of this farce relates to the encounter of a Kapālin with a Buddhist friar, named, Nāgasēna. The tipsy Kapālin, who is wandering with his girl through the streets of Kāñchi, meets the Buddhist monk, and accuses him of stealing his skull bowl. Thereupon a squabble ensues between the two. A pāśupata intervenes in the fight and tries to pacify the two. Meanwhile, a lunatic appears on the scene with the missing bowl which was carried away by a dog and picked by the lunatic. The pāśupata leaves the scene, at the end, after blessing the reconciled Kapālin and the Buddhist monk, with the words, "May this feud which kept you asunder till you became reconciled become eternal source of mutual good will and love, like the Kirāta's feud with Arjuna".[21] Thus ends the farce. This reveals the intimate knowledge of the royal- dramatist of Kirātārjunīyam.

(v) In Ganga Copper plates:

Avantisundarikathā gives an account of the historical material about Bhāravi and Dāmodara, an ancestor of Daṇḍin.[22] According to this, Dāmodara, son of a brahmin named Nārāyaṇasvāmi, who had migrated from Ānandapura in Angadēśa to Achalapura (Ellichpur in Andhra Pradesh). He was a great friend of Bhāravi, who was a dear friend of Prince *(Yuvarāja)* Vishnuvardhana (of the family of Eastern Chālukyas of Vengi). Through Bhāravi, Damodara became a friend of *Yuvaraja* Vishnu. He used to accompany the prince on royal hunts, and on one such occasion, he was forced to partake meat. To expiate this sin, he went on a pilgrimage and became a friend of *Yuvarāja* Durvinīta of the Gaṅga family, who was also exiled by his father. Consequent to his friendship with Dāmōdara, Durvinīta came to know Bhāravi and his great work *"Kirātārjunīyam".* Durvinīta is said to have "drunk the nector of the poet's (Bhāravi's) classic *"Kirātārjunīya",* and he wrote a commentary on the 15th Sarga of the classic.[23] This is attested by the reference in various sanskrit charters of the Gaṅgas.[24]

B. In Kannaḍa Literature:

The earliest reference to *Kirātārjunīyam* in Kannaḍa literature is in *"Vikramārjunavijaya"* or *"Paṁpa Bhārata",* as it is popularly known, of the great Kannaḍa Poet Pampa. Next to Pampa, we find this story in the *"Bhārata"* of Kumāra Vyāsa , also known as Nāraṇappa of Gadag. Then, Lakkaṇṇa Daṇḍēśa has written a separate *"Sandhi"* or section entitled *"Kirātalīle",* in his *Śivatattva Chintamaṇi,* in which he has described 25 *līlas* of Śiva. Virūpāksha-paṇḍita has also included this theme among the 25 *līlas* in his *Channabasava Purāṇa.* But it was Shaḍaksharadēva, who made this his main theme, as did Bhāravi, and composed an independent poem *Śabaraśaṅkara-viḷāsa.* That this epic episode was and is popular is evidenced by the above, and its use in folk songs (*Lāvaṇis*) and Yakshagānas. With this background, we may give an account of the story, as narrated by the Kannaḍa poets.

(i) In Pampa Bhārata or Vikramārjunavijaya[25]:

Ādipampa was born in A.D.902, in the cyclic year Dundubhi. He wrote two great works, viz., *Ādipurāṇa,* and *Bhārata* or *Vikramārjunavijaya.* He completed his *Adipurāṇa,* in *Śaka* 863

(A.D. 941) in the cyclic year Plava, when he was 39 years old. In his *Vikramārjunavijaya,* he provides us his genealogy as follows.[26] There lived a Brahmin, Mādhava Sōmayāji by name, belonging to *Vatsa gōtra.* He was a leading personality in the *agrahāras* Vasanta, Koṭṭūru, Niḍagundi and Vikramapura belonging to Vēṅgimaṇḍala. His son was Abhimānachandra, whose son was Komārayya. His son was Abhiramādēvarāya, who believed that Jainism was the foremost among all religions and converted himself to Jainism. Pampa was the son of Abhirāmadēvarāya. Pampa was a Jaina poet and belonged to *Koṇḍakundānvaya.* He had following titles : *Kavitāguṇārṇava, Purāṇakavi, Sukavi-jana-manōmānasōttaṁsahaṁsa, Saraswatī-maṇihāra, Saṁsārasārodaya.* His preceptor was *Dēvēndramuni.*[27]

Pampa was the court poet of Arikēsari of the Chāḷukyan family, ruling in Puligere, which is modern Lakshmeshvara in Dharwar district. He was perhaps the ruler's *Daṇḍanāyaka* too. The poet calls his patron, *Ariga, Hariga, Guṇārṇava,* etc. In his *Bhārata,* he compares the king to Arjuna and praises his valour. Having heard this great poem, the King was pleased and granted an *Agrahāra* called Dharmapura in the division *Bacche* 1000. *Bhārata* or *Vikramārjunavijaya* was composed in A.D. 940 in *Champū* style. In this the poet depicts the story of *Mahābhārata* from the birth of the *Pāṇḍavas* to the extinction of the *Kauravas,* cultiminating with the coronation of Arjuna. He compares his patron Arikēsari to Arjuna and states that he composed this poem on his orders. The poem is divided into 14 *āśvāsas.* The *Kirātārjunīyam* episode is found in the VII (stzs.58-63) and VIII (stzs. 1-27) *āśvāsas.*[28]

Pampa appears to have followed Bhāravi in Narrating this theme.

When Dharmarāja is in distress in the forest and Draupadi and Bhīma are angry with him for having gambled away the kingdom, Vyāsa comes to him and instructs Arjuna how to obtain celestial weapons. Arjuna takes leave of Draupadi and proceeds to mount Indrakila, with *Yaksha* Guhyaka. The *Yaksha* leaves him on the Indrakila, in the Himālayas and returns. Arjuna starts his severe penance. Indra becomes worried by this, thinking that this human may take away his Indra-hood. He, therefore, despatches an army of *apsaras* or celestial nymphs, with *Madana,* as its commander, to wean Arjuna away from his penance. The nymphs become lured by his handsome person. Urvaśī dances before him what Pampa calls, a *"Dēśī nṛitya."* But Arjuna is undisturbed by any of these distractions. The celestial beings return to Indra and recount to him the events. Indra becomes overwhelmed with joy when he realises that he is his own son. He himself comes to Arjuna disguised as an aged Brahmin.

Arjuna treats him with respect. Indra then asks him about his intentions. Arjuna tells him his purpose and says that, obtaining boon from Indra, and *Pāśupatāstra* from Śiva, he will destroy the enemies. Indra, pleased by his words, shows his real form and embraces his son. He asks him to worship Śiva with servere austerities, and departs. Arjuna begins his severe penances directed towards Śiva.

The Sages of the Indrakila hill, become very much worried. The power of Arjuna's penance diminishes even the lustre of the Sun and the moon. Then all the sages of the Indrakila hill approach Śiva in Kailāsa and beg him to do something about this penance of a mortal, as their own penances are affected. Śiva assured them not to worry and sends them away. He then sees that *Mūkāsura* was in the form of a wild boar and order him to proceed towards Indrakila. Śiva himself takes the form of a Kirāta (hunter), and Pārvatī that of Kirātī (huntress). The Gaṇas from an army of hunters. They all chase the wild boar. Arjuna is disturbed by the roar of the boar, and shoots an arrow, and the animal is killed. After replacing the shaft in his quiver, and after due ablutions, Arjuna resumes his penance standing on one foot. Meanwhile Śiva sends an emissary by name Guha. he comes and cajoles Arjuna saying that he has kept the arrow of his master, knowingly or unknowingly. This he says, is unbecoming of him. Arjuna retorts and asks Guha to sends his master himself. Śiva comes with his army and confronts Arjuṇa. Then a fight with weapons begins. After this, they start a fist fight. Then, when Arjuna pushes the *Kirāta to the floor and catches hold of his neck*[29], the Kirāta is pleased with the valour of Arjuna. Arjuna then sees the third eye of Śiva. He is astonished. The Kirāta reveals his real form as Śiva. Arjuna begs Śiva to forgive him for having fought with him, being ignorant. He would gladly accept any punishment for this. Śiva is pleased to see the modesty and devotion and ask Arjuna to ask any boon. Arjuna wishes to have *Pāśupata.* Śiva gives him the desired boon and blesses. Pārvatī gives him, *Añjalikāstra,* as a special gift. The accompanying gods give their own weapons. The main aim of Gunārṇava (Arjuna) is fulfilled. The Kirāta departs for *Kailāsa.* Indra also becomes overjoyed. He comes and embraces Arjuna and takes him *Indralōka.* The story ends hurriedly. We see Pampa is more anxious to tell us more about Dharmarāja and Bhīma who are in the forest.

(ii) In Śivatattvachintāmani of Lakkanna Daṇḍēśa[30]:

Lakkaṇṇa, the author of Śivatattvachintāmaṇi was the Commander-in-chief in the Vijayanagar army, under the famous ruler Dēvarāya (A.D. 1424-1446). He was also a great friend of the king. Lakkaṇṇa was known by many names, like Lakkanna-oḍeya, Lakka-mantradhara, Lakkaṇ-āmātya, Lakkaṇṇa-daṇḍanāyaka, Lakkaṇṇa-nāyaka and Lakkaṇṇa-daṇḍēśa. He belonged to the Vishnuvaradhana-gōtra, and was the son of Heggaḍedēva and Ommayamma. His brother was Mādaṇṇa[31]. His native place was either Hosapaṭṭaṇa or Virūpākshapura near Muḷabāgal, in Kolar district.[32]

Śivatattvachintāmaṇi was composed by Lakkaṇṇa-Daṇḍēśa in about 1440 A.D. While describing the 25 *līlas* of Śiva, the poet depicts Śiva's *Kirāta līla.* There is not much difference in the events of the story, known from *Mahābhārata.* According to Lakkṇṇa's version while the penace of Arjuna becomes severe, sages come to Śiva and explain to him that this man has weapons but is burning the forest with the fire of his penace. Śiva consoles them and announces that he was going hunting. He then bedecks himself with peacock plumes, and put on garments of hides. His *gaṇas* also change into Kirātas. Girijā becomes a *Kirāti.* Then Lakshmī, Sarasvati, Gāyatri, Indrāṇi, Sāvitrī, and others become huntresses. The Kirātas chase a *varāha* or boar. That animal is depicted as very ferocious. The Kirātas looking at the animal become freightened. Śiva shoots an arrow. The wounded animal runs towards Arjuna with the pierced arrow. Then it dies being shot by Arjuna. Thereupon ensues an argument between Arjuna and Śiva, and develops into a physical fight. Arjuna gives a tough fist fight. Śiva appreciates Arjuna's prowess. But Arjuna gets worried finding the Kirāta a brave one. He feels exhausted and looses his confidence. He wonders whether this is a hunter or he himself is Pārtha. Immediately he makes a *liṅga,* of sand and worships. To his dismay, he finds the flower placed on the linga, transfering itself on the head of the Kirāta. He immediately realises his folly. He begs pardon of Śiva for his ignorance. By then Śiva shows his real form. Arjuna falls at his feet. He receives *Pāśupatāstra* from Siva. Pārvatī gives him *Añjanāstra.*

(iii) In the Bhārata of Kumāravyāsa or Nāraṇappa of Gādag[33]:

Kumāravyāsa came from a small village called Kōḷivāḍa, near Hubli, in Dharwar district. His real name was Nāraṇappa, and Kumāravyāsa was only a title, for having composed *Bhārata* in Kannaḍa. Since he was an ordent devotee of God Viranarayana of Gadag, he was know as Naranappa of Gadg. he is also believed to have composed his *Bhārata,* sitting near a pillar, with all devotion, in the Vīranārāyaṇa temple at Gadag.

The date of this poet is also controvercial. Some scholars believe that he lived in the early part of 13th Century A.D. However, some others opine that he lived and composed his work during the time of Vijayanagar King Kṛishṇadēvarāya (A.D.1508-1530). Since there is a reference to this poet in the *Torave Rāmāyaṇa* composed in A.D. 1590 by Kumāra Vālmīki, it is reasonable to believe that Kumāravyāsa may have lived in the early part of 16th Century A.D. In this composition, Kumāravyāsa has utilised the theme, to highlight the devotional aspect as supreme.

According to Kumāravyāsa's Bhārata, the story is as follows:

While the Pāṇḍavas were in exile in the forest, Vyāsa-Maharshi visits Dharmarāja and advises that Arjuna should obtain *Pāśupata* from Īśvara by performing penances. On the orders of his elder brother, Arjuna proceeds to the Himālayas and reaches Indrakila hills. There he hears a celestial voice which asks him to stay there, as that is the place for penance. He starts his penance there. Indra visits him and praising him for his firm decision, blesses him saying 'let Śiva come and fulfil your heart's desire'. Arjuna continues his severe austerities. In the beginning he lives on roots and fruits, and then, for four months, only on leaves, and finally only on air. His holy body is filled only with devotion to Śiva. His severe penance disturbs the penance of the sages living in the forest. They approach Śiva and tell him that he should provide another place for them. Śiva knows who is performing the penance, and asks the sages to return, assuring them that he would come. He then dresses himself as a Kirāta along with all of his followers. He removes the garland of skulls and puts on a green shirt, and a pair of shorts bedecked with peacock feathers. He ties leaves etc., to his hair-do and takes bow and arrow. Pārvatī also changes herself to a Kirāti and wears befitting garments.

Then the whole group preceeds to the forest. Just then, Mūka-dānava, comes to the scene in the form of a ferocious boar. A very look of the animal will be frightening. The accompanying dogs of the Kirātas attack and hurt the animal. By then, Śiva shoots a dart and the animal is hit. The boar runs towards Arjuna making a terrible sound. Arjuna's penance is disturbed. When he opens his eyes, he finds the wild boar. He shoots a forceful arrow. The animal falls down dead. The Kirāta arrives on the scene and tells Arjuna that this is his prey and Arjuna should leave it. Arjuna replies that the animal is dead by his arrow and therefore the Kirāta should leave the scene. Then an interesting conversation goes on between the two. Śiva asks Arjuna why he needs a weapon *(Khaḍga)* in penance. He further tells him that the animal shot belongs to him. Arjuna looses his temper and shoots a series of arrows. But Śiva easily breaks all of them and faces Arjuna boldly. The Arjuna hits him with his bow only. But Śiva, with a smile, snatches the bow, and tells him that he could use any other weapons if he has. Arjuna exhibits his arms and stands before the Kirāta ready for a bout of wrestling. In the wrestling, each outwits the other and speak appreciately of one another. But slowly Arjuna looses his strength. Realising this he offers prayers, and making a liṅga out of sand, worships it with flowers. But to his utter dismay, he finds that the flowers he placed on the liṅga are found on the Kirāta's head. He repeats his worship, and Lo! the flowers again find their place on the Kirāta's head. He immediately realises that the Kirāta is no mortal, but Śiva himself. He surrenders to him completely, and begs his pardon for ignorantly fighting with Śiva. Śiva is supremely pleased and gives Arjuna, sword, arrow and bow and *Pāśupatāstra.* Pārvatī, being pleased with Arjuna's valour, gives him *Anjanastra.* All the other gods give him their respective weapons. While the gods are praising, Śiva departs to Kailasa.

(vi) In Channabasavapurana of Virūpāksha-paṇḍita[34]:

Virūpāksha-paṇḍita, the author of *Channabasavapurāṇa,* belonged to the Vijayanagar period. We do not know the dates of either his birth or his death. However, it is assumed by scholars that he lived in the latter half of the 16th Century A.D. The composition of *Channabasavapurāṇa* and the decline of the Vijayanagar empire appear to have taken place in the same year, Viz., A.D.1585.

Virūpāksha-paṇḍita was a Virasaiva. He belonged to a *"Hiriyamaṭha"* of Vijayanagar. He is supposed to have led a monastic life. Therefore, we do not have any information about his parentage, but only his *"Guraparamparā".* He belonged to the lineage of Maleya Mallēśa Siddhavirēśa of *Hiriyamaṭha* was his preceptor *(Guru).* His patron deity was Śrī Virūpāksha of Hampe (Vijayanagar).

He appears to have composed only *Channabasavapurāṇa.* The reason for composing this, according to the poet himself, was that earlier poets wrote about other Śaiva saints, but none wrote about Channabasava, and, therefore, he took up this. He further states that he completed this an Śālivāhana Śaka 1507, in the cyclic year, Tāraṇa i.e., A.D.1585.

Kirāta-līla is one of the 25 līlas described by Virūpāksha- paṇḍita in has *Channabasavapurāṇa.* According to him, the story which closely resembles that of *Mahābhārata* is as follows:

Veda Vyāsa visits the Pāṇḍavas in the forest during their exile. He counsels them that they must obtain *Pāśupatāstra,* and Arjuna is the only one among them competent to undertake this task. Taking leave of his elder brother, Arjuna proceeds to Indrakila hills, and there, cleansing himself in a lake, begins his *tapas,* and lives only on dry leaves. The fire of his penance spreads everywhere. Trees shed their leaves, plants became darkened; birds flew; snakes roamed in panic. The sages became freightened. Nārada, looking at their plight, approached Śiva and reported the happenings. Śiva smiled and asked Nārada to go back and assure the sages that this man is his ardent devotee and means no harm to others. Then he himself proceeded to Indrakila, along with Pārvatī and his *gaṇas,* in the garb of Kirātas. A detailed description of the forest is given. While the Kirātas, headed by Śiva, come into the forest, Mūkāsura, a *dānava,* comes in the form of a wild boar, roaring at the Kirātas. Śiva then shoots an arrow. The boar runs towards Arjuna with the arrow pierced into its body. Arjuna's concentration gets disturbed. He opens his eyes and finds the wild boar. Immediately he takes his bow and shoots an arrow. The animal rolls on the ground. A Kirāta tries to drag the animal saying the hunt was successful. But Arjuna objects stating that the boar was killed with his arrow, and asks him to bring his master whose valour he would like to see. Śiva in the form of Kirāta arrives and words lead to fight. There was a rain of arrows. Śiva outwits Arjuna, asks him to leave the place. The anger of Arjuna prompts him to hit the Kirāta with his bow. Śiva easily snatches the bow. Arjuna then resorts to hurling stones, boulders, trees, and whatever he could find, as weapons. Śiva cajoles him to find any other new weapons. Arjuna invites him to physical fight. In the bout, Arjuna bleeds through his nose. After this Arjuna feels that there is some lapse on his part *(Śivāparādha),* and immediately prepares a *liṅga* out of sand, and worships with flowers. He finds the flowers transfered to the head of the Kirāta. Arjuna feels astonished. Again he places flowers on the *liṅga.* The same flowers are again found on the head of the Kirāta. At once, Arjuna realises that the Kirāta is no other than Śiva himself and prostrates at his feet. Śiva then reveals his true form. Arjuna praises and worships Śiva with so many words. Isvara is supremely pleased and embraces Arjuna. He then blesses Arjuna with *Pāśupatāstra.* Umā gives the arrow, *Añjana.* The other gods also give him an arrow each. Then Śiva leaves for Kailasa.

(v) Śabaraśaṅkravilāsa of Shaḍaksharadēva.[35]

Shaḍaksharadēva, the author of *Śabaraśaṅkaraviḷāsa,* was born in the village of Danagūr, in Malavalli taluk of Mandya district. We know his *'Guruparamparā'* or lineage of his preceptors from his *Rājaśēkharaviḷāsa.* According to this lineage, Shaḍakshara was the deciple of Chikkavīradēśikēndra whose preceptor was Rēvaṇasiddha. The latter was the deciple of Annadānīrvaśa whose *Guru* was Uddānayōgi. Uddānayōgi belonged to the lineage of Rudramunīndra, son of the *Vīraśaiva Achāryā,* Rēṇukāchārya. Shaḍakshara left his village and went to Yalandur in Mysore district, and died there, where, he was the head of a Saiva monastery. This is clear from his designation *"yaḷandūr Shaḍakshari."*

He wrote his *Rajasēkhara Viḷāsa* in 1654-55, and Vrishabhavijaya in 1677, as revealed from these respective works. He was a great poet, and composed his works both in Sanskrit and

Kannaḍa. his sanskrit works include: (a) *Kavikarnarasayana,* (b) *Śivādhikyaratnavali,* (c) *Virabhadrodāharanagadya,* (d) *Śivāshtakamnjari,* (e) *Bhaktadhikyaratnāvali,* (f) *Basavāshṭaka,* (g) *Nīlāmbikāstōtra* and other *Stōtras.* His three Kannaḍa works are all in *Champū* style. They are *Rājaśēkharavilāsa, Vṛishabhēndravijaya and Śabaraśaṅkaraviḷāsa.*

All the Kannaḍa poets so far mentioned have used the theme of *Kirātārjunīyam,* as an episode in their respective works. But, like Bhāravi amongst Sanskrit poets, it was Shaḍaksharadēva who makes this his main theme and composed the immortal *Śabaraśaṅkaraviḷāsa.* The story according to Shaḍakshara is as follows:

The story begins with a description of Kailāsa where Śiva is seated with his consort and all the *gaṇas.* At this juncture, the sages from the Indrakila forest come to his court, and inform him about Arjuna's penances. Meanwhile, at Indrakila, Indra appears before Arjuna in the form of a human and makes fun of Arjuna saying that he has seen many ascetics, but not one like this, who has a rosary of beads in one hand and bows and arrows in the other. But Arjuna tells him about his determination to please Śiva by all means in order to obtain the desired *pāśupata.* Indra is pleased and showing his real form, blesses Arjuna for success.

Arjuna continues his austerities in a more vigorous way. He starts taking little food once in three days in the first month, once in 6 days in the second, only roots and fruits in the third, only dry leaves in the fourth and only air from the fifth month onwards. As a result of his severe austerities, his luster spreads as fire. Because of this heat, the seas boil, the moon darkens, and the sages get panicky and approach Śiva. They tell him that it is not possible to stay in that forest and that he should create a new forest for them. Śiva assures that Arjuna's main aim is only to obtain *Pāśupata* and the destruction of his enemies. He tells them not to worry as he would be fulfilling the desire of Arjuna. Then Śiva and Pārvatī and the *gaṇas* attire themselves as hunters, and proceed to Indrakila, with the pretext of hunt. Then the Mūka-dānava comes in the form of a wild boar, and being shot by the Kirāta rushes towards Arjuna who shoots an arrow. And the wild animal lies dead. Then a very exciting conversation between Śiva and Arjuna takes place. The Kirāta cajoles Arjuna about his penance, and for possessing the weapons of war. Arjuna becomes ferocious and a war ensures. He showers arrows on the Kirāta. But everything is in vain. All his arrows are easily caught by the Kirāta. Arjuna hits the Kirāta with his bow, which was easily taken away by the Kirāta, who asks Arjuna if he can defend himself with his own strength. Then a fist fight ensues. Śiva points out the valour of Arjuna to Pārvatī. Once Śiva is overpowered, but next moment Arjuna receives a strong blow. Blood oozes out of his mouth and nose. He feels within himself that there must be some lapse *(Śivāparādha)* in his worship of Śiva that day. That is probably why he is losing the battle with this mortal, Kirāta. Therefore, he prepares a liṅgam with sand, prays and circumambulates and worships with flowers. But to his wonder, the same flowers are seen with on the Kirāta's head. Arjuna is astonished. He offers some more flowers to the liṅgam. Again the flowers are on the Kirāta's head. He at once realises that Kirāta is no other than Śiva himself, and surrenders to him. Being pleased with the determination, devotion and valour of Arjuna, Śiva blesses him with Pāśupatāstra. Arjuna then offers prayers to Pārvatī who bestows on him *Añjanāstra.* Śiva and Paravati depart to Kailasa with the *gaṇas.* Arjuna proceeds to his brothers in the forest.

(vi) In the Gadāyuddha or Sāhasabhīmavijaya of Ranna and Līlāvati Prabandha of Nēmichandra, and other later poets.:

Besides the above poets, who used the theme in their compositions, there are allusions to *Kirātārjunīyam* episodes at least in two of the Kannaḍa works by the famous Jaina poets Ranna and Nēmichandra.

Ranna came from Mudhōḷ (ancient Muduvōḷal), in the Jamakhandi Taluk of Bijapur district. He was born in A.D. 949. He was a deciple of Ajitasēnāchārya and his patrons were Chāvuṇḍarāya and the Western Chāḷukya King Tailapa (A.D. 973-997). Tailapa bestowed on him the title of *Kavichakravarti.* He composed *Gadayuddha* or *Sāhasabhīmavijaya* in A.D. 982.

In the *Gadāyuddha,*[36] Ranna makes Duryōdhana allude to this episode. While deprecating the Pāṇḍavas Duryōdhana states that it was only when *Nara* (Arjuna) throttled Rudra that he showed his real form and gave *Pāśupata*[37]

The possibility of Arjuna, a mortal, putting down the supreme Lord Śiva and throttling him appears unbelievable. However, Nēmichandra, another Jaina poet, who flourished in the late 12th Century (A.D. 1170) states that such unbelievable events are quite possible in the world of a poet. While justifying such happenings, he alludes to *Kirātārjunīyam.* He states that the monkeys built a bridge across the sea, even through they could not; a dwarf reached the skies, even though he could not; a mere mortal *(Nara)* trampled and throttled lord Śiva himself (Hara), even through he could not possibly do so. But in a poet's compositions, all these could happen. What is not possible in a poet's imagination, asks the learned poet.[38]

It may be noted that it is only in the compositions of Pampa, Ranna and Nēmichandra that there is reference to the defeat of Śiva at the hands of a mortal like Arjuna. This led some scholars to interpret that, being Jains it did not sentimentally affect them to make a Hindu god get defeated by a mortal, in spite of Nēmichandra's explanation[39]. However, we will show that this is not a valid criticism presently.

Be that as it may. The exciting theme of *Kirātārjunīyam* has continued to be popular through the centuries. We have a number of works based on this theme belonging to 19th and 20th Centuries.

Aliya Liṅgarāja (A.D.1823-1874) was a court poet of Kṛishnarāja Woḍeyar III in Mysore. He was a great scholar both in Sanskrit and Kannaḍa. He was given the title of *Ubhayakavitā-Viśārada* by his patron King. He has left behind his composition entitled *Indrakila.*[40]

Another poet who composed his drama called *Indrakilavijaya* was Seetaramasastri (A.D. 1868-1933) of Haḷḷadakēri in Mysore.[41]

Beḷḷāve Narahari Sastri (b.1882), who was a teacher, was the chief composor of dramas for the Gubbi Channabasaveshvara dramatic Company, one of the premier dramatic troupes, of Karṇāṭaka. He wrote the drama, based on *Kirātārjunīyam* entitled *Śabara Śaṅkara lile,* in 1920, which the theatre popularised throughout Karṇāṭaka and outside.[42]

Kirātārjunīyam formed the theme of a novel, called *Kirātārjunīyasāra,* written in 1928 by Basavaraja Sastri Mallinatha Sastrī Kodikoppa Matha (A.D. 1884-1953). This novelist, hailed from Kodikoppa in Dharwar district, and studied Sanskrit literature in Vārāṇasi and Calcutta and worked in a Sanskrit Pāṭhaśālā at Haḷakēri in Ron Taluka, Dharwar district.[43]

Yet another novelist, who used this theme for his novel, *Kirātārjunīya* (in 1934), was Śivaramayya Airodi (1878-1941), who was a teacher in Kōṭa, Kārkala and Kundāpura in South Kanara.[44]

However, in all these works, the theme closely follows the basic story as we know from *Mahābhārata.*

Kirātārjunīyam continues to be popular to this day for the performance of *Yakshagāna* and other folk performances.

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3. Ramachandran (*op.cit.,* p. 4) points out that the date of Anantabhaṭṭa is uncertain. According to some, he belongs to 15th Century, and a date earlier according to others. According to T.Krishnamacharya, he lived in 11th Century.
4. *Mahābhārata, Vana Parva,* Ch. XXXVI,vv. 49-58.
5. *Ibid.,* Ch. XXXIX, vv. 1-6.
6. *Ibid.,* v. 7.
7. *Ibid.,* vv. 8-53.
8. *Ibid.,* vv. 53-68.
9. *Ibid.,* vv. 69-73.
10. *Ibid.,* Ch. XL, vv. 15, 27, 28.
11. *Ibid.,* Ch. XLI, vv. 5-49.
12. According to *Mahābhārata,* his name it Mārkaṇḍēya.
13. *Kirātārjunīyam,* 3rd Sarga, v. 23.
14. *Ibid.,* 3rd Sarga, v. 23.

15. *Ibid.,* 11th Sarga, v. 81.

16. Bhāravi's *Kirātārjunīyam,* Nirnayasagar Press Edition, Sarga, 18, Ślōkas 12 & 13.
"Viyati Vēgapariplutamantā Sambhisritya rayēṇa Kapidhvajaḥ /
Charaṇayōscharaṇanamita kshitir nijagṛihē Tisṛiṇām Jayinam puram ||12||
Vismitaḥ sapadi tēna Karmaṇē Karmaṇāṁ ksayakaraḥ Paraḥpumān /
Ksheptukāmam-avanau-Tamaklamaṁ Nishpipēsha Pariramya Vakshasā //13//

17. *Ibid.,* 18th Sarga, v. 48.

18. See Note 3 above.

19. *"...............sa Vijayatāṁ Ravikīrtiḥ*
Kavitāśrita-Kālidāsa-Bhāravi-kīrtiḥ.

20. Ramachandran, T.N., *op cit.,* p. 11.

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25. Rice, B.L., (Ed.,) *The Pampa Bhārata or Vikramārjunavijaya, of Pamapa,* Bangalore, 1898.

26. Narasimhachar, R., Karnāṭaka *Kavicharite* Vol. I, Bangalore, 1924, pp. 30-39.

27. There is a reference of this *Muni* in a Śravaṇabeḷogoḷa inscription which says that he was worshipped by the King and that he was *Bhāratī bhāla patta.* See *Epigraphia Carnatica,* Vol. II, SB. 66, pp. 19-23 (Kannaḍa text).

28. Rice, B.L., *op. cit.,* pp. 159-172.

29. The text literally refers to the mortal *Ariga* (who is Arjuna personified as King Arikēsari) flooring *Hara* and catching hold of his throat. The Kannaḍa text reads, *Arigaṁ Haranam-āntu nelakkikkigaṇtalam meṭṭidāgaḷ.*

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32. *Ibid.,* Vol. XI, p. 358, Holalkere 75.

33. Syamacharya, V. (Ed), *The* Karnāṭaka *Mahābhārata,* Kumārá Vyāsa Mahākavi, Vol IV, Mysore, 1918, Sandhis 5, 6 & 7.

34. Virūpāksha Pandita, *Channabasava Purāṇa,* published by Virasaiva Vidya Abhivriddhi Samsthe, Dharwad, 1934, *Kanda* 4, *Sandhi* 53, pp. 596-613.

35. Sunkapur, M.S. (Ed), *Śabara Śankaravilāsa of Shaḍaksharadēva,* Karnatak University, Dharwad, 1976.

36. Narasimhachar, S.G., and Ramanuja Iyengar, M.A., (Ed.), *Gadāyuddha,* Mahākavi Ranna, Mysore, 1895.

37. *Gadāyuddha, Āśvāsa* 3, stanza 39, The text reads *"Biḍadārādhise munname kuḍalārade baḷike gaṇṭalu meṭṭidoḍiṭṭeḍeyoḷ koṭṭam Gellamguduvante naraṁge pāśupatamaṁ Rudraṁ*||

38. Nemichandra, *Līlavatī Prabandha, Āśvāsa* I, Stanza : 11. The text reads:

> *Kaṭṭuge kaṭṭadirke kaḍalam Kapisantati /*
> *Vāmanakramaṁ Muṭṭuge Muṭṭadirke mugilam*
> *haranam Naranotti meṭṭuge meṭṭadire* ||
> *Kavigaḷ Kritibandhadoḷ-alte kaṭṭidar-Muṭṭidar-ikkimeṭṭidar-adēnaggala*
> *Vaggaḷamō kavīndrarā* ||

39. *Ibid.*

40. Venkatesha Sangali, *Sirigannaḍa Grantha-kartara Charitrakōśa,* (in Kannaḍa), Usha Sahitya Male, Mysore, 1960, p. 138.

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42. *Ibid.,* pp. 70-71.

43. *Ibid.,* p. 91.

44. *Ibid.,* p. 181.

II

KIRĀTĀRJUNĪYAM AND LOCAL TRADITIONS

According to the *Mahābhārata,* where we have the original Kirātārjunīyam episode, Arjuna performed his penances on the Indrakila hill, in the Himālayan region. Along with other epic stories, this theme became very popular not only among poets and artists but also among people. A number of literary compositions in various languages of india were based on this theme. Sculptors have also used this theme profusely in Karnāṭaka more than any where else, as we shall see presently. Not only a number of places are associated with the Kirātārjunīyam episode, but also a different version of the story based on a local tradition in Karnāṭaka and probably in Andhra, is encountered. It is, therefore, necessary to take note of these traditions.

(i) Places associated with the tradition of Kirtatarjuniyam:

Koppal in Raichur district is associated with this theme. The neighbouring hill of the town, has the famous Aśōkan edict called the *Pālki Guṇḍu* Edict. According to a local tradition, this hill is called the Indrakila. Here Arjuna is said to have performed his penances, fought with the Kirāta, and obtained the boon of *Pāśupata,*[1] We may note here that there are three sculptural representations of *Kirātārjunīyam* at Kukkanūr and Kallūr, located about 25 Kms. and 35 Kms. respectively away from Koppal.

Another place where such a tradition exists is in the Shimoga district. Āyanūr, a large village, is about 20 Kms. north-west of Shimoga. A hill range called Śaṅkara-guḍḍa is situated about 12 Kms. north of Ayanur. According to local tradition, this was the Indrakila hill, on which Arjuna performed his penance. A small pond on the hill is called *"arjuna hoṇḍa",* (Arjuna's pond) where Arjuna was said to have cleansed himself during his stay there. Again, it was here, that Arjuna fought with Śiva, who came as the Kirāta and obtained his boon.[2]

An attempt to explore the area to find *Kirātārjunīyam* sculptures proved negative. At the moment, there is only a temple, dedicated to Śiva. This temple is not of very high antiquity.

We may also record here another example of a hill associated with the Kirātārjunīyam tradition located in the neighbouring Andhra Predesh. There are two conical hills near Bezwada, on either side of the river Kṛishṇa. They are locally known as "post office hills". The one on the north bank is associated with the *Kirātārjunīyam* episode. It is said that Arjuna fought with the Kirāta on this hill and obtained the *Pāśupata.* Consequently the hill acquired the name *Indrakila* in Sanskrit, and *"Arjunīkoṇḍa"* (Arjuna's hill) in Telugu.

That this hill was associated with the tradition of the epic theme is corraborated by epigraphical evidence.[3] A multilated inscription of about the 12th Century A.D. found in the courtyard of the Mallēśvara temple, on the hill, states that the name Mallesvara of the *liṅga* in the temple was given to it by Arjuna, the hero of the *Mahābhārata,* who was a famous *Malla* (wrestler). This wrestling reference may allude to the wrestling which took place between Arjuna and the Kirāta.[4]

Evidence confirming the associateion of this hill with the tradition of the *Kirātārajunīya* episode is found on the hill itself. A pillar, 5'6" high has ten sculptured relief panels depicting several scenes of Arjuna's penance on the Indrakila hill, his fight with the Kirāta and his obtaining the weapon *Pāśupata.* More important is the fact that the pillar has an inscription engraved on the north and south faces of the lower square member. It is written in Kannaḍa-Telugu characters of about the 9th Century A.D. The language is Sanskrit and the text was written by the Vijayācharya. The lines are to be read from bottom upwards.[5]

The inscription states that one Trikōṭi Bōyi, son of Kaliyama Bōyi of Pechchevāḍa, set up this pillar, to commemorate his fame, in order to secure merit to his family. Further, it says that Trikōti Bōyi was none other than the *Yaksha* (obviously Guhyaka),[6] who led Arjuna to the inaccessible Indrakila, on the directions of Indra. In the *Kaliyuga,* he was born as Trikōṭi Bōyi at Pechchevaḍa (Bezwada or Vijayawada) because of a curse. Because of his previous life, Trikōṭi Bōyi knew that this hill was the Indrakila hill, and therefore set up the pillar on the very spot where Arjuna had fought with the Kirāta.

Further, we may note, in passing, that a number of places, including Tanjore, in Tanjore district of Tamil Nadu, are sacred to the memory of the penitent Arjuna and the Kirāta form of Śiva.[7] Three places are particularly associated with *Kirātārjuniyam* :

(i) Tiruveṭṭakuḍi is a small place, four miles east of Poraiyār Railway station Here Śiva is said to have appeared in the form of Kirāta and bestowed the bon of *Pāśupatāstra* to Arjuna.[8]

(ii) Vijayamangai in Kumbhakonam taluk, and Tiruppurambiyam are the other two places, where Arjuna is said to have worshipped Śiva and obtained *Pāśupatāstra.*[9]

(ii) Kirātārjunīyam according to Local Traditions:

So far we have detailed a number of places associated with the tradition of the story of *Kirātārjunīyam.* There are also traditions current in many villages about the story itself, which deviates from the original texts, examined above. During his visit to Haḷēbīḍu, the author recorded an interesting local tradition, as given by a local guide who was explaining the *Kirātarajuniya* reliefs to the visitors. Later inquiries showed that this story is quite popular in Karnāṭaka and Andhra Pradesh.

According to this local tradition it seems that Pārvatī, having heard that Arjuna was invincible because of an auspicious mark he had his on back, expressed a desire to see this mark of Arjuna. This could be done only when he was defeated and turned his back. This was impossible, as Arjuna was invincible. So Śiva thought of a plan and dressed himself as a *Kirāta* and, accompanied by Pārvatī, as *Kirāti* came to *Indrakila* where Arjuna was performing penance. It was at Śiva's instance that Mūka-dānava came in the form of a wild boar and tried to attack

Arjuna. Arjuna shot the arrow in self defence, and the *Kirāta* also arrived on the scence to pick up a quarrel with Arjuna as to who shot the animal. The Kirāta claimed it as his natural prey. A fight ensued. During this fight, Śiva purposely fell in such a way that Arjuna came over him, and Pārvatī, standing behind Arjuna, could see the back of Arjuna, with broad shoulders and the auspicious mark. She then indicated to Śiva that she has seen the back and the auspicious mark by raising her right hand. Thereupon Śiva revealed his true form and Arjuna begged his pardon for his ignorance and the consequent fight. Śiva bestowed the boon of *Pāśupata* and Pārvatī, the *añjalikāstra.* This story, which is current in many villages of the South, reflects local tradition about this epic episode. It is of great significance in our study of *Kirātārjunīyam* as represented in fine arts as we shall see presently.

REFERENCES

1. I am greatful to my friend and colleague Dr. A.Sundara who gathered this information during his explorations and conveyed it to me.
2. This information was given by Smt. Bhagyalakshmi Sundara. Later, Dr. Sundara and the author attempted an exploration on the area to find if there are any *Kirātārjunīyam* sculptures. But no sculptural representation was found.
3. Krishna Sastri, H. "The Sculptured pillar on the Indrakila hill at Bezwada", *ARASI,* 1915-16, pp. 95-100.
4. *Ibid.,* p. 96.
5. *Ibid.,* pp. 97-100.
6. Incidentally the Mahābhārata story does not refer to this Yaksha. But Bhāravi's Kirātārjunīyam states that Guhyaka Yaksha led Arjuna. So this sculptural representation of *Kirātarajuniyam* is according to Bhāravi's version.
7. Ramachandran, T.N., "Kirātārjunīyam in Indian Art," *JISOA,* (1950-51), pp. 94-96. Although Prof. Ramachandran has listed 10 places, only 3 are specifically associated with the *Kirātārjunīyam* episode.
8. *Ibid.,* p. 94.
9. *Ibid.*

III

KIRĀTĀRJUNĪYAM IN THE ART OF KARNĀṬAKA

We have examined above, *Kirtarjuniyam* as a theme of literary composition and also its association with places and folk traditions. We shall now examine the theme as known from plastic representations in Karnāṭaka. We must mention here that the sculptors of Karnāṭaka profusely made use of epic themes in enriching the pillars and exteriors of temple walls. Scenes from the *Rāmāyaṇa, Mahābhārata* and *Bhāgavata* are commonly seen sculptured on the faces of square pillars or the mouldings of lower parts of decorative exterior walls of the temples or the walls of ancient wells. Among the many scenes from the *Mahābhārata* story, *Kirātārjunīyam* is often represented. The painters also are enchanted by this theme as we have many examples of paintings with this story.

A search for the sculptural and painted representation of this them, in the Karnāṭaka region, has so far brought to light as many as 33 sculptured panels ranging from the 8th century to 19th century, and 5 painted examples ascribable to 18th and 19 centuries A.D. (fig. 62). We may follow the same chronological order in studying the various plastic representations.

I. A. IN SCULPTURES

Early Western Chāḷukyas

(i) Pattadakal:

The earliest representation of the theme has been found at Paṭṭadakal, in the temples of the Early Western Chāḷukyan period. There are three representatians, one each in the temples of Pāpanātha, Mallikārjuna and Virūpāksha.

(a) Pāpanātha Temple (Pls. 73, 74a, b, c & 75, a-b):

This temple is an ornate temple facing east. It appears to be not later than the Virūpāksha temple at the same place, judging from the character of a few short inscriptions mentioning the names of many sculptors. There is an inscription, high up on the east face on the south side of the door, in praise of a certain Chaṭṭara Rēvaḍi-Ovajja,[1] who was probably the builder of this temple. He belonged to the same guild to which the architect of Lōkēśvara or Virūpāksha belonged. Fleet thought this inscription was not much earlier than the 7th century A.D.[2] Fergusson thought the temple is datable to Circa 700 A.D.[3] Cousens, however, has attributed A.D. 650 as the latest possible date, on the ground that it was hardly likely that the construction of three great costly temples would have been undertaken in one place at nearly the same time.[4] Soundarajan is the latest to concur with the dating of Pāpanātha to about A.D. 680.[5] However, a reconsideration of the epigraphical evidence has lead Nagaraja Rao to attribute A.D. 740 or there abouts for Papanatha.[6] We may, therefore, ascribe C. A.D. 740 as the date of the *Kirātārjunīyam* panels which from part of the temple.

The exterior walls are decorative and ornamental and are divided into rows of little pillared niches containing small images representing the themes from the *Rāmāyaṇa* and *Mahābhārata*, many of the figures of which are labelled, such as *Rāman, Sīte, Lakkaṇa Jaṭāyu, Bhīmasēna,* etc.

The Kirātārjunīyam begins from the niches located on the northern wall and concludes in a niche on the northern part of eastern faces of the main entrance.

The sculptures are in high relief and carved out of red sand stone, which was in profuse use in early Chāḷukyan phase. They are much weathered.

The beginning of the story, in the first panel, shows Arjuna standing on one leg, with his right leg bent and placed on the knee of the left leg dressed with only a loin cloth and hair tied into a knot. His two hands are raised above his head. His body looks much emaciated due to the severity of the austerities. Above is the representation of trees, indicating that he is performing penance in the forest on Indrakila. There is a quiver filled with arrows resting on the tree.

The major part of the niche is occupied by Arjuna with the bow in the right hand and his left hand near his ear, indicating that he has drawn the arrow to the maximum length before he discharged the arrow. We see no arrow, which indicates that Arjuna had already discharged it (Pl. 74c).

The next niche represents Mūka-dānava as a wild boar, and in human form, before hs death. the sculptures are much weathered. But we can make out the outline of the animal, wild boar (above), facing Arjuna which is probably dead, and the demon in human form as Mūka-dānava (below), squatting in an awkward position. His head is also weathered (Pls. 73 & 74b).

The third niche depicts the Kirāta in the act of shooting an arrow with his right hand, which is drawn upto shoulder length, and holding the bow in the left hand. Again we see no arrow, which may indicate that he had also already discharged it. The head of the Kirāta is weathered away completely. The Kirāta wears a brief, and his left leg is placed on a raised ground, while his right is behind, showing the movement of the body in the act of shooting an arrow. The Kirāta is followed by the Kirāti with her hair done into a top-knot, and carrying a baby on her waist held by right hand, and a bag in her left. She is rigidly erect, probably because the sculptor had to accommodated the figures in the little space available. Compared to Śiva as Kirāta, she is dimunitive in form, probably indicating the superior position of the Lord. Below is a couple of dogs with raised head, and upturned tail, making the Kirāta family complete (Pl. 74a)

The third incident in the epic theme is the fight between the Kirāta and Arjuna. To depict this, the sculptor has chosen the north-east corner of the temple walls. Here we see a wrestling bout between the Kirāta and Arjuna. The upper part of the sculptures are damaged due to weathering. All that we can discern is that the left legs of the combatants are inter-twined. Though it is even hard to distinguish who is Arjuna and who is the Kirāta. From the drapery, we may identify the left figure as Arjuna, who is wearing only, a loin-cloth, while the figure on the right is the Kirāta, waring a brief (Pl. 75a).

In the next niche are seen the two final episodes of the story. In the lower part the Kirāta has fallen down with his head placed on the right lap of the Kirāti, who is showing an expression of bewilderment, and probably indicating with her hands to Arjuna to stop the fight. Arjuna is seated over the abdomen of the Kirāta, throttling the latter's neck with his right hand, has raised his left hand and is about to deliver a blow to the Kirāta. Kirāta is flat and his legs are crossed, no doubt due to the limited space . We are sure that the one on the ground is the Kirāta, because only he could rest his head on the lap of his wife. This is supported by the fact that on the left thigh, we see the brief or shorts worn by the hunter, as we know, from the first panel, that Arjuna wore only a loin cloth. The child that was with the Kirāti is not seen, perhaps, due to lack of space. The upper part of the niche shows the final episode, that of Śiva handing over the arrow *Pāśupata* to Arjuna. Again Śiva's head is missing. Śiva and Pārvatī are seated on their *Vāhana Nandi*. Pārvatī is behind Śiva, with her son, *Ganapati*. who is pot-bellied, on her right lap. The *Nandi* is bedecked with a garland of bells. Śiva is handing the arrow with his right hand, which is being received by Arjuna with his left hand. His right hand is raised but it is mutilated. We see a hand to the left of Śiva. This could be Pārvatī's left hand, with which she is probably handing the arrow *"Añjalika"* which is being received by Arjuna with his right hand Arjuna is now dressed with a short *dhoti* which is tied into a knot to his left (Pl. 75b).

The whole scene is very realistically represented, and indicates full movement and vigour. The distinguishing feature here is that the various events in the episode are individually illustrated on the exterior walls in independent niches, on a comparatively large scale. In fact, it is the only example of its kind, as all the other are panels either on pillars or wall mouldings.

(b) Mallikārjuna Temple (Pl. 76):

The second panel of Kirātārjunīyam is found on the southern face of a square pillar, in the southern side of the pillared hall of the Mallikārjuna temple. This temple originally called Trilōkyēśvara, is said to have been constructed by Trailōkya-Mahādēvi, the Haihaya princess and the queen of Chāḷukya Vikramāditya II (A.D. 733-744) to commemorate the triple victory of the king over Kāñchi. We may note that her elder sister Lōkamahādēvi, the chief queen, constructed the *Lōkēśvara* (Virūpāksha temple) for the same reason. In fact both the temples are said to have been completed about the same time, around 740 A.D. Thus this panel as well as the one in the Virūpāksha temple can be firmly dated to the same date.

We have already noted that the Kirātārjunīyam episode is depicted on the southern face of the square pillar. The square member is divided into three registers. The story begins in the upper register, beginning from left to right.

Arjuna has arrived on the Indrakila hill, represented only by a tree, below which is Arjuna, seated and cross legged. He is decorated with *Kirīṭamakuṭa* and has his two hands in *añjalimudrā*. His *gāṇḍīva* is tied to the tree, along with a quiver full of arrows. Next we see Arjuna, ematiated and performing penance, standing on one leg. His two hands are raised and his hair is matted. His dress consists only of a loin cloth. Further on, Arjuna has shot his arrow, which has pierced through the body of the wild boar, facing Arjuna. Below the animal is the real human form of the Mūka-dānava. Behind the animal is the Kirāta with bow in left hand and right hand near the right ear, indicating that the shaft was drawn to the full. His hair is done into a big knot at the back. He is followed by the Kirāti with a baby on her waist. There is a beautifully depicted dog below, with raised head and curled-up tail.

Now the story is continued in the middle register but from right to left. Arjuna and the Kirāta are engaged in a battle with bows and arrows. The upper ends of both the bows extend to the band which separates the two registers. We can identify the right hand figure as Arjuna with his matted hair and dressed in loin cloth, and the figure on the left as the Kirāta with his hair done into a knot followed by the Kirāti, who is witnessing the fight with dismay. This is followed by wrestling, and Arjuna has trampled Śiva down and is about to deliver a blow. Śiva is resting on his right hand, and stopping Arjuna with his left. He has probably revealed his real form as Śiva to Arjuna. Behind him is Pārvatī also in her real form, and not as the Kirāti. The story is now continued in the lowest register, but from right to left. Śiva and Pārvatī are seated side by side and have handed over *Pāśupata* to Arjuna who is also seated. The arrow, *Pāśupata* is prominently sculptured between Arjuna and Śiva. Arjuna has now regained his crown. But Śiva is decorated with *Jatāmakuta.* We are not sure as to whom the next six figures represent. There can be two identifications. First Arjuna probably has come back to his brothers with the arrow, *Pāśupata.* If the first figure with the arrow is Arjuna, the next four could be his four brothers followed by Draupadi at the and. Or, it could be that the other gods are bestowing their respective weapons or *astras.* To us, the former identification appears plausible. We cannot, but appreciate the fineness and mastery, in exhibiting life and movement in the execution of the reliefs so realistically in the limited space available (Plate 76).

(c) Virūpāksha temple (Pl. 77 a-d):

The third example of *Kirātārjunīyam* in Pattadakal, comes from the Virūpāksha temple. We have already noted that the temple dedicated to Lokesvara was constructed by the chief queen of Vikramāditya II, Lōkamahādēvi, a Haihaya princess, around A.D. 740. The *Kirātārjunīyam* story is sculptured on the 2nd pillar of the first row of pillars in the pillared hall, in front of the garbhagriha. We may note that the other pillars are also depicted with stories from the *Rāmāyaṇa, Bhāgavata, Mahābhārata* and *Pañchatantra.*

The square member of the pillar is divided into two registers and the upper register has the story of our theme. The story begins in the upper register, on the eastern face of the pillar, and at the left end, below a tree are two seated figures. It is difficult to identify who they are. The one with folded hands could be Arjuna and the other Indra who advised him to perform penances directed towards Śiva. This may indicate the first part of the story. The tree represents the forests of Indrakila, and the quiver with arrows is tied to the tree. Next is Arjuna standing on one leg, and in *Tribhaṅga* pose. His two hands are raised above. His hair is matted, and he has only a loin cloth for his garment.

Next comes the boar hunt. On the left is again Arjuna with his bow in the left hand and the right hand drawn upto the right ear, has discharged the arrow. On the right end of the panel is the Kirāta who holds a bow in the left hand, and has drawn the arrow upto the right ear and has discharged it. He is scantily dressed with only shorts or brief and his hair is tied into a knot at the back. He is followed by the Kirāti, who is looking with dismay, with her right hand raised to her cheeks. She carries a suckling child on her waist on the left. Her dress is typical of a huntress. In between the Kirāta and the Kirāti is a dog below with a curled up tail, completing all the members of the Kirāta family.

In between Arjuna and the Kirāta is the wild boar (whose body is) pierced with two arrows shot from both the sides, and the rear ends of the shafts are visible. Below the animal is the Mūka-dānava in his real form, lying dead on the ground (Pl. 77a).

The upper register of the northern face of the pillar shows, from left to right, the fight between the Kirāta and Arjuna with bows and arrows. The one on the left with the bow in left hand is the Kirāta, who could be clearly identified from the hair-do and the garment worn by him, described in the previous scene. He has drawn the arrow up to the ear, but we do not see the arrow. His left leg is bent forward, showing the movement very well. Arjuna has the matted hair and wears a loin cloth. He holds the bow in the right hand, and left hand is drawn upto the ear.

Next, we see the Kirāta floored, and is found in reclining posture with stretched legs. He seems to have shown his real form which is discernible from his *jatāmakuṭa* and with Pārvatī behind him, again watching her Lord's defeat with dismay, which is indicated by her raised right arm, as in the previous scene. We may also note the change in her garment. Arjuna has overpowered the Kirāta and, almost sitting on his chest, raising his right arm to deliver a blow, while the left arm is placed almost at the neck of Śiva. We are sure that the person on the ground is Śiva, for we find the same hair-do on Śiva in the next event of bestowing the arrow *Pāśupata* to Arjuna which follows the wrestling bout. Here we see Śiva holding an arrow, with Pārvatī seated behind him, and Arjuna is shown in the act of receiving the boon (Pl. 77b).

On the western face of the pillar, in the upper register, we find Arjuna leaving the forest indicated by the five trees. The chariot drawn by two horses and driven by a charioteer who could be identified with Mātali, Indra's charioteer who is supposed to have escorted Arjuna to *Indralōka* as per the story. the rider in the chariot is certainly Arjuna, as he stands holding his bow in the left hand.

Next we see him being received by three of the celestial nymphs (Apsaras), holding *Pūrṇakalaśa* and probably a standard, symbolising the auspicious occasion. Following this reception, Arjuna is in a Court, the architectural features of which are clearly marked and indicated by a pillared pavilion. Here Arjuna is being entertained. The chief figure in reclining posture is probably Arjuna being attended to by the *apsaras,* as all the others are female figures, except an attendant in *añjalimudrā* (Pl. 77c).

Finally, the upper register of the southern face of the pillar depicts the return of Arjuna to his brothers in the forest. On the right there are a few huts and Arjuna is coming in a chariot driven by himself. There is a figure facing the chariot and with folded hands. It is difficult to identify who he is. At the left end is a seated figure, looking like a sage, with folded hands, and facing him are 3 persons, also seated and holding an arrow each. We may identify the figure at the left end as Dharmarāja, to whom Arjuna is showing the boon obtained from Śiva, and his brothers are carrying the other weapons which he has brought[7] (Pl. 77d).

Rāshṭrakūṭa:

While we have sculptural representations of the theme of our study, belonging to the Early Western Chāḷukyan period from one place, viz., Paṭṭadakal, those belonging to the Rāshṭrakūṭa period are scattered in places far apart. These are found at Ellora (in Maharshtra), Sirivala in Shahpur Taluka, Gulburga District, Kadur in Chikamagalur district, Kukkanur, in Yalburga taluka, Raichur district, and Aihole in Bijapur district. Although Ellora is in present-day Maharashtra, we have included the two panels found there in our study, as they are the earliest examples so far encountered. In all, there are 8 panel of relief sculptures, of this period. They are carved on the wall of temples, stepped wells and on pillars.

(i) Ellora :

Kailasa Temple: Pl. 78 a-c

One of the greatest achitectural archievements of the Rāshṭrakūṭas, under Kṛishṇa I (A.D. 756-774), was the excavations of the rock-cut monolith of Kailasa. It was a wonder of the world. In this exquisite architectural creation, we have two examples of *Kirātārjunīyam.*

Panel I is located on the exterior of the front porch, where the *Mahābhārata* episodes are sculptured. The theme of our studies inaugurates the Mahabharata sculptures (Pl. 78a).

The story begins with Arjuna's penance standing on one leg, and with his two hands above his head. His quiver, full of arrows, is found tied to the tree to his right. Next we see Arjuna and the Kirāta, followed by his wife, the Kirāti, have shot arrows to the wild boar, from whose body is emanating the demon Mūka-dānava in human form. This is followed by a fist fight. Next is a wrestling scene, in which one of the two fighters has overwhelmed the other. Since the head of one of them is mutilated, it is difficult to identify who is Arjuna and who is the Kirāta. From the sculptural representation so far studied, it is possible that the victor is Arjuna and the vanquished is the Kirāta. Next we see Arjuna realising his error, prostrating before Lord Śiva, who is seated on a *pītha,* in his real form and bestowing the boon of *Pāśupata.* Other gods are also in attendance with weapons, to be bestowed on Arjuna. Next Arjuna is seen being escorted in a chariot, driven probably by Matali to haven. Thus ends the story.

Second Panel (Pl. 78b & c) is found inside the Kailasa. It is carved on a pilaster to the left of the *sanctum.* Only two incidents in the episode are carved.

The eastern face of the pilaster has decorative surface, at the middle level. There is festoon decoration, above which is the *Kirātārjunīya* episode, surmounted by *Chaitya* - window motif, in which is Umā-Mahēśvara in seated posture. The *Kirātārjunīyam* starts with Arjuna standing on one leg and performing penance, followed by the killing of the demon Mūka-dānava, who is in the from of a wild boar.

The story is concluded by the depiction of fight with bows and arrows between the Kirāta and Arjuna.

The sculptures are carved in bold relief, but appear crude because of the nature of the rock. They are ascribable to the middle of the 8th century A.D., the period of Kṛishṇa I (A.D. 756-774).

(ii) Sirivala (Tq. Shahpur, Dist. Gulbarga):

Sirivala is a small village on the right bank of the river Bhīmā. So far we had very little evidence of structural temples of the Rāshṭrakūṭa period. Recently, a group of structural temples were discovered in this village which could be definitely ascribed to late Rāshṭrakūṭa period, on epigraphical grounds.[8] All the temples are constructed with the locally available lime stone. This is just like Aihole with nearly 18 structural temples ranging in date from late Rāshṭrakūṭa to the Western Chāḷukyas of Kalyāṇa, representing a transitional period.

We have discovered three sculptural representations of *Kirātārjunīyam,* one coming from a structural temple and two others from the walls of stepped wells, ascribable to the Rāshṭrakūṭa times.

In the Īśvara Temple (Pl. 79 a-d):

Panel I is found in the temple of Śiva. This temple is located to the east of the village, near the lime stone quarry. At the entrance of the temple is an inscription of Kṛishṇa III dated in Saka 861 (A.D. 939) recording certain gifts to the God, and enabling us to definitely date the temple. Although the sculptures are sparce, there are representations of episodes from the *Rāmāyaṇa, Mahābhārata* and *Pañchatantra* on the moulding *Kumudapaṭṭa.* The *Kirātārjunīyam* is carved on the moulding on the north exterior. The story begins with the penance of Arjuna, followed by shooting of the arrows by Arjuna and the Kirāta to the demon Mūka-dānava in the form of a wild boar, the *Kirāti* standing behind the Kirāta, wrestling between the Kirāta and Arjuna in which the Kirāta has been pushed to the ground, overpowered by Arjuna, Arjuna prostrating before Śiva who is bestowing the *Pāśupata* (Pl. 79a).

The sculptures are in low relief, and much worn out due to the nature of stone. The Inscription of Kṛishṇa III, dated in 861 (A.D. 939), already referred to, helps in definitely assigning this panel to A.D. 939 or slightly earlier.

In the stepped well beyond the nāla to the north of the village (Pl. 79b, c & d):

The stepped well constructed with blocks of lime-stone is an important addition to our knowledge of Rashtrakuta architecture. On the side walls, as we descend into the stepped well, sculptures in bold relief, depicting epic and *Purāṇa* themes are seen. By the side of the sculptures of a donor couple is an inscription referring to the Rāshṭrakūṭa king Kṛishṇa III. As already mentioned, we know that the Īśvara temple referred to above has an inscription of Kṛishṇa III dated A.D. 939. Therefore we may ascribe this well to the period of Kṛishṇa III i.e., to c. A.D. 940.

Among the stories depicted is the story of *Kirātārjunīyam,* carved on the right wall of the well, as we enter the well. Only three episodes of the story are depicted. The first one shows Arjuna and the *Kirāta* shooting the arrows at the wild boar, whom two arrows have pierced. On the right is Arjuna, with bow in the left hand, and two quivers filled with arrow, tied to his back, cross-wise.[9] He is decorated with an elongated *Kirītamakuṭa.* The second episode depicts Arjuna and the Kirāta fighting with bows and arrows. The Kirāta and the Kirāti's drapery is noteworthy. It is made of leaves (Pl. 79c).

The third sculptural representation shows Śiva and Pārvatī in their real form bestowing *Pāśupata* and *Añjalika* respectively to the humbled and squatting Arjuna. One could see the *Pāśupata* arrow in Śiva's upper left hand, while Pārvatī holds *Añjalika* in her left hand (Pl. 79d).

Inspite of being mutilated, and made of not so very good a material as lime stone, the Rāshṭrakūṭa craftsman has executed the sculptures with vigour, movement and full of expression. That Śiva and Pārvatī are pleased with their ardent devotee, Arjuna, is writ large on their faces (Pl. 79d).

In the stepped well near the Nāndappa-Nadappa temple, to the west of the village **(Pl.80 a & b).**

About a kilometre to the south of the village is the complex of temples, of which the twin temples of *Nandappa-Nādappa* (Local names), are of transitional period between the late Rāshṭrakūṭa and Western Chāḷukya times. To the west of these is a stepped well with sculptural panels on either side of the steps and on all the four walls of the main well. The themes represented are from the epics *Rāmāyaṇa, Mahābhārata* and the Puraṇas. *Kirātārjunīyam,* forms part of the sculptural representation, and is found on the left wall, as we descend.

Only three incidents of the story are depicted. In one panel Arjuna and the Kirāta have shot the arrow at the wild boar depicted below, between the two bows (Pl. 80a). In the other Arjuna is found kneeling and apologising to Śiva who is standing in *samabhanga,* and then *Umāmahēśvara* are seated, Śiva handing over *Pāśupata* arrow to the kneeling Arjuna (Pl. 80b).

The style of depiction is similar to the other representation i.e., the stepped well and therefore we may not be wrong in ascribing the same date to this sculpture, i.e., c. A.D. 940.

(iii) Kadur (Pl. 81a-e)

Three of the four pillars ascribable to Rāshṭrakūṭa times, containing epic themes were found used in the construction of a modern Hanuman temple, while the fourth one was found thrown into the pond by the side.[10] The four pillars, with minutely carved relief sculptures, representing epic stories, are attributed to the Rāshṭrakūṭa period on the basis of style, by Dr. Kṛishṇa.[11]

The pillars are square in shape, with sculptural friezes worked in bands running on all four faces of the pillars. The sculptures represent stories from the *Rāmāyaṇa,* the *Mahābhārata* and the *Bhāgavata.* Of interest to us is the pillar with the *Kirātārjunīyam* story (Pl. 81a).

The upper half of the pillar-shaft is divided into three registers. The third register from the top contains the story of *Kirātārjunīyam.* The story starts with the boar hunt. In the centre of the panel is a liṅga, with the Nandi. Above the liṅga is a wild boar, being shot at by Arjuna on the left, and the *Kirāta* followed by the Kirāti on the right (Pl. 81b). The story is continued on the next face of the pillar. On the left is Arjuna (mutilated and partially seen) worshipping the *liṅga* in the centre, and watched by the Kirāta (on the right). The *liṅga* is found in a *maṇṭapa* of two pillars (Pl. 81c). We see the fight between Arjuna and the Kirāta, probably with swords, while the dead boar is lying below; next, on the right is Śiva in real form, being pushed to the ground, while the Kirāti is observing the fight (Pl. 81d).

The final act of Arjuna kneeling and apoligising to Umāmahēśvara, seated on the bull, and the latter handing over the arrow, *Pusupata,* which has been received by Arjuna, is portrayed on the next face of the pillar.

(iv) Kukkanūr:
On two pillars in the Navaliṅga Temple: Pl. 82 a-b

Kukkanūr is in the Yalburga Taluka of the Raichur district. In the centre of the village is the Navaliṅga temple, a structure of red sand stone.[12] It is now in very bad repair. The temple is a cluster of nine shrines, and the pillared halls are interconnected. The plan of the temple[13] shows that it was not a premediated structure, but a number of shrines added at different times. This is borne out by the inscription placed in one of the halls, which states that the pinnacles of two shrines, and a front hall were constructed in Ś. 927 (A.D. 1005) and a gift of 100 *gadyanas* were made for the maintenance of the Hall[13]. This shows that the original temple was constructed much earlier, and we may note here that construction of red sand stone structures was a common feature of the early Western Chāḷukyan period. But the style of architecture, pillars and sculptures indicate the continuation of the early Western Chāḷukyan tradition. So we may not be wrong in placing the primary shrine of this temple to the Rāshṭrakūṭa period, i.e. in the 9th-10th Century A.D.

Having discussed the date of the temple, we may state that the sculptured pillars may be ascribed to the late 10th cent. A.D. or early 11th century A.D. Two panels of the *Kirātārjunīyam* theme is found on two pillars in two different halls of the temple. The sculptural representation of the theme is in real Rashtrakuta tradition, and although the panel can be assigned to late 10th or early 11th century A.D., it is proper to consider this under the Rāshṭrakūṭa period.

Panel No. 1: (Pl. 82 a-b):

The first representation is found on the north-eastern pillar of the *raṅgamaṇṭapa* in the second pillared hall from the east. The upper square member of the pillar has sculptured reliefs on all the 4 faces.

The story begins on the western face. This face is divided into two vertical registers, by a beaded festoon, which is issuing out of the mouth of *Kīrtimukha.* In the upper part of left register, Arjuna is squatting on a seat, performing penance. He wears *jaṭāmakuṭa, yajañopavīta,* and holds a rosary of beads. His bow and quiver filled with arrows are tied to a tree to his right.

The register on the right shows Arjuna (left) and the Kirāta (right) in the act of shooting arrows. The Kirāta is followed by the Kirāti carrying a basket on her head and held by her left hand. We may also note the garment made of leaves worn by the Kirāta. Above, at the centre is the wild boar, *Mūka-dānava,* pierced with two arrows shot by both Arjuna and the Kirāta as indicated by the direction of the pierced arrows. At the top, in both the registers, are wavy lines in relief indicating clouds and sky. We have to come back to the left register for the continuation of the story. Here, below, the wild boar has come to the *liṅga,* pierced with an arrow and exhibiting pain. It has placed its right foot on the pedestal of the *liṅga.* There is a circular object to the left of the *liṅga.* What it is, is not clear (Pl. 82a).

The story continues on the northern face (Pl. 82b). The face is again divided into two vertical registers with beaded festoon issuing out of *Kirtimuka,* as in the previous case. We may note that there is no logical order in the continuous story, as the continuing event of the story begins on the right register. Arjuna, depicted on the left, has an emaciated body, indicating the severity of his penances. He is engaging the Kirāta in a fist fight. The Kirāta has now revealed the real form of Śiva, with four hands. The upper left holds the *ḍamaru* and the upper right the trident. His two lower hands are engaging Arjuna. We may also note the *Jatāmakuta* and the third eye of Śiva.

In the left register, Śiva and Pārvatī are seated on a high cushioned seat. Śiva is depicted with four hands, the upper right and left, holding trident and *ḍamaru* respectively. With his lower left, he is handing the arrow *Pāśupata* to Arjuna who is standing in *añjalimudrā.* Pārvatī is to Śiva's right (Pl. 82b).

Panel No. 2: (Not illustrated):

The second representation is found on the northern and western faces of the south-eastern pillar of the South-western shrine of the temple. The panels are almost similar to panel No. 1, described above, in the same temple, in respect of representation. The story begins on the north face of the pillar. The square member of this face is divided into two vertical registers, with a beaded festoon, issuing out of the mouth of a lion *(Kīrtimukha).* On the top right corner of the left register is Arjuna, seated, performing penance. His bow and quiver filled with arrows are tied to the tree, on the left side of the register. Below, there is a boar in the left standing in front of a *Linga.* We may note a flower on top of the *liṅga.*

The register on the right has a boar struck with arrow. Below, there is Arjuna, on the left, and the Kirāta on the right, with bows in hand, who have shot the arrows at the animal. Above the Kirāta is the Kirāti, holding a basket- like receptacle on her head, with her right hand. The top of both the registers have curved lines, representing the clouds.

The story is continued on the western face. Here also the square face of the pillar is divided into two vertical registers, with a beaded festoon issuing out of the mouth of lion, or *Kīrtimukha.* On the left, Arjuna and the Kirāta are engaged in a fist fight. The Kirāta is now shown in his true form as Śiva, having four hands. In his upper two hands, he holds *triśūla* and *ḍamaru.* The other two hands are engaging Arjuna. The register on the right shows Śiva and Pārvatī seated on a *pītha,* and Śiva and is handing over the arrow *Pāśupata* to Arjuna, standing on the left. In both the registers, clouds are depicted above, with curved lines.

(v) Aihole :

A panel on the wall of the stepped well in front of Hucchi-Malliguḍi :

In the tradition of the Rāshṭrakūṭa style, as seen at Sirivala, as panel dipicting only two episodes of the epic theme of our study is found on the right wall of the stepped well in front of the Hucchimalliguḍi, at Aihole (Pl. 83a).

Arjuna, with *jaṭamakuṭa,* standing on one leg under a tree, to which his bow and quiver of arrows are tied. Then we have Kirāta and Arjuna having shot the arrow at the wild boar which is depicted in the middle. The execution of this panel is very crude and the figures are highly disproportionate. Dating of this panel is extremely difficult, but since such a theme has been commonly sculptured in the stepped wells during the late Rāshṭrakūṭa times, this panel is also assigned to this period, though not quite satisfactorily. The crudity of the sculpturing could probably be due to the fact that an untrained and unskilled sculptor may have handled the theme.

Chōḷa:

In the region of Karnāṭaka, there is only one example ascribable to the period of the Cholas. It is well known that parts of the Kolar, Bangalore, Mandya and Mysore districts experienced direct Chōḷa influence in the art of the region. This is also confirmed by a large number of Tamil inscriptions of the Chōḷa period found in the region.

(i) Doḍḍahullūr :

Hullēśvara temple (Pl. 83 b-c)[14]:

A granite structural temple locally called Hullēśvara, stands on the edge of the large tank to the east of the village, Doḍḍahullūr (Hoskote Tqluk, District Bangalore). It is a simple structure consisting of a *garbhagṛiha (sanctum).* There is no super-structure such as the sikhara. On the exterior of the temple, on the north wall, there are relief sculptures, above the plinth, depicting stories from the *Mahābhārata,* and Saiva lore. First is the story of Kaṇṇappa, the hunter, an ardent devotee of Śiva, Vēṇugōpāla, and the *Kirātārjunīyam,* to which we will revert presently.

On the moulding of the basement is a three line inscription in tamil *grantha* characters. The inscription is dated in Saka 1246, Kali 4427. It further records the fact that the temple of god Sōmēśvara at *Pulliyūr* had fallen into disrepair. Therefore, the *Ubhaya-nānādeśis,* the *adhikāris* and the *nāṭṭars* got the temple reconstructed from *upāna* to the *Stūpi* i.e., from the basement to the *śikhara.* Further, they also renewed the defunct *dēvadāna* lands in the village *gāmuṇḍanaḷḷi in Kuḷattūr* and the *periyeri* of Pulliyur. This pious act, they are said to have undertaken, in order that victory may attend the sword and the arms of the ruling king *Tribhuvanachakravarti Hoysaḷa* Vira Ballāḷa and the *Brahmābhyudaya*[15] of *Mahāpradhāna* Siṅgayadaṇḍa-nāyaka.[16] The king referred to here in Hoysaḷa Ballāḷa III (A.D.1291-1342). Pulliyūr can be identified as Hullūr, i.e., Doḍḍahullūr.

From this inscription, therefore, we know that the temple of Sōmēśvara (now called Hullēśvara) was in existence, before the period of Ballala II, and was reconstructed fully. From the architectural motifs, and also the style of sculpturing, we will not be far wrong if we ascribe this temple to late 11th century A.D. This is corroborated by the epigraphical evidence referred to above that the temple was in complete disrepair and had to be reconstructed from *Upāna* to *stūpi.* Thus the representation of *Kirātārjunīyam* here may be ascribed to late 11th century A.D. The theme depicts three incidents in the story. The sculptures are in low relief.

The story begins with Arjuna standing on one leg, with long disheveled hair; the wild boar is depicted below him; the Kirāta and the Kirāti are to his left. Next, to Arjuna's rigtht, is the fight between the Kirāta and Arjuna, with bows and arrows the Kirāti is looking on at the far left end (Pl. 83b).

Umāmahēśvara on Nandi are now shown on the exterior of the northern wall of the temple. Nandi and Arjuna are more prominent in this depiction, while Umāmahēśvara looks smaller in the whole composition. Further, the Nandi profile is very powerful, exhibiting vigour and movement. There is a dwarf behind the Nandi, holding an umbrella with a long shaft. Arjuna is standing in front of the Nandi in *añjalimudrā* (Pl. 83b).

Hoysaḷa:

In our search for *Kirātārjunīya* panels in the monuments ascribable to the Hoysaḷa period, a total of ten panels have been located in nine monuments. The reliefs are normally found on the exterior of the temple walls, except in two instances, viz., at Marale and Mallarājapaṭna. Stories from the *Rāmāyaṇa, Bhāgavata* and *Mahābhārata* were very popular among the Hoysaḷa sculptors.

The Hoysaḷa temples are usually erected on star-shaped platforms. The temple follows the stellate contour of the platform itself. The mouldings on the basement of the main wall of the temple have a number of decorative friezes, such as rows of elephants, horsemen, lions, stories from the epics and *purāṇas, makaras,* swans, etc. The general pattern of the depiction of the stories from the epics is to begin from the right side of the main entrance and go all round the temple, ending at the left of the entrance. Since there is almost a uniform pattern in depicting the stories, we can almost certainly find the theme of our study in a particular part of the exterior of temple. *Kirātārjunīyam* is usually found on the northern side.

We may now study the Hoysaḷa examples.

(i) Halebid :

Hoysaḷēśvara Temple (Pl. 84 a-d):

There are two panels sculptured on the outer walls of the famous Hoysalesvara temple. Since they form part and parcel of the temple, their date will be the same as that of the temple. There is no direct epigraphical evidence to date the Hoysaḷēśvara temple. But at Ghaṭṭadahaḷḷi, about 3 miles east of Haḷēbīd, is a large inscription near the local Kallēśvara temple. In this record, mention is made that a temple for Vishnuvardhana Hoysaḷēśvara was constructed at Dvārasamudra (i.e., Haḷēbīd) by Kētamalla, an Officer of the King.[17]

This obviously is a reference to the great Hoysaḷēśvara temple at Haḷēbīd. The exact date of construction is not known, but a grant of lands was made in Saka 1043 (A.D. 1121). It is generally accepted that the temple was constructed during the period between A.D. 1117 and 1121. The sculptured panels may therefore be ascribed to A.D.1120 or earlier.

Panel No. 1 (Pl. 84 a):

This relief is located on the southern side of the temple, near the door towards the southwest.[18] The sculptural representation shows that Arjuna is performing penance, standing on one leg, on the Indrakila hill, where other sages are also performing penance. Meanwhile, a wild boar is rushing towards Arjuna. Arjuna has shot an arrow. There is, then, a fight with bow and arrow between Arjuna and the Kirāta. Śiva is followed by Pārvatī, dressed as a huntress (not seen in our illustration). The concluding part of the story is not represented in this panel. The name of the sculptor who carved this relief is *Balaṇa.* We may note here that in this panel, the story is not represented in its entirety, but only in a suggestive manner. The concluding part, that of the fight between Arjuna and the Kirāta, and Śiva bestowing *Pāśupata,* is not sculptured.

Panel 2 (Pl. 84 b-d):

This is a magnificent panel, measuring 8 feet in length, sculptured on the west side of the wall.[19] The story represented is as follows : Arjuna takes leave of Kunti, his brothers and Draupadi, and proceeds to Indrakila hills, *en route* noticing women of the forest pounding grains (Not illustrated). He visits sages worshipping a *liṅga* under a canopy (Partly seen in our illustration). He is then seen performing penance, standing on one leg, and resting his bow, Gāṇḍīva to a tree. Below the hill are represented animals indicating that is the forest on the Indrakila. Next to him is a dance performance by Urvasi who was sent by Indra to distract Arjuna from his penance (Pl. 84b). Then there are a number of sages in a row witnessing the fight with bow and arrow, between Arjuna and the Kirāta, over a wild boar which is shot with an arrow. Behind the Kirāta is Pārvatī as the Kirāti, holding a shaft in her right hand and a bowl on her head (Pl. 84c). The next panel shows that in the wrestling bout that ensued Arjuna has actually vanquished the Kirata who has revealed his real form as Śiva with four hands, holding *ḍamaru* and *Triśula* in his upper left and upper right hands, while the lower two hands are engaging Arjuna, who is coming over him. Behind Arjuna is Pārvatì, as the Kirāti, with her right hand raised. The concluding part of the relief shows that Arjuna is standing in *añjalimudrā* before Umāmahēśvara, seated on a canopied *pitha* (Pl. 84d).

The name of the sculptor of this panel is *Kētaṇa.*

(ii) Marale :

Siddheśvara Temple (Pl. 85a-d):

The Siddhēśvara temple is one of two temples, situated to the north west of the village, near an old tank. The Kēśava temple is the other. Siddhesvara temple is situated to the South of the Keshava temple, and is smaller in size than the latter. According to an inscription on a beam of the *Navaranga* of the Siddhēśvara temple[20], it is dedicated to Siddhesvara, though according to another inscription in front of the Siddhesvara temple[21], the original name of the *liṅga* was Kalidēva. The temple is said to have been constructed by Rāyaṇa-daṇḍanātha in the reign of Narasimha I Ballaḷa probably around A.D. 1147 or earlier. [22] We may note that the same general Rāyaṇa also got the Kesava temple constructed in A.D. 1130.[23]

The *Kirātārjunīyam* relief is found inside the temple unlike in the other Hoysaḷa temples. The beams supported by the four pillars in the *Navaraṅga* are all sculptured, representing themes from Purāṇas and the epic *Mahābhārata.* The northern beam has the *Kirātārjunīyam,* from east to west. The story depicted is as follows:

A sage is standing with raised right hand. Next to him is Arjuna standing on one leg below a tree depicted to his left. His bow is tied to the tree, and his quiver with arrows is placed below. Arjuna has his left leg folded and placed on the knee of his right leg with folded hands. To his right is a staff surmounted by a Hanumān, indicating that Arjuna is *Kapidhvaja.* A devotee, probably an attendant, is standing to the right of Arjuna, also with folded hands. Above him is a flying Gandharva, a celestial being (Pl. 85a).

Next we see the boar hunt. On the left is Arjuna holding bow in the left hand and the right hand has been drawn to the ear. On the left is the Kirāta, with bow in the left hand, and right hand drawn to the right ear. He is followed by the Kirāti, holding a sort of basket on her head. In between the Kirāta and Arjuna is the wild boar shot with arrows from both ends. The boar is standing on its two hind legs, and has lifted two fore legs, and its head, with an expression of suffering pain. Above the animal appears to be Mūka-dānava, in human form, but dead.

Below the animal are two human figures, lying on their back who may be the dead followers of the *asura* (Pl. 85b).

Next are a few followers of the Kirāta dancing with accompaniments. We may describe them. Following Pārvatī, as the Kirāti, is a Kirāta dancing. His right hand is on his chest, while the left hand is raised. He is decorated with beaded anklet. His head gear is noteworthy. Next is another Kirāta playing on a horn. he also has the same kind of head-gear. Following him is another Kirāta also dancing. We may note the rows of gingle-bells tied to his right leg. to his right is a squatting figure playing on cymbals, while above him is a musician in a singing attitude. His right hand is near his ear, while his left hand is stretching, as if he is singing an *ālāp* (Pl. 85c). After this musical and dance scene, there is the Umāmahēśvara group, which is at the western end of the panel. Śiva is seated on a *pītha* while Pārvatī is on his left lap. Śiva has four hands, holding *Trisūla* and *akshamālā* in his right hands, and *ḍamaru* in the upper left hand, while the lower left hand is placed on Pārvatī's shoulder. He is decorated with a *Kirita makuta.* To Śiva's right is a *Chauri* (flywhisk) - bearer. To his left is Bhringi with emaciated body, squatting, and pointing his left hand towards Arjuna standing next to him, in *Tribhaṅga.* Arjuna's two hands are lifted up and hold a shaft, which may be identified as the arrow *Pāśupata* which he has received from Mahēśvara (Pl. 85d).

We may note here that the fight between the Kirāta and Arjuna is not depicted in this example. Instead, after the boar hunt, there is a music and dance scene by the *Kirātagaṇa.*

(iii) Amṛitapura :
Amṛitēśvara Temple (Pl. 86 a-b):

Amṛitapura is a small village, about 10 Kms. south east of Tarikere, a taluka place in Chikkamagalur district. The temple dedicated to Amṛitēśvara is said to have been constructed by Amṛitēśvara-Daṇḍanāyaka, a Hoysaḷa General, in 1196 A.D., during the reign of Ballāḷa II. There are about 10 inscriptions in the temple, and the large slab set up in the south east of the temple is the oldest (A.D.1196) and claims to have been composed by the famous Kannaḍa poet, Janna. The *Garbhagṛiha,* the *Sukhanāsi,* the *Navaraṅga* and original porches were built 1196. Later, perhaps in 1206, the *Mukhamantapa* (the front pillared hall) was added[24]. The story of *Kirātārjunīyam* is depicted on the back of the sedalia or *Kakshāsana* of the *Mukhamaṇṭapa,* and therefore, we may ascribe A.D. 1206 for the sculptured panel. The exterior of the sedalia is decorated with two floral bands, in between which are small niches like divisions, formed by double pillars of typical Hoysaḷa style. In between the pillars are three vertical lozenge decorative motifs.

The Story begins on the southeastern corner, and ends on the eastern side of the *maṇṭapa.* The niche, at the eastern end of the north side shows Arjuna standing on one leg, and with folded hands, below a tree. He is decorated with Kirīṭamakuṭa, and various ornaments, and a dagger hangs on his right, at the waist level. His bow and arrows are resting on a tree to his right, while a lady is dancing to the accompaniment of a drummer to his left. This may identified as Urvasī, sent by Indra. There is also a tree at the left (Pl. 86a).

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The story is continued on the eastern face. In the niche at the right is Arjuna with bow in his left hand, and right hand drawn to his right ear. He is followed by another figure, probably an attendant. In the next niche is the Kirāta to the left, followed by the Kirāti. The figures are slightly mutilated. But we can make out that the Kirāta is shooting an arrow with his right hand holding a bow in the left. The Kirāti standing behind him is holding a basket on her head, with their left hand. To the right is a boar, below two ornately depicted trees. Below the boar is a mutilated human figure who can be identified as *Mūka-dānava.*

The next niche shows a wrestling bout, in which Arjuna has overpowered the *Kirāta,* who is almost falling on the ground. The Kirāta has revealed his real form as Śiva and is depicted with four hands and decorated with a *Kirīṭamakuṭa.* He holds *Triśūla* in his upper right hand and *ḍamaru* in his upper left, a bow in the lower right, while his lower left hand is resisting Arjuna. Behind Arjuna is Pārvatī with her right hand raised. Above is a most ornate tree. The next niche depicts the conclusion of the story. Here, Śiva and Pārvatī are bestowing Arjuna with *Pāśupata* and *Añjana astras.* Arjuna is standing to the left of Śiva (Pl. 86b).

(iv) Haḷēbīḍ:
Kēdārēśvara Temple (Pl. 87a-c)

The Kēdārēśvara Temple at Haḷēbīḍu was constructed by Ballāḷa II and his wife Kēṭaladēvi in A.D. 1220. As in many other Hoysaḷa temples, the stories from the epics are sculptured on the exterior decorative friezes. The story of *Kirātārjunīyam* is found on the northeastern side of the exterior wall, and follows the stellate contour of the temple plan.

The story begins with Arjuna performing penance on the Indrakila hill. He is standing on one leg and with folded hands. He is decorated with *a Kirīṭamukuṭa.* His bow and bundle of arrows are placed to his left. This is followed by Urvasi's dance accompanied by two figures playing on drum, on either side. The incident shows that Arjuna has shot an arrow at the boar, which is surrounded by three figures. Below the animal is the real form of Mūka-dānava. On the opposite side is the Kirāta standing near a tree, who has also shot an arrow, and is followed by the Kirāti. Pārvatī is beautifully depicted as a huntress, holding a staff, and typical hair-do and garment (Pl. 87a).

This is followed by a fist-fight and a wrestling bout between the Kirāta and Arjuna. In the wrestling, Arjuna has floored the Kirāta who has revealed his real from as Śiva. Śiva has a *Kirīṭamakuṭa,* and has four hands. In his upper right hand, he holds the *Triśūla,* and *ḍamaru* in the upper left, while the lower two hands are engaging Arjuna, who has almost come over him. Behind Arjuna is Pārvati, still in the form of a Kirāti. She has her right hand raised indicating that she has seen the auspicious mark on Arjuna's back. Next we see Arjuna prostrating to Śiva, having realised that he was really, fighting Śiva himself. Above the prostrating Arjuna, is Arjuna again in *añjalimudrā,* facing Śiva and Pārvatī who are standing. Śiva is standing in *Tribhaṅga* pose, and has four hands. The upper right holds the *Triśūla,* and the upper left the *ḍamaru,* while the lower right has the arrow *Pāśupata,* which is to be bestowed on Arjuna. The lower left is in *abhayamudrā.* Pārvatī still retains her Kirāti hair-do, but is now richly decorated. She has an arrow in the left hand, the *añjanāstra,* which she is to bestow on Arjuna (Pl. 87b).

We may note here, a short inscription below Śiva and Pārvatī, in Kannaḍa of 12th Century. It reads *"Kēdārana Aṅkaḷa",* meaning, "the courtyard of Kēdāra", i.e., of the Kēdārēśvara Temple (Pl. 87c). This appears to be an identification label by the sculptor, who was carving a number of sculptural panels for various temples, probably in and around Haḷēbīḍ. He inscribed this label for this panel to be sure that this particular panel should go to the Kēdārēśvara temple.

(v) Basarāḷu:

Mallikārjuna Temple (Pl. 88 a-d):

Basrāḷ is a large village, 24 Kms. north of Mandya. The Mallikārjuna temple is situated to the north-east corner of the village. It was constructed in the year 1230 A.D., by Harihara Daṇḍanāyaka, a general under Hoysaḷa Narasimha II. Harihara constructed the village tank in the name of his mother and the *liṅga* in the name of his father.[25] The basement of the temple has six decorative friezes, such as Elephants, Horsemen, Lions, Puranic and Epic stories, *Makaras* and Swans. The fourth frieze from the bottom depicts stories from the *Purāṇas, Rāmāyaṇa, Mahābhārata* and *Bhāgavata. Kirātārjunīyam* is found on the north-west side of the *Navaranga.*

The story begins with Arjuna standing on one leg, under a tree, performing penances. His hands are folded in *añjalimudrā* and is decorated with a *Kirītamukuṭa* and circular ear-rings. To his right is also a tree on which is bow and bundle of arrows are placed. Next to the tree, on the right, are three standing and four seated figures, all with folded hands and facing Arjuna. They could be the inhabitants of the forest (Pl. 88a). Then follows the boar-hunt, with Arjuna on the left and the Kirāta followed by the Kirāti on the right, and the wild boar, pierced with two arrows shot by both Arjuna and the Kirāta, in the middle. The animal occupies comparatively a large area in the panel, and is very disproportionate, and looks very unrealistic. In his right hand, Arjuna has a bow which exceeds the borders of the panel. The Kirāta has a bow in his left hand, and Pārvatī, a shaft in her right hand, and a large bowl on her head held by her left hand. The bow in the Kirāta's hand, and bowl on Pārvatī's head extend beyond the limits of the panel. Both the Kirāta and Arjuna have *Kirītamakuṭas.* The Kirāta and the Kirāti are followed by four attendants, who can be identified as the *gaṇas,* whose hands are folded. But none of them is specially made up in the Kirāta attire (Pl. 88b).

The next scene illustrates Śiva's defeat by Arjuna on the ground, and Arjuna coming over him. Śiva is now in his real form with four hands, holding *ḍamaru* in his upper right hand and *Triśūla* in his upper left hand, while is lower two hands are stopping Arjuna from further advance. He is decorated with a *Kirīṭamakuṭa* (Pl. 88c).

Behind Arjuna is Pārvatī in a separate panel with raised right hand, while the left hand is carrying a shaft (not seen in the illustration). The final episode, that of bestowing on Arjuna the boon, is depicted next. Immediately following Śiva's defeat are two of the Ganas standing behind Pārvatī. Śiva and Pārvatī are seated on individual *pīṭhas,* and both are in the attitude of bestowing a boon. Arjuna is standing at the left end, while Śiva, in the centre is handing a boon with his lower right hand. His upper two hands hold *triśūla* (right) and *ḍamaru* (left). Arjuna is receiving the boon with his right hand. Behind him are his bow and bundle or arrows. Pārvatī is seated to the left of Śiva, and has extended her right hand in the act of giving. She has a circular hair-do (Pl. 88d).

We may note here that the fight with bows and arrows between the Kirāta and Arjuna is not depicted. Instead, immediately after the boar hunt, there is the wrestling bout. Further, the sculptor has not paid much attention to perfection in delineating the human form. The figures are stumpy, and look very crude. This is true of animals also.

(vi) Hosaholalu:

Lakshmīnārāyaṇa Temple (Pl. 89 a-d)

Hosaholalu is about 2 miles from the Taluka town, Krishnarajapet. The temple of Lakshmīnārāyaṇa is situated in the centre of the town. There is no epigraphical evidence about the date of construction of the temple, but it was first surmised that it may have been built in A.D. 1118. But it is now thought that it was built at about the same time as the temple at Nuggihaḷḷi whose date is 1240 A.D.[26]

The main temple is a *Trikūṭāchala* structure of the Hoysaḷa style, built on the platform. The base of the temple, on the platform, has seven decorative friezes, and the fourth frieze from the bottom contains sculptured reliefs depicting stories from the *Rāmāyaṇa,* the *Mahābhārata* and the *Bhāgavata.*

The story of *Kirātārjunīyam* is found on the north side of the exterior wall (Pl. 89a). The story begins with the depiction of Arjuna standing on one leg (the left foot being placed at the right knee), below a tree which is on the left. His hands are folded. Below the tree are the bow and the bundle of arrows. Next is the boar hunt. On the right is Arjuna with his bow in right hand, and the left hand in the pose of having shot an arrow. On the left, beyond a tree is the Kirāta with a bow in the left hand, and the right hand is raised. He is followed by the Kirāti, carrying a sort of basket. In between Arjuna and the Kirāta is the boar. Behind the animal is a beared person holding a dagger in his right hand. We see the same person trampled by the animal. We may identify him as Mūka-dānava, who takes the form of a wild boar, and who, when shot, reveals his real human form and dies. In the alternative, he and the other two figures seen above the boar may be identified as the *Kirātagaṇas* following the Kirāta in his journey to the forest. Again, as in the panel at Basarāḷu, described above, the animal is crudely represented. However, the open mouth of the animal indicates the pain suffered by the pierced arrow (Pl. 89b).

The next part in the panel depicts the fist-fight between the Kirata and Arjuna. It is difficult to identify as to who is Arjuna and who is the Kirāta. The one on the left could be Arjuna, and the one on the right the Kirāta, as we see the Kirāti standing behind him. But she is facing the opposite direction. Behind Arjuna is again the Kirāti, but looking at the wrestling between Arjuna and the Kirāta. Her right hand is raised (Pl. 89c).

In the wrestling that has taken place, Arjuna has overpowered the Kirāta, who is now laying on the ground, below a tree, but revealing his real form as Śiva. Śiva is decorated with a *kirīṭamakuṭa.* He has four hands, and holds *triśūla* in the upper right hand, and a *khaṭvāṅga* in the upper left. His lower two hands are engaging Arjuna in the fight. As already mentioned Pārvatī is looking over the incident, standing behind Arjuna, with her right hand raised. Arjuna has completely surrendered to Śiva. He has got up and is standing in *Añjalimudrā,* before the tree.

Śiva and Pārvatī are standing, and Śiva is extending a hand, holding probably the arrow *Pāśupata* (Seen in Pl. 89a at the left end).

(vii) Mallarājapaṭna:

Lakshmaṇēśvara temple (Pl. 90a)

Mallarājapaṭna is located on the right bank of the river Kāvēri, and is in the Arakalagud taluk of Hassan District on the bank of the river is the temple of Lakshmaṇēśvara, in granite. This is perhaps one of the rare Hoysaḷa structures in granite. The temple was constructed during the reign of the Hoysaḷa king Sōmēśvara, also known as Sōvidēva (A.D.1235-1260). The small arches adorning the eaves of the temple, contain carved panels in low relief, depicting events from *Rāmāyaṇa, Bhāgavata* and *Mahābhārata.*[27] Two such niches contain an episode of the *Kirātārjunīyam* story (Pl. 90a).

The niche on the right shows Arjuna standing on one leg, performing penance. He has long locks of hair (*Jaṭā*), and is standing with folded hands. Below Arjuna is a wild boar. The niche on the left shows the Kirāta with bow and arrow in his hands.

(viii) Jāvagal:

Lakshmīnarasiṁha Temple (Pl. 90 b-d and Pl. 91 a-d):

Javagal is a small village, 14 Kms. from the Banavar railway station, on the Bangalore-Miraj line. The most important temple in the village is that of Lakshmīnarasiṁha. But there is no inscription mentioning the date of construction. But its close resemblance with the temple at Nuggihaḷḷi, and signature below a number of sculptures, of Mallitamma the sculptor, who worked at Hārnahalli, Nuggihaḷḷi and Somanathapur suggest a date of about 1250-1263 A.D.)[28]

The temple is constructed on a platform, and as usual, there are six decorative friezes from the base of the main structure. The fourth frieze depicts scenes from Puranas and the epics.

The *Kirātārjunīyam* is found on the north side of temple, on the eastern face of the northern shrine. The story begins with the sculptural representation of Arjuna standing on one leg, below a tree. The bow and arrows are kept below a tree, to his left. Between Arjuna and the tree is what looks like a standard with monkey on top *(Kapidhvaja).* There is a dance scene which is probably the dance of Urvasī to distract Arjuna. She is accompanied by a person playing on drum (Pl. 90b). This is followed by the boar hunt. Arjuna is sculptured in the attitude of shooting an arrow. In front of him is the wild boar shot with an arrow (Pl. 90c). It is facing the Kirāta followed by the Kirāti, on the left side. The Kirāta has a bow in left hand and his right hand is drawn upto the right ear. The Kirāti holds a shaft in her left hand. Both are dressed as hunters (Pl. 90d). The following panel shows fist-fight (Pl. 90a) followed by the wrestling between the Kirāta and Arjuna (Pl. 90b). In this, Arjuna has put down the Kirāta, who is now depicted in his real form as Śiva, with four hands, holding *triśūla* and *ḍamaru,* while two of the hands are engaging Arjuna. Pārvatī standing behind Arjuna is indicating the she has seen the auspicious mark on Arjuna's back, by raising her right hand. Arjuna has realised his mistake and has completely surrendered before the god Śiva (Pl. 90c). Śiva is standing before Arjuna with four hands holding *triśūla* and *ḍamaru* and bestowing Arjuna with the desired boon (Pl. 90d).

(ix) Sōmanāthapura:

Kēśava Temple (Pl. 92a):

Sōmanāthapura is a small village well known for its Hoysaḷa temple dedicated to god Kēśava Sōmanatha a high officer under the Hoysaḷa King Narasimha III (1254-1291) established an *agrahara* naming it after himself. At the centre of the *agrahāra,* the same officer got the temple of Kēśava constructed, some time before the cyclic year *Vibhava* which corresponds to A.D. 1268.

The temple is a very ornate structure, and one of the best specimens of Hoysaḷa temples. It is a *trikūṭāchala* or triple-shrined edifice, stellate in plan, standing on a 3 feet high plinth, which follows the contours of the temple plan. The outer face of the main structure has three distinct divisions, viz., the basement, the wall and the *Śikhara.* The basement has six decorative mouldings consisting of sculptural friezes. They are, from the bottom, elephant-riders, horsemen, floral scrolls, stories from the epics, *makaras* and swans.

The fourth frieze depicts stories from the *Puranas,* the *Rāmāyaṇa,* the *Bhāgavata* and the *Mahābhārata.* We may note that the stories from the Bhagavata are repeated twice. The stories from the *Mahābhārata* appear to have been carved by the artist Mallitamma as his name is engraved near the *Mahābhārata* reliefs.

The story of *Kirātārjunīyam* is not represented in full, as in other Hoysaḷa temples. But one frieze on the northern corner appears to represent this theme, only in a suggestive way. What we see is probably only one incident, that of the boar hunt. In the relief. (Pl. 92a), the trees represent the forest on the Indrakila. The Kirāta, with a follower, is chasing a boar and two animals which look like hunting dogs are after the animal. Next to the boar is a hero with a bow in left hand, and a quiver with arrows on his back. He could be identified as Arjuna. Next is a tree, following which is the same hero, and the Kirāta. The Kirāta holds the bow, and it looks as though the bow is being handed to *Arjuna.* It may signify the bestowing of the *Pāśupata.* Thus the story appears to have been told in a nutshell.

Vijayanagara Period:

We have only three examples in the Karnāṭaka region, although a number of examples ascribable to the Vijayanagar period are available, outside the geographical limits of Karnāṭaka. These are at Śrīśailam,[29] Yaganti,[30] Lēpākshi,[31] where representations both in sculptures and paintings are found, Pushpagiri,[32] and Śankaridurga.[33]

The temples of Vijayanagar period are mostly of grainte, a coarse grained rock, which is not a very suitable material for carving reliefs. However, the sculptors made the best use of the material, and have produced some very good examples of sculptures, in a style distinctive of their own. The best example of this style of sculpture could be seen at the Viṭhala and Hazārārama temples at Hampi.

Rāmāyaṇa stories appear to be more popular with the Vijayanagar sculptors. This may be a reason why we have only a few examples of the *Kirātārjunīyam.* We may now describe the three panels known from the Karnāṭaka region.

(i) Śṛiṅgēri:

Vidyāśaṅkara Temple[34] (Pls. 92 b-d to 97 a-b) :

The Vidyāśaṅkara temple appears to have been constructed to commemorate Vidyāśaṅkarasvāmi who has been identified by R. Narasimhachar with Vidyātīrtha Svami or Vidyāraṇya. He was living at the time of Bukka's visit to Śṛiṅgēri in A.D. 1356. Therefore, it is surmised that the temple may have been constructed around A.D. 1357 or 1358.[35]

The structure is of granite available in the quaries near Śṛiṅgēri. It is a fine example of early Vijayanagar architecture, still exhibiting some of the Hoysaḷa features. It is apsidal in plan. The temple is on a platform, and, like Hoysaḷa structure, the base of the temple has 8 decorative mouldings, depicting horse, elephants, rope design, lions, *Kīrtimukhas,* stories from the Puranas and the epics, floral scrolls, and a row of *yakshas* and dancers.

The story of *Kirātārjunīyam* is found on the 6th frieze, on the moulding towards the northwest side of the outer wall. It is in a continuous sequence, in small compartments, which are bifurcated by vertical decorative scrolls, and which projects and recede, following the contour of the plan of temple.

The depiction of the story begins with Arjuna's penance, standing cross legged, near a tree. He holds a bow in his left hand, and an arrow in his right. The quiver filled with arrows is seen near his right shoulder. A dagger is hanging on his waist at the left. To his right is a wild boar with a raised head facing Arjuna. It is pierced with an arrow on its back, and is being attacked from the rear by the dog of the Kirāta. The arrow is obviously shot by the *Kirāta*, seen in the next compartment.

The Kirāta has a peculiar head gear, and is draped with leves. He holds a bow in the left hand with an arrow, drawn upto his right shoulder. He is followed by the Kirāti (Pl. 92b).

The next panel shows the fight between Arjuna and the Kirāta over the dead wild boar; on the right is Arjuna, and on the left the Kirāta followed by the Kirāti, both dressed in garments of leves. Their hands holding bows have met, and the dead animal is depicted below (Pl. 92c):

In the following compartment, the fight with bows and arrows is continuing, while the Kirāti looks on. A decorative vertical band separates this panel from the next. The next panel shows that Arjuna, having been depleted of all his stock of arrows, has resorted to the use of his bow. The Kirāta also does the same. They are thus, hitting each other with their bows. The Kirāti again looks on, but bewildered (Pl. 92d). The sculptor found not enough space to continue the next incident, in the next block, which takes a turn following the architectural pattern. So in this small area, he has depicted a tree, reminding the viewer that it was the forest on the Indrakila hill.

The next panel has two compartments, separted by a floral band. The one on the right shows Arjuna and the Kirāta fight with swords. We see here the Kirāta on the offensive. The Kirāti is behind, holding a bow in the left hand. The compartment on the left also depicts the sword fight, but Arjuna has the upper hand. The Kirāti holds the bow in the right hand, and has raised her left hand, in dismay (Pl. 93a).

Both Arjuna and the Kirāta have now resorted to fight with the boulders of stone, Arjuna having lost all his other weapons. The Kirāti is again gazing in amazement, and holding her left hand in a posture, expressing the feeling, "Look ! What is going on !". The small space on the left has a sage who also looks bewildered (Pl. 93b).

The next panel has one of the *Kirātagaṇas* with dishevelled hair and raised right hand, amazed at what is going on.

Now the Kirāta and Arjuna have caught hold of branches of trees to fight with. The Kirāti has no choice but to withness the fight (Pl. 93c). The next niche on the left side has the same *kirāta gaṇa* figure as we saw on the right.

Now the fight has reached the final stage. Arjuna has lost all available weapons, including boulders and branches of trees. He has reconciled to a physical fight. This is sculptured graphically in the next two panels.

The immediate next panel is divided into two parts separted by a floral motif. The one on the right shows the beginning of the wrestling bout. The left and right hands of the Kirāta and Arjuna are respectively interlocked, while the other two hands are raised to effect a blow. The Kirāti, holding a bow in the right hand, looks anxious. The niche on the left depicts the Kirāta suffering a set back, and Arjuna is putting him almost down, and is about to deliver a blow. The Kirāti is now really worried, as the expression on her face reveals (Pl. 94a). But soon, the position is reversed, as sculptured in the next niche. The *Kirāta* is now having an upper hand, and Arjuna is now loosing his balance and is almost falling down. The Kirāti also has recovered from her shock and is expressing a feeling of triumph (Pl. 94b).

Arjuna has now realised that there is some lapse on his part, in performing the worship of Śiva. The next panel depicts him worshipping a *liṅga.* He is seated on the right with a *liṅga* in front and is worshipping the *liṅga* with flowers. On the other side are the Kirāta and the Kirāti, standing erect and looking at the worship of Arjuna. According to the story the flower that is placed on the *liṅga* should be found on the head of the Kirāta. This is not clear in the sculpture. But in the next niche, we see Arjuna prostrating before the Kirāta, which indicates that this has happened and Arjuna has realised his folly. The Kirāta with bow in his left hand has placed the right hand on the head of prostrating Arjuna blessing him. The Kirāti looks on (Pl. 94c). Immediately next to Pārvatī is a small niche in which there is a musician. The final episode of Śiva bestowing the boon of *Pāśupata* on Arjuna is depicted in one panel, which is divided into three parts, separted by vertical bands with scroll design. The central part is larger than the two on either side. In the centre is Śiva seated on a *pīṭha,* with Pārvatī on his left lap. He is decorated with a *Kirītamakuta* and has four hands. He holds *triśūla* and *ḍamaru* in the upper hands while with his lower two hands he is handing over a long shaft, the *Pāśupata,* to Arjuna who is receiving it, standing on the left of Pārvatī. On the right of Śiva are standing Gaṇapati, Vishṇu and Lakshmī, all holding weapons to offer as boons to Arjuna. Behind Arjuna are two musicians, a couple, the lady playing on *vina,* and the man playing on a *mṛidaṅga* (Pl. 94d). The niche on the left end has *Tumburu and Nārada,* holding their respective musical instruments in their left hands and their right hands raised. They also appear to be in the posture of singing.

In the niche on the right end is Kalabhairava with four hands. The upper right and left holding *triśūla* and *ḍamaru* respectively and the lower left a skull *(ruṇḍa),* while the lower right hand hold a weapon to be given to Arjuna as boon. Kālabhairava is nude, and has a garland of skulls *(ruṇḍamālā).* A dog and a jackal are in attendance to his right and left respectively.

It is very interesting to note that the representation of *Kirātārjunīyam,* at this temple follows the story according to the *Mahābhārata,* in very detail. There is no indication that the local tradition, as we know from the panels so far examined, influnced the sculptor of this representation.

(ii) Mēlukōṭe

In the town of Mēlukōṭe, we have noticed two repesentations of the *Kirātārjunīyam.* It is interesting that inspite of the fact that Mēlukōṭe, has been a strong hold of the Śrī Vaishṇavas, sculptural representation of *Kirātārjunīyam* theme, one of the most popular *Śivalīlas,* is sculptured, on a pillar, in the *Prākāra* of the Nārāyaṇaswāmi temple and on another pillar, in the local Hanuman temple.

In the Nārāyaṇaswāmi temple : (Pls. 98 a-f, and 99 a-b):

The epic theme is carved on the square members of the shaft of the pillar in the rear verandah of the *prākāra* of the temple.

The main temple is dedicated of God Nārāyaṇa, also called *Cheluvarāya.* According to tradition. when the Hoosaḷa King Vishṇuvardhana was converted from Jainsim to Śrī Vaishṇavism he is said to have erected five temple of Nārāyaṇa (*Pañchanārāyaṇa*), and the temple of Nārāyaṇa at Mēlukōṭe is said to be one of them.[36] However, the temple has been renovated beyond recognition and no Hoysaḷa features are cognizable. But, for the purposes of our study, it is important to know the date of the construction of the *prākāra,* where we have sculptural representation of the *Kirātārjunīyam.* An inscription, on a slab to the right of the *prākāra* recordss the construction of the *Raṅgamaṇṭapa* (which is called the *Raṅgamaṭa* in the epigraph), by Raṅgāmbikā, wife of Timmaṇṇa-daṇḍanāyaka. The inscription is dated in *śaka* 1380, corresponding to A.D. 1458. It belongs to the reign of the Vijayanagar King, Mallikārjuna.[37] The *prakara,* therefore, can be ascribed to the middle of the 15th Century A.D. Therefore, we may also ascribe the *Kirātārjunīyam* representation, on the pillar, in the *prākāra* to the middle of the 15th Century A.D.

The story begins with Arjuna performing penance standing on the leg, represented on the north face of the central square member of the shaft. He holds the bow with his left hold while the right one is in *chinmudrā.* A quiver with arrow is seen behind his right shoulder. He has a long *Kirīṭamakuṭa,* and *Nāmam* or *tilaka* on his forehead, betraying Śrīvaishṇava influence and its late date. There are two devotees, a male on the left and female on the right, in seated posture. Perhaps they are the donor couple, who got the sculpture carved and the pillars conated. Below the panel is a two line lable inscription, in Kannaḍa language and charaters, which paleographically can be ascribed to about 15th or 16th Century A.D. It reads, *'Arjunanu yindrakīldali Tapasu māḍuva ṭau',* meaning, 'this is a spot on the *Indrakila* hill where Arjuna performs penance (Pl. 98a, middle square, and 98c).

The panel, above this, on the pillar shows Arjuna, standing before Indra who is seated on a square pedastal *(pīṭha),* and is offering blessing. Arjuna, with his *gāṇḍīva* on right shoulder is in *añjalimudrā.* Again, below the panel is a lable inscription identifying the figures above. It reads as follows:

Dēvēndrana baḷiga Arjuna hoda ṭa-u', meaning Arjuna, going to Indra (Pl. 98d):

The story is now continued on the west face of the pillar, with the representation of the Kirāta shooting the arrow to the wild boar. This is sculptured on the top square. Śiva as the Kirāta is graphically represented with a kilt made of leaves and a head gear, also made of leaves. He has already shot an arrow which is sticking to the body of the wild boar. Below the panel is a lable inscription, which reads, *'Paramēśvara Mūkadānavana yuda ta-u',* meaning ' this is the fight between Paramēśvara and Mūka-dānava (the wild boar) (Pl. 98c).

In the square member, below this panel, of the west face of the pillar, is depicted Arjuna who has shot an arrow to the wild boar. The arrow has pierced into the body of the animal. The arrow shot by the Kirata is also depicted, thus indicating the continuity of the fight (Pl. 98f). Below the sculptured relief is the Kannaḍa inscription, *'Arjuna, Mūkadānavana yuda ṭa-u'* meaning 'fight between Arjuna and Mūka-dānava".

Below this panel, in the last panel, we see Arjuna having defeated the Kirāta in the wrestling bout. The Kirāta is flat on the ground, while Arjuna who has firmly clasped him with right hand, is about to deliver a blow with his left. Above the fighting heroes is *Pārvatī* on *Nandi,* with her right hand raised, obviously indicating that she has seen the auspicious mark, on the back of Arjuna, thereby confirming the strong influence of the local tradition in depicting the epic theme.

Below the wrestling scene is a lable inscription which reads, *'Paramēśvarana Arjunana Uyudha',* meaning 'the fight between Parmesvara and Arjuna (Pl. 99a).

The story is now continued on the lowest panel of the north face of the same pillar (thus completing a circle). Here Śiva seated on a low *pīṭha,* is handing the arrow, *pāśupata,* to Arjuna who is receiving the same with both the hands. Śiva has a long floating *jaṭā.* Above the two is *Pārvatī,* also seated on a low *pīṭha,* with a lotus stalk in her right hand. (this could, also be the *anjalikastra*). Below Śiva and Arjuna is a lable inscription, which reads, *yisara Pāśupatava Arjunanige Koṭṭa ṭa-u'* meaning, Isvara giving *pāśupata* to Arjuna (Pl. 99b).

In the Hanuman Temple (to the South of the Nārāyaṇasvāmi temple) (Pl. 99 c-e):

A little away, the south of the temple of Narayana, is the temple of Hanuman. It consists of a *garbhagṛiha,* a four-pillared *sabha,* and an open twelve-pillared *maṇṭapa.* While the sanctum contains a relief sculpture of Hanuman, all the pillars contain smaller relief sculptures, representing stories from *Bhāgavata, Mahābhārata* and other ancient lore. Mention may be made of *Gajēndramoksha, Kāliṅgamardana,* Narasiṁha killing Hiraṇyakashapu, *Matsyabhēda* and theme of our study *Kirātārjunīyam.*

Kirātārjunīyam is represented on the lower portion of one of the pillars in the open pillared hall. The southern face of the pillar shows Arjuna performing penance, standing on one leg, holding his bow in his left hand and an arrow in his right. He is decorated with *Kirīṭamakuṭa,* while a quiver filled with arrows is seen fastened behind his right shoulder (Pl. 99 c).

The western face of the pillar shows a man with folded hands, perhaps Arjuna himself (Not illustrated). The northern face of the pillar has in bold relief, the Kirāta, who has drawn an arrow from the bow and is about to discharge the same. He has his hair tied into a bun with a knot, to which some leaves or plumes are fixed. He wears shorts and a dagger is found tied to his waist (Pl. 99d).

The eastern face of the pillar depicts the wild boar, pierced with an arrow, shot by the Kirāta, as seen from the direction of the arrow. That it is a wild boar is also indicated by the pointed, porcupine like needles over the body and head.

Above the boar is the Kirāta who has been over-powered by Arjuna, who has put down the Kirāta on the ground in the wrestling. Arjuna can be identified by his *Kirīṭamakuṭa,* while the Kirāta has his hair done into knot (Pl. 99e). The finale of the story is not depicted.

The sculpture can be acribed, on stylistic grounds, to the same period as the one in the temple of Nārāyaṇaswāmi, if not slightly later.

(iii) Nandi Hills:

Yoganandi Temple: (On a pillar, in the hall to the left of the temple) (Pl. 100 a-d).

The Yōganandi temple on the Nandi hills about 50 Kms. north of Bangalore, is the oldest among the ancient structures on the hill. The temple is said to have been constructed during the rule of the Chōḷas. The inscriptions of the place, mention prominently the names of the great Chola rulers Rājendra Chōḷa and Kulōttunga. Further inscriptions also record that the temple was popular during the Hoysaḷa rulers and the Vijayanagar emperors. It was during the time of Vijayanagar Kings that the pillared *maṇṭapa,* the *gōpura* and the *prākāra* seem to have been added.[38]

The four-pillars of the *maṇṭapa* of the left of the Yōganandi shrine, are beautiful containing sixteen sided shafts-pendant mango-capitals, cubical-mouldings bearing varied sculptures.

The pillar, immediately to the left, as we enter the hall from the Yōganandi temple contains the theme of our study, in the top squares (Pl. 100a). The story begains from the southern face, in which we see Arjuna is standing on one leg performing the penance. He is decorated with a *kirīṭamakuṭa* and is draped with a short *dhōti.* There are two ladies, standing to his left and right, who are perhaps the *apsaras* sent to disturb the *tapas* of Arjuna. Below, is the wild boar, pierced with arrows (Pl. 100c).

The western face of the pillar depicts the fight between the Kirāta (on the right) and Arjuna (on the left) with bows. Arjuna is decorated with a kirīta while the Kirāta has a kind of cap (Pl. 100d).

On the northern face of the pillar is depicted the final event of the story that of Śiva handing over the coveted weapon *Pāśupata* represented by an arrow, to Arjuna, who is receiving the same standing in front of the Nandi on which both Śiva and Pārvatī are mounted (Pl. 100d). The entire theme is graphically engraved, indicating vigour and movement inspite of the fact that the coarse-grained granite is not a good medium for sculpturing.

The sculpture can be assigned to the 15th Century A.D., as this pillared hall was added during the Vijayanagar period. The use of granite, and also the style of sculptural representation confirm the chronology of the sculptures.

(iv) Bhāgamaṇḍala

Bhagaṇḍēśvara temple:

There are two sculptural representations of the Kirātārjunīyam in the Bhāgaṇḍēśvara temple at Bhāgamaṇḍala. The temple consists of four small shrines, inside an enclosure, dedicated to *Bhagaṇḍēśvara, Vishṇu, Subrahmaṇya* and *Geṇēśa.* They are all of granite. The inscription found in the temple is a peculiar epigraph, the characters being a jumble of *Grantha, Malāyalam,* Tamil and *Vaṭṭaḷettu.* Even the language appears to have some curious features. It is mainly Tamil, but Malayalam and Tulu forms are also found in some words. The opening portion, however, is in Sanskrit verse.

The epigraph purports to register a grant, made by a king named Bōdharūpa Bhavan. He was said to be a deciple of *Avidyāmṛityu Bhaṭṭāraka.* A grant was made at the holy *Bhagaṇḍāśrama,* i.e., a sacred spot near Talakaveri, the source of the river Kaveri. The inscription, although said to belong to 14th Century appears to be late. On the basis of style of sculpturing, the temple may be said to belong to 15th Century A.D.[39]

The *Kirātārjunīyam* story is depicted twice in the temple.

On the Exterior walls of the Bhagandesvara temple (Not illustrated):

The entire wall is plastered with lime, but the outlines of the sculptures are clear. The story begins on the exterior of the Southern wall, at the Western end. With Arjuna performing penance standing on his tow, on a pointed tip of a vessel. The small figure of Arjuna is the central figure of a floral *prabhāvaḷi* surmounted by a *kīrṭimukha.* The entire *prabhāvalī* surmounts a niche-like projection, with pilasters. Arjuna stands with out stretched right hand, and with a bow in his left. Below his feet is a boar facing left.

The story is continued in simlar niche at the southern end of the western wall. Here we see the Kirāta wearing shorts, and holding a bow in the left hand and probably an arrow in the right, which is unfortunately mutilated.

The niche on the northern end of the western wall depicts Arjuna, with bow in the right hand, and an arrow-filled quiver at his back. The right hand has drawn an arrow and is about to discharge the same.

The western-end niche on the north wall has the Kirāta, also in the act of discharging an arrow from the bow held in his left hand. His drapery appears to be made of leaves, while his head is bedecked with a *kirita.*

The central niche of the north wall shows Arjuna and the Kirāta engaged in fist fight, and their legs are interlocked, while the Kirāti is shown with her left hand raised, in the niche, at the eastern end of the north wall.

In a niche at the northern end of the eastern wall, to right the stepped entrance, we find Arjuna standing with folded hands before Śiva, perhaps depicting the gifting of *Pāśupata.* But this is not clear as the lower two hands of Śiva are mutilated. The last niche, just on the northern exterior of the stepped porch of the main entrance to the temple depicts Umāmahēśvara on the nandi.

On the Decorative Balipīṭha in front of the Bhagaṇḍēśvara temple: (Pl. 101 a-d):

In the front *maṇṭapa* of the Bhagaṇḍēśvara temple is a highly ornate stone *balipīṭha.* It is the representation of a miniature temple, with the representation of decorative doorways on all the four faces. The top moulding has *Kūḍus* having bearded faces, below which is the row of flying *gandharvas* supporting the lintel. On either side of the depiction of the decorative doorways is the *Kirātārjunīyam* to which we will refer presently. The entire structure appears to be supported by a row of lions at the *kumuda* level.

As already stated, the *Kirātārjunīyam* story is carved on either side of the doorways, in the central part of the *balipīṭha,* beginning from the southern face. To the left of the doorway, is Arjuna standing on the tip of his tow of the left foot, on the pointed tip of globular pot with a long neck. In his left hand, he holds a bow, while his right hand is outstretched. Below his feet is a boar, facing left. Arjuna is decorated with a *kirīṭa makuṭa.* Behind him is the depiction of a tree, indicative of the Indrakila forest, the locale of Arjuna's penance.

To the right of the doorway is Śiva in the guise of the Kirāta, holding a bow in the left hand, and the right, with raised palm and the index finger raised upwards. The Kirāta is bearded and bedecked with a *Kirīṭa.* He also has a quiver filled with arrows, tied to his back, behind the right shoulder (Pl. 101a).

The western face of the *pīṭha* depicts the fight between Arjuna and the Kirāta. To the left of the doorway is Arjuna ready to discharge the arrow set to his bow, while to the right is the Kirāta, also ready to discharge the arrow. Both could easily be identified by their attributes (Pl. 101b).

On the north face of the *Balipīṭha,* to the left of the doorway, the Kirāta and Arjuna are engaged in physical fight, with their legs inter twined. To the right of the doorway is Pārvatī as the Kirāti in standing posture, holding a lotus in her left hand (Pl. 101c).

On the eastern face, to the left of the doorway, is Śiva, holding *Paraśu* and *Mṛiga* in the upper right and left hands respectively, while the lower two hands are in *abhaymudra.* He is decorated with a *Kirīṭamakuṭa.* It may be noted that he does not wear a beard indicating that he has already shed his Kirāta form. To the right of Śiva is Arjuna in *añjalimudrā* and clasping the arrow, *pāśupata,* bestowed by Śiva (Pl. 101d).

To the right of the decorative doorway is Umāmahēśvara, Śiva having the same attributes, as in the previous representation. Pārvatī holds a lotus in her left hand while the right is behind Śiva (Pl. 101d).

This is one of the most ornate representations of the *Kirātārjunīyam* and on the same grounds, as to that of the previous representations, we can ascribe this to the 15th century A.D.

(v) Hampi:

In the Virūpāksha Temple (Pl. 102a):

From the accounts of the Portuguese traveller, Domingo Paes, who visited Vijayanagar in A.D. 1520, it is clear that the temple complex of the Virūpāksha, existed in its present form at the time of his visit. The *Kirātārjunīyam* episode is represented on the north-eastern side of the outer wall of the *ardhamaṇṭapa* which is located just west of the main *rangamaṇṭapa,* having the famous mural paintings, on its ceiling. The *rangamaṇṭapa* is said to have been added by Krishnadēvarāya in about A.D. 1510.[40] At the southern and northern entrances to the *ardhamaṇṭapa* are inscriptions, dated in Śaka 1435 (A.D. 1500-1510. Therefore, the panel of the *Kirātārjunīyam* can also be ascribed to this date.

The exterior of this *ardhamaṇṭapa* contains several representations of *Śivalīlās.* The story of the hunter-devotee, Kaṇṇappa, repeatedly occurs on the exterior walls. The theme of our epic story is found, as already stated, on the north-eastern corner of the exterior wall. We have two incidents sculptured here.

At the base of a pilaster, Arjuna is shown as standing on one leg, with his right hand raised over his head, and his bow hung on his left shoulder. He is standing underneath a tree. He is represented in dimunitive form. As though, to maintain symmetry, a kirati with a bow held in her left hand is figured on the lower part of another pilaster, on the left. The central panel flanked by the above, depicts bestowing of the *pāśupata* by Śiva, to Arjuna. The figures are larger than those of Arjuna and the *kirāti.* Śiva, decorated with *kirītamakuṭa* and accompanied by Pārvatī, is seated on Nandi, whose left front leg is raised, indicating movement. Śiva is holding the arrow, *Pāśupata* in his left hand and is in the posture of offering it to Arjuna. Arjuna himself is in *añjali-mudra* and standing in front of Śiva-Pārvatī on Nandi. He is decorated with a *kirītamakuṭa.* His bow is hung on his left shoulder.

The entire relief, on granite, is full of movement, indicated by the stance of the bull, and of the Lord himself.

(vi) Kallur:

Panel in the Kallēśvara Temple (Pl. 102b):

Kallur is a small village, about 10 Kms., south east of Yalburga town in the Raichur District. The most notable monument in the village is the Kallēśvara Temple. The main temple is ascribable to period of the Chalukyas of Kalyāṇi, as evidenced from the number of epigraphs, belonging to the subordinate rulers of the Chalukyan Kings. These inscriptions register grants to the temple of Kallēśvara. A number of additions to the original structure has been made, during the Vijayanagar period. These include the *Bhōgamaṇṭapa* and the wall enclosure, with the *gōpuram* over the *Mahādvāra* to the east. An inscription on a pillar of the *Bhōgamaṇṭapa* states that it was completed on Monday, the 5th, in the bright half of the month *Kārttika* in the cyclic year Saumya, in the *Sālivāhana saka* year 1427. This corresponds to A.D. 1550. Another inscription on a pillar in the *Mahādvāra* to the east states that the *gōpuram* was completed in the cyclic year Siddhārthi. Paleographically, this epigraph is similar to the one found in the pillar in the *Bhōgamaṇṭapa*, referred above. *Siddhārthi samvat* falls in A.D. 1560. We may, therefore, not be wrong in ascribing the construction and completion of the wall enclosure also to about A.D. 1560.

The sculptural representation of the *Kirātārjunīyam* is found on a slab, which forms part of the wall enclosure, on the northern side. It is a relief carved on a granite slab. The story of the epic theme is told in a nutshell, with only three events.

On the right is Arjuna standing on one leg, holding a bow in the left hand, and an arrow in the right. To his left is the representation of a standard surmounted by a monkey, indicating that it is the standard of Arjuna, who is known as Kapidhvaja.

The central portion of the panel shows the confrontation between Arjuna and the Kirāta. On the right is Arjuna, decorated with a kirita, and holding a bow in his left hand. On the left is the Kirāta who has his bow in his left hand, while his right hand his drawn beyond his ear. His *jaṭāmakuta* helps us in identifying him as the Kirāta. In between them is the wild boar, pierced with an arrow.

On the extreme left are the Kirāta and Arjuna engaged in a wrestling about (Pl. 102b).

The execution of the sculpture is quite crude, probably due to the nature of the material, the granite, which is a coarse grained material.

(vii) Hiriyur:

In the Tērumallēśvara Temple (Pl. 103 a-c)

The Terumallēśvara temple at Hiriyur, of the Tumkur district, is in the heart of the town. The main temple is in the centre of large enclosure, which has a *mahādvāra* surmounted by a *gōpuram.* The granite temple belongs to the Vijayanagar style of construction and can be ascribed to 17th Century A.D.[41] There are four representations of *Kirātārjunīyam.* Two of theme are in sculptural reliefs, one in stucco work, and the fourth in mural paintings.

(a) *Sculptural reliefs:*

1. On the exterior wall of the Navaranga is the representation the story of the Kirātārjunīyam, in low relief, unfortunately covered with lime plaster for decades. Except an outline of

figures nothing else can be seen. However, from the outline we can see Arjuna standing on one leg performing penance. Next there is the representation of Arjuna and the performing penance. Next there is the representation of Arjuna and the Kirāta, followed by the Kirāti, having an argument, while they hold a dead boar in each of their two hands. The one on the left can be identified as Arjuna, as he is decorated with a *kirīṭamakuṭa*. This event is followed by the fight with bow and arrows. On the left is the Kirāta accompanied by the Kirāti. Next is the fight with tress, and we see that the two are hitting each other with trees which are seen crossing each other. This is followed by wrestling in which the Kirāta appears to have been floored. The Kirāti is seen behind the fallen Kirāta. The next event is the worship of the *liṅgam* by Arjuna. After this we see, Arjuna standing in front of Śiva, seated on a *pīṭha*, and blessing Arjuna with *pāśupata*. Śiva is attended by a host of other deities (Not illustrated). This frieze can also be dated to the same period as the main temple, i.e., about the 17th century A.D.

2. On a pillar in the Navaranga of the temple is only one event of the Kirātārjunīyam. The southern face of the top square member of one of the pillars, represents Arjuna and the Kirāta, fighting with bows, which are held in each of their hands, while in their other hands they have caught hold of the legs of the dead boar (Pl. 103 a-b). Since the pillar is part and parcel of the main temple, this panel can also be dated to about 17th Century A.D.

3. The parapet over the temple is divided into a number of niches flanked by stucco figures. The niches, however, are empty. The stucco figures represent a variety of subjects including erotic figures, stories from the *Bhāgavata,* the *Mahābhārata,* the *Rāmāyaṇa,* the ten incarnations of Viṣṇu, Umāmahēśvara, Ugranarasimha etc.

The story of Kirātārjunīyam is found on the northean side of the temple parapet. Here Arjuna is show standing on one leg, performing penance. He is represented on the pilaster. His two hands are folded and raised above (Pl. 103c).

To his right, in a recess, there is the representation of the fight between Arjuna and the Kirāta, with bows held in one of their two hands, while in the other two, they have caught hold of a dead boar. This is comparable to the representation on the pillar inside the temple, described above. Both have a quiver each tied to their shoulder. They are both decorated with a conical cap. We can identify the figure on the left as Arjuna, as he wears only a loin cloth, while the figure on the right, has an additional dagger tied to his waist (Pl. 103c). They story of the epic theme is, therefore, represented only with two incidents of the story.

The period of Woḍeyars of Mysore:

The epic story continued to be popular among the builders of temples during the period of the Woḍeyars of Mysore. There are two examples noticed in this period.

(i) Kalale:

On a pillar in the Lakshmikanta Temple (Pls. 104 to 108):

Kaḷale is a village about 35 Kms., south of Mysore. The central attraction of the village is the Lakshmīkānta temple. The temple appears to have been constructed at least in three stages, in about A.D. 1300, 1500 and 1700. The *garbhagṛiha* and the *Navaranga,* connected by a vestibule appears to be Hoysaḷa, while the reconstructed, enlarged *Navaranga* appears to have been rebuilt in about A.D. 1500, by Kantayya, the Kaḷale Chief.[42]

The porch with sixteen sided pillars is said to be later addition, carried out in abut A.D. 1700. At about the same time, *Daḷvoy Sarvvādhikāri* Cheluve Urs, is said to have caused the construction of the rest of the temple.

The story of our study is carved on the three faces of the pillar on the right porch (as we enter), towards the Navaranga. This example, therefore, can be ascribed to the period of about A.D. 1700.

The story begins on the east face of the pillar, from the top square member. Arjuna is depicted as standing on one leg, with folded hands. He is decorated with a kirita. His bow is tied to a tree behind him. There are also two other seated male figures, with dishevelled hair, in meditative pose. Perhaps they represent the sages in the forest, who are engaged in tapas (Pl 104b). The middle member shows Arjuna having discharged an arrow which is sticking to the belly of the crouching boar (Pl. 104c). The lowest member of pillar shows the Kirāta, with bow in the left hand and an arrow with a crescent end. He is decorated with a kilt and head gear made of leaves. He is followed by a dog. In front of him is the wild boar which is pierced with an arrow on its back (Pl. 104d).

The story is now continued in lowest panel, on the north face of the pillar (Pl. 105d). Here there is a fist fight going on between the kirata (on the left) and Arjuna (on the right), both identifiable from their drapery. The story is further continued in the lowest panel of the west face of the pillar, where Arjuna has downed the kirata who is lying on the floor, again identifiable on the basis of the drapery. Arjuna seems to have caught hold of the neck of the Kirāta and is about to deliver a blow, when he seems to have realised his folly of fighting Śiva (Pl. 106d). In the middle of panel of the west face of the pillar, Arjuna is seen receiving the arrow, *pāśupata* from Śiva in real from and seated on couchant Nandi (Pl. 106c). The top panel represents Arjuna receiving a further gift from, probably, Pārvatī, of *anjalika* (Pl. 106b).

The theme is continued in the top panel of the north face of the pillar (Pl. 105b) wherein Arjuna is being blessed with *Chandrayudha* which is held by the Kirāta, in an earlier panel (Pl. 104d). The middle panel of the north face of the pillar again represents Arjuna standing in *Añjalimudrā* before the liṅgam (pl. 105c). This and the previous panel appears to have been carved by the sculptor in order to fill in the blanks.

(ii) Nanjangud:

In the Śrīkaṇṭhēśvara Temple (Pl. 108 a):

Nanjangud is about 26 Kms. directly south of Mysore, and is a place of pilgrimage, because of the living temple of *Śrīkaṇṭhēśvara,* also called *Nanjuṇḍēśvara.* In this temple, structures belonging to six different periods can be distinguished commencing from the 13th-14th century A.D. The sanctum, the vesibule and the inner *Mahādvāra* are the oldest. The *Navaranga* appears to be of Hoysaḷa workmanship, as evidenced by the pillars.[43] In the long verandah of the temple are the most interesting series of *Śivalīla* images. According to the *vamśāvaḷi* of the Mysore kings, these images have been set up by Krishṇarāja Woḍevar III, when during 1839, he devoted his resources to make contributions to the temple.[44] Each image with its *prabhāvali* is about 5 feet high. "Their general design and excellance of finish prove that Mysore was yet famous for sculpture in the second quarter of the 19th century, and that its great art dies out during the days of the Commission".[45]

Beginning from the left *Kirātarjunamurti* is the fifteenth (Pl. 108a).[46] Śiva is in standing posture, with four hands. He holds *paraśu* and *Mṛiga* in the upper right and left hands respectively. The lower left has a bow, while with the lower right he is handing over the long shaft, *pāśupata,* to Arjuna. Arjuna, who is standing to the right of Lord Śiva, is sculptured smaller in size compared to the Lord, indicating that he is human. He is depicted in the act of receiving the arrow with both the hands.

Coorg Rājas:

(i) *Maḍikēri: In the Tomb of Doḍḍavīrarājēṇḍra* (Pl. 108b):

Kirātārjunīyam was popular in Coorg too under the Rājas. We have one example of the theme represented at Maḍikēri. It is found on the lintel of the window, at the northern end of the western wall of the tomb of Virarajendra Wodeyar. The granite window is simple but elegantly carved. The lower sill has the representation of elephant-bull, *gaja-vṛīshabha,* a motif known from the early Chalukyan times. *Tumburu* and *Nārada* was represented on the left and right respectively, above the couchant bull.

At the centre of the lintel, above is the repesentation of *Kirātārjunīyam,* on a slightly projected member, carved in bold relief. The centre of the panel has a *Kīrtimukha* decoration, above which surmounts a pipal leaf motif, within which is carved the Kannaḍa letter *Vī,* indicating the initial letter of the name of the king Vīrarājēndra. To the right and left this motif is the story of our theme represented with only two incidents. To the left of the motif is Arjuna, performing penance, standing on leg, on the tip of the final of a Kalasa, a feature which we noticed at Bhāgamaṇḍala also, and with folded hands, in *añjalimudrā.* He has long and dishevelled hair, and wears a thick beard and moustache, indicating his long and arduous penance. The bow is held in his left arm. Behind him is the wild boar.

To the right of the motif, is the Kirāta, facing Arjuna. He wears a cap-like head-gear, with long and dishevelled hair falling out. He wears *makara kuṇḍalas* and anklets. He holds a bow

bow in his left hand. He is followed by his wife, the Kirāti, who is short, with a typical hair-do, tied into a knot on the right. In her right hand, she appears to be carrying a dead rabbit or some other animal (Pl. 107b).

The construction of this mosoleum, in which the theme occurs, was started by Doḍḍavīrarājēndra also known as Vīrarājēndra I, for his queen, Dēvammaji during the *Kāli* year 4909, corresponding to A.D. 1807- 8. But during 1809 or 1810, Vīrarājēndra himself died, and was buried in the same tomb which was completed by his brother Liṅgarājēndra.II[47] By the side of this tomb is another, that of Liṅgarājēndra, which was erected in A.D. 1820, by his son Chikkavīrājēndra. On all the doorways and windows of these two structures letter *Vi,* in Kannaḍa, is carved.

Therefore, we may ascribe this panal of *Kirātārjunīyam* to about A.D. 1810. It is interesting that the epic theme was so popular, that the Rājas of Coorg did not hesitate to use it as a motif even in the construction of the tombs. It is also significant that no other story has found a place in these monuments.

B. In Paintings:

We have so far enumerated the occurrence of the *Kirātārjunīyam* in sculptural form in the art of Karnāṭaka. The theme attracted the attention of painters too. We have, in Karnāṭaka, painted representation of the epic theme from about the 19th century A.D. They are found on the ceilings of the temples or individual paintings. The latter is particularly popular in the traditional paintings of Mysore. We have been able to locate six examples in these forms.

Wodeyars of Mysore:

(i) Hiriyur:

In the Terumallesvara Temple (Pl. 109):

We have already considered the three stone and stucco examples of *Kirātārjunīyam* from the Terumallēśvara temple, at Hiriyur. The fourth example is a mural painting found on the ceiling of the *Mukhamanṭapa* of the temple. The temple, along with the *Mukhamanṭapa* is dated to about 17th century A.D. However, the mural paintings, from the style, have been ascribed to the latter part of the 19th Century A.D.[48]

The mural painting is in three registers divided by painted decorative bands.

The first register from right to left depicts Arjuna in various forms. At the far right is Arjuna, in his princely form, and *gāṇḍīva* on his shoulder appears to be proceeding to the Indrakila forest. The forest beautifully depicted with flora and fauna, both behind and before Arjuna. Almost left of the centre of the register is Arjuna, squatting before a fire altar, underneath a tree, as a hermit. Next, we find Arjuna standing on one leg and performing penance. Next to him is a sage, offering prayers to the fire altar. At far end, to the left, is again Arjuna, in a difficult, acrobatic posture, performing penance underneath the same type of tree as before.

The left half of the second register is unfortunately damaged. However, we clearly see the figures of Arjuna and the Kirāta, staring at each other, under a tree. The right half of the register again depicts the forest scene, with a variety of animals such as rabbits, deer, cows, elephants, lion, ram etc., all living in peace. At the far end to the right, two sages are performing a sacrifice at a fire altar, painted in between them. Below these two is another fire alter, on both the sides of which is a seated devotee offering prayers, and another, standing saintly figure in *Vyākhyānamudrā.*

Below this, at the right end of the lowest is a rectangular panel, encased in a floral motif. Within it is the Umāmahēśvara, seated on a *pīṭha,* and blessing Arjuna, who is standing in *añjalimudrā,* and still in his hermit's grab. There is another princely figure on the right, whose identity is not clear.

The story of the *Kirātārjunīyam* appears to end here, in this mural painting. What is found to the left of the Umāmahēśvara panel, appears to be an expedition by a prince, followed by his retinue.

(ii) Sibi:
In the Mukhamaṇṭapa of Narasimhaswami temple (Pl. 110 a-b):

Although the temple of Narasimha, at this small village, between Tumkur and Sira, is of the 16th century A.D., the *mukhamaṇṭapa* appears to have been added sometime in the latter part of the 18th century or the early 19th century, as indicated by the style of paintings, on its ceilings. This is confirmed by the occurrence of portrait paintings of Hyder, Tippu and Nallappa.[49] The most interesting feature of the temple is the mural paintings, on the ceiling s of the *mukhamaṇṭapa* and the *Mahādēvara.* The themes of the paintings are varied, including the ten incarnations of Vishṇu, Śivalīlās, scenes of the stories from the epics, *Rāmāyaṇa* and *Mahābhārata, Bhāgavata,* and some portraits of Tippu and his Contemporaries, such as Lakshminarasimhiah, Puttannayya and Nallappa, who are mentioned in the inscription found on a beam of the Mahādvāra.[50]

The story of the *Kirātārjunīyam* is found on the face of the northern beam of the middle square, eastern ceiling of the *mukhamaṇṭapa.* It is narrated from right to left. The episode begins with the representation of Arjuna performing penance, standing on one leg, with uplifted folded hands. He is in the Indrakila is evident from the representation of the hills and trees. To the left of standing Arjuna, is again Arjuna seated in cross-legged posture. In both the instances, he is shown wearing a beard. Above the two figures of Arjuna are two seated hermits. To the left of the seated figure of Arjuna is probably an *apsara* who had come to disturb the penance of Arjuna. Next, Arjuna is seen with an arrow, fixed into his bow, standing on the hillock. It is interesting to see Arjuna depicted in his royal attire, in contrast to the emaciated sage like Arjuna, represented in the two earlier figures. In front of him is a tree, below which is a wild boar, lying on its back, while an arrow is fixed to its belly, obviously an arrow shot by Arjuna. Next there is Arjuna, in his princely appearance with a *Kirītamakuta,* and the Kirāta, fighting with bows and arrows. The Kirāta is dressed with shorts and a headgear made up of leaves. He is bearded and wears a moustache. Behind him is the Kirāti, followed by several Kirātagaṇas and hunting dogs. The next event is wrestling between the Kirāta and Arjuna. The figure on the right is Arjuna with a *Kirīṭamakuṭa.* The legs of both are inter-twined (Pl. 110a). To the left of this, we find the Kirāta having been put on the floor while Arjuna is above him. The Kirāti is standing to the left of these two figures, with her right hand raised, (probably indicating that she has seen the auspicious mark). To the left of this event, Arjuna, is seen seated underneath a tree offering worship to a *liṅgam.* He is now bereft of all regalia, including the *Kirita.* At this juncture he appears to have realised that he is fighting Śiva in the form of the Kirāta. He is now represented as prostrating before the Kirāta, underneath a tree. At the left far end, the finale of the story is depicted. Umāmahēśvara, have appeared in their real form before Arjuna, and Śiva is handing over the arrow *Pāśupata* to Arjuna who is receiving it standing before Śiva. Śiva and Pārvatī are followed by Nandi, and probably Brahma and Vishnu. The latter figures are difficult to identify (Pl. 110b).

The painted representation of the theme is quite graphic, and full of movement, indicating the mastery of the artist.

Mysore Traditional Paintings:

Like Tanjore in Tamil Nadu, Mysore has been famous for its own style of traditional paintings. The rulers of the Mysore Royal Family have been great patrons of arts and literature. A traditional school of *Chitragara* families flourished during the 18 the and 19th Centuries, and is continuing to this day in a few families. Works of art of this traditional style have been found in several families. Four such examples have been located by the author which are dealt with in the following pages:

(iii) Bangalore: (Pl. 110c)

One of the examples of an early style of an early style of Mysore traditional paintings, representing the *Kirātārjunīyam* is found by the Chitrakala Parishat, Bangalore, during their survey of traditional paintings, and is included in their publication on the Mysore Traditional Paintings.[51]

The story of the *Kirātārjunīyam* is beautifully depicted in three registers, in this traditional paintings. Arjuna is seen standing on one leg, in front of a pond in the top register at the right hand corner. He is looking above towards the sun, in *añjalimudrā.* He is in princely attire with all ornaments and a *kirīṭamakuṭa.* His bow and arrow is placed on the ground in front of him. The upper register is beautifully blended with the middle one in such a way that one cannot notice the differences between the two. However the depiction of the events in the story makes the difference clear.

The next event in the story is depicted at the left end of the middle register, where in the *Kirāta* and his retinue including Pārvatī as the Kirāti, are chasing a wild boar which is dying, by an arrow, pierced into its back. Pārvatī, as the Kirāti is draped in white, with dishevelled hair. The Kirāta himself looks ferocious, with large moustaches, dishevelled hair and big, bright eyes. His four attendants are also in the act of shooting arrows, piercing spears, and holding a raised khaḍga. The story is then continued at the right end of the middle register. Here, Arjuna and the Kirāta are engaged in an argument. Their postures indicate that each is claiming that he is the killer of the wild boar. Behind the Kirāta is the Kirāti and a female attendant, and a Kirāta with a long spear in his right hand. The wild boar, with two arrows pierced into its neck is dead, and has revealed its real form of *Mūka-dānava* below. At the site of this, are the four hermits of the *asrama* nearby, who are flabbergasted. The hermitage consisting of a hut, a number of trees, and pond is depicted in the right hand corner below. This again exemplifies the mastery of the traditional artist in blending the two registers, without disturbing the narration of the story.

The next event is the wrestling, after the argument, between Arjuna and the Kirāta. This is depicted at the centre of the middle register. Arjuna has bent in front of the Kirāta, and has caught hold of his right thigh, with his right hand, while his left hand has grasped the waist of the Kirāta. Kirāta himself has caught hold of the back of Arjuna and is pointing out the auspicious mark on Arjuna's back with his finger. Pārvatī in the garb of Kirāti is standing underneath a tree and is pointing out with her left hand that she has seen the auspicious mark.

In the middle of the lower register, Arjuna is seated below a tree and is worshiping a *liṅgam* which is held in his left hand, he is placing white flowers. Standing before him are the Kirāta and Kirāti. The white flower which Arjuna has placed on the *liṅgam* has found its way, on the head of the Kirāta. At the far left of the lower register is the act of Arjuna receiving the *Pāśupata* from Śiva. Śiva has revealed his real form, and is accompanied by Pārvatī. He wears a Jaṭāmakuṭa in which Gangā is encased. He is decorated with cresent moon. He has beard and moustache, and has four hands. In the upper two, he holds a *paraśu* and a *Mṛiga,* while with the lower right he is handing over the arrow, *pāśupata.* The bow is resting on his left shoulder while a long serpent is dangling on his body. Pārvatī too is well decorated with a *Kirīṭamakuṭa* and rich ornaments. Arjuna himself is standing before the Lord with all submissiveness, and is receiving the arrow. Behind him are *Shaṇmukha* and *Gaṇēśa.* Behind them are four ladies and man holding bow and an arrow (Pl. 110c).

The whole composition exhibits masterly execution of the work. From the style of painting, this work could be ascribed to late 18th or early 19th Century A.D.

(iv) Mysore:

There are two examples of the *Kirātārjunīyam* found in the city of Mysore. One comes from the family of Late Sri. Chikkabahadur and the other belonging to Sri M.C. Krishnaswamy, Advocate.

(a) *From the family of Late Sri Chikkabahadur* (111b)[52]

This beautiful painting depicts the story of the Kirātārjunīyam, in three registers, commencing from the lower register. Arjuna is performing his penance, standing on one leg, on the Indrakila hill. He is richly decorated with ornaments and drapery, and wears a *Kirīṭamakuṭa.* On his fore head is the *Śrīvaishṇava* mark, *trināmaṁ.* While his right is raised, he holds the bow in his left. To his left are five sages, all with *jaṭā* and beards, wondering about the penance of Arjuna.

The next event is the boar hunt, depicted in the left half of the lower register. The wild boar, painted in dark blue hue, is below a tree. To its left is Arjuna who has fixed his arrow to the bow and about to discharge the same. To the right of the boar is the Kirāta, also ready to discharge an arrow to the animal. The Kirāta is followed by his retinue consisting of three ladies and seven men. Arjuna is depicted with the same decorative features as in the previous instance. The Kirāta wears a curled moustache, while hair is done into bun, tied with pearl band. The ladies and the men are decorated in the typical Mysore style, known from the paintings of the mid-nineteenth century.

The story is continued in the middle register, at the left end. Here Arjuna and the Kirāta are engaged in an argument, underneath a tree, over the dead boar lying in between them. Their postures indicate that each is claiming that he has killed the animal. The centre of the register shows fight between the Kirāta and Arjuna, with bows and arrows. The far right of the middle registers shows Arjuna, worshipping the *liṅgam,* on the hill, while the Kirāta is reclining and resting with a smile. The red flowers which Arjuna is placing on the *liṅgam* seems to be finding their way to the head of the Kirāta.

The story is continued in the upper register from left to right. Arjuna has overcome the Kirāta who is seated on the ground, and has caught hold of the neck of the Kirāta with his left hand, and is about to deliver a blow with his right. Pārvatī is found seated in a decorative palanquin which is flying above, just behind Arjuna. The Kirāta appears to be indicating to Pārvatī, with his right hand, the spot on the back of Arjuna where the auspicious mark is found. Pārvatī, in turn, is indicating that she has seen the auspicious mark.

Next we see Arjuna (perhaps seeing the third eye on the forehead of the Kirāta) completely surrendering at the feet of Śiva, who has revealed his real form. Śiva is depicted as a charming figure. He is decorated profusely, and holds trident in his right hand and *ḍamaru* in the left, while he is lifting the head of Arjuna with his lower right hand. The last panel, at the far right of the upper register, depicts the bestowing of the boon of *Pāśupata* arrow to Arjuna by Śiva, Śiva is depicted with all the decorative features just previously noticed. He is accompanied by Pārvatī, Gaṇēśa, Shaṇmukha and another royal person.

This panel is quite interesting, as it compiles both the *Mahābhārata* and the elements of traditional story of the *Kirātārjunīyam.* Thus we see Arjuna worshipping *liṅgam* and also defeating Śiva, as the Kirāta, and Pārvatī seeing the auspicious mark on the back of Arjuna. The demarcation of the three registers, and narration is quite graphic. The use of blue, red and black in the execution of the painting is quite impressive and very effective.

(v) Traditional painting of *Kirātārjunīyam* in possessiͻn of Sri M.C.Krishnaswamy, Advocate, Mysore (Pl. 111a)[53]

This painting is in the same style as the previous one. The story of *Kirātārjunīyam* is depicted in three registers, which are beautifully distinguished with floral designs. The story narrated from right to left begins from the lower register, at the right end.

Arjuna, in princely costume, decorated with *kirīṭamakuṭa,* is standing on one leg and performing penance, in the Indrakila hill. To his right is event of boar hunt. Arjuna has fixed to arrow to his bow, and is about to discharge the arrow, at the wild boar. To the left of the boar is the Kirāta, who is also ready to discharge the arrow. To the left of this scene is group of seven sages, in different postures, watching the boar hunt. just near them is the wild boar. Next, we see the cottages in the hermitage, in which are three ladies, probably the wives of sages. One of them-the middle one-is indicating to the Kirāta, the presence of the wild boar. The other two are watching the Kirāta and his retinue, in bewilderment. The Kirāta and his followers consisting of four men and two ladies are depicted at the left end of the register. They are proceeding towards the boar. The Kirāta is delineated with moustache and a hairdo done into bun. He is followed by two ladies, the one just behind him must be the Kirāti, and four men. The style of their depiction indicates that they are typically of Mysore tradition.

There is some slight error in the depiction of the sequence of events in this lower register. The arrival of the Kirāta, with his retinue should have been earlier, and the shooting of arrows by Arjuna and the Kirāta at the wild boar, which is depicted as the second event in the panel should have come at the left end of the panel.

The story is continued in the middle register, from left to right. The wrestling between Arjuna and the Kirāta marks the beginning of this register. The Kirāta appears to have purposely fallen on the ground, and Arjuna has over-powered him. He has caught hold of his neck and is about to deliver a blow. The Kirāti is standing underneath a tree behind Arjuna. The Kirāta is indicating to the Kirāti, with the index finger of his right hand, to see the auspicious mark on the back of Arjuna to which the Kirāti is responding, indicating with the index finger of her right hand, that she has seen the auspicious mark. The central panel of the register shows the fight between Arjuna and the Kirāta with bows and arrows. At the end of the register on the right, Arjuna is worshipping a liṅgam, sitting on the hill, while the Kirāta is resting nearby. That the white flowers which Arjuna has placed on the *liṅgam* have found their way on the head of the seated Kirāta is clearly depicted. At this juncture Arjuna appears to have realised his folly. The events, thereafter, are portrayed, from left to right, in the upper register.

Arjuna is now prostrating to Lord Śiva, who has revealed his real form. Arjuna has caught hold of the feet of Śiva, in complete surrender. Śiva is blessing Arjuna, by placing his lower right hand on the head of Arjuna. In his two upper hands he is holding *triśūla* and *ḍamaru.* He is bedecked with a beautiful *Kirītamakuta.* The next event is the bestowing the boon of *pāśupata* arrow to Arjuna. Here Śiva, along with Pārvatī, Gaṇēśa and Shaṇmukha is handing over the arrow, *pāśupata,* to Arjuna who is receiving it with both the hands. Pārvatī is also offering *añjalika.* This does not end there Arjuna has returned to his brothers, in the forest, and is standing in front of Dharmanandana, who is seated in the hut, accompanied by Draupadi, Bhīma, Nakula and Sahadēva. They are all under the shade of a reed hut. Arjuna is reporting about his achievement, and showing the *pāśupata* arrow. Dharmanandana is blessing him (Pl. 111a).

There is a great deal of similarity between this example and the previous one (illustrated in frontispiece). On consideration of style of representation, there appears to be not much time gap in the creation of these art works. Therefore, we may not be wrong in ascribing this painting to the latter half of the 19th Century A.D.

(vi) *Traditional Painting of Kirātārjunīyam in the possession of Smt. Mayadevi Krishne Urs, Bangalore* (Pl. 112a).[54]

In this painting, done in bright colours, the story of our epic theme, is delineated in three registers, as is done in the previous instances of Mysore traditional paintings, so far studied by us. The story begins in the lower panel, from right to left. Arjuna is standing under a tree, on the Indrakila hill, in his princely attire, with his right hand raised upwards. To his left are three ascetics, who are in acrobatic postures, probably rediculing Arjuna's attempt in performing the penance. This is betrayed in the expressions on their faces.

To the right Arjuna, performing penance, is the scene depicting the argument between Arjuna and the Kirāta, over the dead boar. Between the Kirāta and Arjuna is the wild boar pierced with an arrow. Below the animal is the demon *Mūka-dānava* in his real form lying dead. The postures and the expressions of both Arjuna and the Kirāta clearly indicate that each is claiming for himself the credit for killing the demon. The Kirāta is followed by the Kirāti and three other Kirātas, of whom one holding a long spear and the other a sword.

The story is narrated from left to right in the middle register. Before entering into a fight with the Kirāta, Arjuna is worshipping a liṅgam in a miniature shrine, on the Indrakila Hill. The Kirāta, with bow in hand, and the Kirāti at his back, is standing nearby. The white flowers offered by Arjuna to the *liṅgam* is graphically shown as being moving on the head of the Kirāta.

At the centre of the middle register, wrestling between Arjuna and the Kirāta is depicted. Their legs are intertwined, and they have caught hold of each other. The Kirāti is standing a little away, underneath a tree, behind Arjuna. She is indicating with the index finger of the right hand that she has seen the auspicious mark on the back of Arjuna.

To the right of this event, is Arjuna, in *añjalimudrā,* receiving the arrow *pasupata* from Śiva. Śiva is depicted in bearded form with *Gangā* tied in his *jaṭā.* He holds the *trisula* and the *mṛiga* in his upper right and left hands respectively. He is accompanied by Pārvatī, Ganesa and Kumara (not in the form of Shanmukha). The story is continued in the upper register, from left to right. At the left end, Umāmahēśvara are seated in a beautiful, floral palanquin with wings, in order to leave for Kailāsa, after bestowing the boon of *Pāśupata* to Arjuna.

Then, Arjuna has arrived at his brothers in the forest, and is standing in *añjalimudrā,* reporting to Dharmarāja of his achievement. Dharmarāja is seated along with Draupadi, Nakula, Sahadēva and Bhīma. Both Dharmarāja and Bhīma are weilding *gadā* in their left hands (Pl. 112a).

The story does not end here. It continues to depict one more event, which is quite popular in Karnāṭaka local tradition. According to the local tradition, Bhīma becomes jealous of Arjuna's achievement of obtaining the *pāśupata* from Śiva. He boasts that he is no less devotee of Śiva than Arjuna. He also claims that there is no need to perform severe penances to prove his devotion to Śiva. To prove this, he prays to Śiva, saying that if his devotion to Śiva is genuine, Śiva should appear before him, before his *gadā* or mace, which he will throw upwards, falls on him (Bhima). Saying this, he throws his mace up in the air and bends backwards so that the mace may fall on his chest. Śiva appears instantaneously and catches hold of the mace, before it descends, and blesses Bhīma.

This traditional account is beautifully delineated in our example under study. Bhīma has thrown up the mace in the air and has bent backwards. The mace is depicted just above. Next Bhīma is standing in *añjalimudrā,* in front of Śiva, who has appeared before him along with Pārvatī. Śiva is depicted in the same manner, as is done in the *pāśupata dāna* scene, in the middle register. He is bearded and has *Gangā* tied in his *jaṭā.* He holds *triśūla* and *mṛiga* in his upper two hands, while in his lower two, he holds to the mace of Bhīma. At right is Arjuna, who is witnessing this event, seated in a winged palanquin.

From the style of depiction of the figures, and on comparative evidence, this painting can also be ascribed to late 19th century A.D.

From a study of the four examples of the story of the *Kirātārjunīyam,* it becomes clear that the traditional artist of Mysore, was not only quite conversant with the story as known from the *Mahābhārata,* but also the strong local tradition. While his respect for the great epic did not allow him to deviate from the story as known from the epic, the strong local tradition also made its own impact. Thus we see in all the four examples, the incidents as known from the *Mahābhārata* and the local tradition are both depicted, even at the cost of mixing up the incidents. In all the four examples, both the events, that of worship of the *liṅgam,* as per the epic, and Pārvatī observing the auspicious mark on the back of Arjuna, as per the local tradition, are painted. In one instance, another local tradition, that of Bhima's proving his devotion to Śiva is also included, thus proving the fact that local traditions have made a strong impact on the traditional artists of Mysore in their artistic creations. All the four paintings are excellant examples of mastery of Mysore artists of eighteenth and nineteenth centuries A.D.

REFERENCES

1. The text in five lines reads:

   Svasti ŚrīŚilemuddara
   marman Sarvva Siddhi ā
   chārjjyana Chaṭṭara Rēva
   di Ovajjaṛ Tenka
   ṇa dise Mādidor

   See Nagaraja Rao, M.S., 'Chronology of Papanatha temple at Pattadakal: A Reconsideration', K.V. Ramesh et al., (Ed.) *Śrīkaṇṭhikā* (Dr.Srikantha Sastri Felicitation Volume), Mysore, 1973, pp. 36-39.

2. Cousens, H., *Chalukyan Architecture,* p. 68.

3. *Ibid.*

4. *Ibid.*

5. Soundararajan, K.V., *Early Temple Architecture in Karnāṭaka and its Ramifications,* Dhrwar, 1969. p. 27.

6. Nagaraja Rao, M.S., *op. cit.,* pp. 36-39.

7. There is a doubt if this last panel depicts the beginning of the story, namely Dharmanandana receiving Vyāsa, at the hermitage. However, this appears to be not plausible, as the other two panels at the same place depicts the begining of the theme with Arjuna's penance.

8. Nagaraja Rao, M.S., 'A New Group of Rashtrakuta Temples, at Sirivala, District Gulbarga', in B.R.Gopal (Ed.), *The Rashtrakutas* (Seminar Papers) (Seminar conducted by the Mythic Society, Bangalore, 1977), Mysore, 1994, pp. 291-293.

9. In the specimen found in the well at Sirivala, Arjuna wears twin quivers on his back. According to the *Mahābhārata, Agni* requests *Varuṇa* to offer as a gift the famous bow and two quivers to Arjuna, which request was readily acceded to by Varuṇa. *Sōmēna Rājñā Yadhyatam Dhanu Śigrām to schaiveśhudhicha a Taḥ Prayachhō Bhayam Śīghram ratham cha Kapilānchhnaṁ MBH.* I, 224-4. Thanks are due to Dr. A.P. Jamkhedkar for this reference.

10. All these pillars have now been rescued and shifted to the Directorate of Archaeology and Museums, Mysore, a wish of Dr.M.H. Krishna fulfilled after more than 30 years (*MAR,* 1944, p. 4, see also pp. 24-25).

11. *MAR.,* 1944, p. 27. We may also note that there is a Rāshtrakūta epigraph at Kadur, See *MAR,* 1944, Pl. III, 2.

12. Cousens, H., *The Chalukyan Architecture,* pp. 74-75.

13. *Ibid.,* Pl. LV.

14. Desai, P.B., *A Corpus of Inscriptions in Kannaḍa Districts of Hyderabad State,* 1958, pp. 39-40.
15. Grateful thanks are due to Dr. M. Chidanandamurthi, Bangalore University, Bangalore, who drew my attention to the existence of this panel.
16. Dr. K.V. Ramesh, Superintending Epigraphist, Archaeological Survey of India, very kindly deciphered the Tamil inscription and provided the contents of the same. His help is gratefully acknowledged here.
17. *MAR.,* 1930, p. 35.
18. *Ibid.,* pl. XI, No. 29.
19. *Ibid.* pl. XI, Nos. 53-54.
20. *EC.,* Vol., VI., Kadur 141.
21. *Ibid.,* Kadur 140.
22. *MAR.,* 1936, p. 20.
23. *EC.,* Vol. VI, Kadur 137, & MAR., 1936, pp. 19-20.
24. *MAR.,* 1931, p. 7.
25. *Ibid.,* 1934, pp. 36-47.
26. *Ibid.,* p. 3.
27. *Ibid.,* 1933, p. 72. See also, Raghunatha Bhat, H.R., 'Lakshmaṇeshvara Temple at Mallarajapatna, A Note' *QJMS.,* Vol. LXVIII, No. 1, Jan-Mar. 1977, pp. 1-4.
28. *EC.,* III, T.Narsipur 97; Narasimhachar, R., *The Keshava Temple at Sōmanathapur,* 1917, p. 1. Another inscription at Harihar provides us the same information, EC., XI., Davanagere 36.
29. Ramachandran. T.N., 'Kirātārjunīyam in Indian Art', *JISOA,* Vol. XVIII, pp. 35-39.
30. *Ibid.,* pp. 39-41.
31. *Ibid.,* pp. 41-57.
32. *Ibid.,* pp. 57-58.
33. *Ibid.,* pp. 107-110.
34. *MAR.,* 1936, pp. 25 ff; see also Krishna, M.H., "The Vidya Shankara Temple, Sringeri", *Vijayanagar Sexcentenary Commemoration Volume,* Dharwar, 1936, pp. 289-294.
35. *MAR,* 1936, p. 26.
37. *EC,* Vol. VI (Revised edition), 1977, p. 254.
38. Krishna, M.S., *A Guide to Nandi,* Bangalore, 1940, pp. 4 and 12. See also MAR., 1932, pp. 60-62.

39. *EC.,* Vol. I (Coorg District) (Revised), p. xvi, inscription No. 21.
40. *ARSIE.,* 1889, No. 29.
41. *MAR.,* 1927, p. 29.
42. *Ibid.,* 1917, p. 18 and MAR., 1934, pp. 54-57.
43. *Ibid.,* 1940, p. 24.
44. *Ibid.,* pp. 26-30.
45. *Ibid.,* p. 30.
46. *Ibid.,* pl. XIV, 3.
47. *EC.,* I (Revised), p. xix.
48. *MAR.,* 1927, p. 6.
49. *Ibid.,* 1945, pp. 59-60; see also *MAR.,* 1947-56, p. 41.
50. *EC.,* XII, Sira 98.
51. Grateful thanks are due to the authorities of Chitrakala Parishat, Bangalore, and particularly to Sri M.S. Nanjunda Rao, for having permitted the illustration of two of the paintings on the *Kirātarajuniyam* in this work. The Chitrakala Parishat have lent the black-and-white block, which is gratefully acknowledged here.
52. Sri M.S. Nanjunda Rao, Secretary, Karnāṭaka Chitrakala Parishat, Bangalore, informed me that this painting is from the Late. Chikkabahadur family of Mysore. He also lent me the colour blocks, with permission to reproduce the same. See 111b.
53. The author is grateful to a Sri M.C.Krishnaswamy, who kindly permitted him to take photograph of the painting and publish the same.
54. Grateful thanks are due to Smt. Mayadevi Krishne Urs, Bangalore, for graciously allowing the study of the painting and permission to reproduce the same here. The photograph was kindly supplied by Sri B.Kesarsingh, Banalore, to whom thanks are due.

IV

KIRĀTĀRJUNĪYAM IN ART - OUTSIDE KARNĀṬAKA

So far we have studied the story of the *Kirātārjunīyam* in various plastic representations, in Karnāṭaka. We may now turn to consider the same theme, outside Karnāṭaka. In this context, it may be noted, that since the publication of the classic paper on the subject, by Professor T.N.Ramachandran,[1] many more examples have come to light. The present author has knowledge of new examples only from Rajasthan, Andhra Pradesh, Tamil Nadu and Kerala. Only those new examples are considered in this study. Many more artistic representations may still exist, which may come to light, in course of time. However, we may study the examples so far known. The recently known examples come from Nagari in Rajasthan, Kāñchīpuram and Mahābalipuram in Tamil Nadu, Hēmāvati and Alampur in Andhra Pradesh, Kaḍavallur, Peruvanam, Chengannur, Triprayar, Chimmantiṭṭa and Pallimanna in Kerala. The examples include those done on stone and wood, and in mural paintings. We may consider these examples in a chronological order, as far as possible.

Stone Sculptures:

(i) Nagari (Rajasthan) (8 Kms. from Chitor) on an architrave, in sand stone (Not illustrated)[2]

The story of the epic theme under study is carved in bold relief, on the fragment of an architrave of sand stone. The architrave has, at the far left end, the figure of a flying *gandharva* carrying a floral wreath. The architrave is divided into several compartments, only three of which are available. The first compartment appears have the representation of Nara-narayana, in the same style, as we know from Deogarh. The next two compartments, from left to right, have the theme of our study. In this, the first one has Arjuna standing on one leg and performing penance. His bow and arrow are tied to the tree nearby. He has matted locks of hair tied at the top as a knot. To his left is another figure of a person in standing posture, who also resembles Arjuna. Perhaps he is Arjuna himself, with bow in right hand. The next square compartment encases figures of Arjuna and the Kirāta followed by the Kirāti, having an argument over the killing of the wild boar, which is depicted in between them. Arjuna is on the left, with his bow in his right hand. He is still draped in a loin cloth. The Kirāta holds the bow in the left hand and is pointing at the wild boar with his right hand.

The story appears to be continued in the two compartments, on the side, to the right of the flying *gandharva*. The first compartment which is mutilated depicts the fight between Arjuna and the Kirāta with bows and arrows. The figures of Arjuna is completely chipped off. But his bow, held in his left hand is clearly visible. The Kirāta has held his right hand and has fixed the arrow, which is drawn upto his ear. The Kirāti, figured in the corner is watching the fight in amazement.

The next compartment indicates the representation of the fist fight between Arjuna and the Kirāta. Arjuna, sculptured on, the left, appears to have caught hold of the neck of the Kirāta and is about to deliver a blow with his right hand. The Kirāta is trying to escape by crouching. Behind him is the Kirāti, again standing in an amazed mood.

The sculpture, on the basis probably of the similarity of the Nara-nārāyaṇa theme in the first compartment, has been ascribed to the Gupta period. However, the sculptural style, and the use of the theme of *Kirātārjunīyam* itself, indicate that it may be late in date, perhaps the latter half of 6th Century A.D.

(ii) Kāñchīpuram (Tamil Nadu):

In the prākāra of the Kailāsanātha temple (Pl. 112b)

One of the most ornate temples, in the temple town of Kāñchīpuram, is the Kailāsanātha temple. The construction of this temple was started during the time of Narasimhavaraman II, also known as Rājasimha (A.D. 700-728). In fact, the temple itself is called *Rājasimhēśvara.* Rangapatāka, the wife of Rājasimha also interested herself in the construction of the temple. However, it was completed by Mahēndravarman III (A.D. 720-728), who predeceased his father.

The cells in the interior of the enclosure walls, bear traces of paintings, and enclose sculptured panels. These cells or *maṇṭapas* have sturdy pillars, with lion bases, typical of Pallava architecture. One of the *maṇṭapas* contains the story of our theme, viz., the *Kirātārjunīyam.* Since the temple with its enclosure, was constructed during the period of Rajasimha,[3] we may ascribe the sculpture of the *Kirātārjunīyam,* to a period between A.D.. 720 and 728.

The theme represented in this temple consists only one incident, that of fight between Arjuna and Śiva in the form of Kirāta. The entire space in the *maṇṭapa* is occupied by both the figures. The Kirāta is figured on the left. He wears *jaṭā* tied into a top-knot, and hold a bow in his left hand. He is in act of drawing an arrow from one of the two quivers. Arjuna is seen on the right, With the arrow already set to the bow, held in his left hand, and above his head. He wears a typical pallava, elongated *Kirita.* He is also having two quivers filled with arrows, a feature, which we have noted in the later Rāshṭrakūṭa examples, from Sirivāla in Karnāṭaka (See Pl. IX c).[4] The wild boar is depicted just behind Arjuna's left leg (Pl. 112b).[5]

The entire composition is comparable to contemporary early Chalukyan example from Pāpanātha temple, in so far as the style of representation is concerned, although not in scale. It is simple, but full of vigour and movement.

(iii) Mahābalipuram (Tamil Nadu):

On the base of Granite Pillar from the Shore temple, (now in the Archaeological Museum, Mahābalipuram) (Pl. 113a).

The most famous example of Arjuna's penances, on the open rock face, at Mahābalipuram has been published by Prof.Ramachandran.[6] Here we may consider the other example of the same theme, found on one of the four faces of the base of a granite pillar.

The pillar of a massive pillar of granite, has carvings on all the four faces. The sculptural representation of forms of Śiva on all the four faces include the following:

1. *Śiva-Tripurāntaka;*
2. *Śiva-Dakshiṇāmūrti;*
3. *Śiva-Vīṇādhara-Ardhanārīśvara;* &
4. *Śiva-Pāśupata-dānamūrti* (Pl. 113a).[7]

The Lord is in seated posture and holds in his left hands a *parasu* and the bow, while in the right two he holds the *triśūla* with a *paraśu* fixed at, and an arrow with a long shaft, at the top of which is a small figure. The arrow with human figure at the top is nothing but Śiva himself personified as *Pāśupatāstra,* which he gave to Arjuna. The relief, therefore, in which Śiva is shown holding Pāśupata arrow is that of *Pāśupata-dāna-mūrti,* generally known as *Kirātarjunamūrti,* and not that of *Tripurāntaka* as identified by Nagaswami,[8] along with the *Tripurāntaka* sculpture on another face of the same pillar. However, we may note that both the representations are identical as for as the posture, costume and the attributes in the left hands, viz., the *paraśu* and the bow, are concerned. One can object that the arm of Śiva, *Pināka,* below the figure of *Pāśupata,* holds either the *triśūla* or the bow.[9] But as observed by Adiceam, while quoting from Gopinatha Rao, "in Iconography, the *astramantra* is sometimes represented by an arrow."[10] The sculpture of *Tripurantaka* found on the other face of the granite block differs from the *Pāśupata-dāna-mūrti* in so far as the attributes held in the right hands. The upper right hands holds a lotus, while the lower one has Vishṇu represented on the top.[11]

(iv) Hemavati (Andhra Pradesh):
On the pillar, in the Sabhāmaṇṭapa of the Siddhēśvara Temple (Pl. 113b-c):

Hemāvati, also known as Heñjēru, in the Madaksira taluk of Anantapur district, in Andhra Pradesh, was the capital of the kingdom of Noḷambavāḍi 32,000, ruled by the Noḷambas. The Noḷambas were powerful during the 9th and 10th centuries A.D., inspite of being the feudatories of either the Gangas, or the Rāshṭrakūṭas or the Chalukyas. The capital was embellished with many architectural edifices, the chief among which are now called Doḍḍēśvara and Siddēśvara temples.

The theme of our study is found on a pillar in the *Sabhāmaṇṭapa* of the Siddhēśvara temple. In the absence of epigraphical evidence, the date of the temple is not known. Further, the *sabhāmaṇṭapa* itself appears to be a later addition, using ancient pillars, from a contemporary period. The pillars, however, can be dated, on comparative evidence, to about 9th century A.D. Pillars of similar style, from Hemāvati, now in Madras Museum, have been ascribed to 9th century A.D.[12] Therefore, the representation of the *Kirātārjunīyam* can be ascribed to about 9th century A.D.

The eastern face of one of the pillars (South-Western one) in the *sabhāmaṇṭapa,* has the representation of Arjuna standing on one leg, with both the hands clasped above his head. To his left and right are crouching lions. He wears a short dress and *Yajñopavīta.* Near his right foot is the quiver filled with arrows, while the bow is placed, over the creaper to his left. The floral scrolls to the right and left of Arjuna encase a beautiful *liṅgam* and a wild boar, respectively. Below the feet of Arjuna is a *Kīrtimukha* representation, from the mouth of which issue out pearl festoons on either side, forming a decorative motif. Śiva, in the form of Kirāta is found encased inside the festoon to the right of the *Kīrtimukha.* He is dwarfish with a head gear made of leaves. He holds a bow in his left hand, with an arrow fixed to the bow, and aimed at the wild boar above. Inside the festoon to the left is Arjuna, with bow in his left hand, and turning back looking at the Kirāta. His posture and raised right hand indicate anger at the Kirāta's action (Pl. 113b).

The story appears to be continued on the western face of the said pillar. Inside the pearl festoon to the right of the *Kīrtimukha,* Arjuna is worshipping the Liṅgam. He is carrying the wild boar on his shoulder. Inside the festoon on the left, is Śiva and Pārvatī in standing posture. Above the *Kīrtimukha* is a circular pearl medallion, within which is Śiva seated on a lotus seat. On either side of the medallion are the dwarfs, probably the *gaṇas.* The two figures below the medallion may represent Arjuna and Śiva, the former receiving the *Pāśupata* given by the latter (Pl. 113c).

(v) Alampur (Andhra Pradesh):

In the Local Archaeological Museum (Pl. 114a & b):

There are three representations of the *Kirātārjunīyam,* in the local Archaeological Museum. They are all of red sand stone, and must have formed part of temple basements, for they are all on beams.[14] In several other such beams, there are also other epic stories from Rāmāyaṇa.[15] Stylistically, the sculptures could be ascribed to about 10th Century A.D. This is corroborated by palaeographic evidence. Above the sculptured panels, are inscriptions, the characters which can be assigned to 10th century A.D. We may now consider the sculptured panels.

Panels 1 (Pl. 114a):

The story in this red sand stone panel is portrayed in three compartments, from left to right. In the first compartment, on the left are depicted the Kirāta and the Kirāti. The Kirāta is shooting an arrow at two human figures who may represent the *Mūka-dānava* and his accomplice. In the next panel, two incidents in the story are depicted. On the left is the Kirāta followed by the Kirāta, shooting an arrow at the wild boar before him. Behind the boar is Arjuna, also in the act of shooting an arrow. He has two quivers, tied to his back.[16] Next, there is the wrestling between the Kirāta and Arjuna, in which the Kirāta has been completely vanquished. The Kirāta is on the floor, and Arjuna, with two cross-quivers still tied to his back, is above him, with his right hand raised. Above him are two sages in an astonished mood. But the Kirāti behind Arjuna is not much perturbed. She is standing there with her right hand raised, indicating that she has seen the auspicious mark.

In the next compartment, we see Arjuna standing on one leg, in *Añjalimudrā,* underneath a tree. Two quivers are tied to the tree. It is not clear whether this represents the first event in the story, or whether, Arjuna is worshipping Śiva. Perhaps the sculptor has made an error in the order or representation of the theme. Perhaps it is deliberate, as it is repeated in the next panel we are going to study. Be that as it may. The finale of the story is sculptured next. Here, Śiva and Pārvatī are seated on a *pīṭha.* Śiva is holding *Triśūla* and snake in his upper right and left hands respectively. With the lower right, he is bestowing the arrow, *Pāśupata,* while the lower left is resting on the *pīṭha.* Pārvatī is also holding the arrow, *anjalika* in her right hand, while her left hand is resting on the *pīṭha.* Arjuna is seated in front of Śiva, in añjalimudrā and is receiving the arrow. Behind Umāmahēśvara are two devotees in añjalimudrā, while Nandi is in couchant pose.

Above the panel, is a fragmentary inscription in telugu-kannaḍa script of 10th century A.D. The text appears to be verse in Telugu. But unfortunately it is mutilated.

The remaining text reads as follows:

1. *.......ruṇḍ-indra-kilam bekki......tindrishva......rama*
2. *.......pandinēsi hāsa......Samutpanna*
3. *.......addhaṁ charati Paṇḍita:*[17]

The fragmentary inscription states that (some one probably Arjuna) having ascended (the mount) Indrakila, and having killed the boar (pandi). Indrakila, as we know, is the mountain on which Arjuna performed penance. The killing of the boar refers to the killing of the *muka-danava* who came in the from of a wild boar. The inscription, therefore, was meant to be a lable for the sculptural representation below.[18]

It is interesting that the sculptural representation of the theme compares very well with those examples from late Rāshṭrakūṭa examples from Sirivāḷa, particularly the twin quivers on Arjuna's back (Pl. 79a-d). So also the finale of the fight between Arjuna and the Kirāta, known from the Īśvara temple at Sirivāḷa. Palaeographically, the inscription can be ascribed to the 10th Century A.D., as already stated. It appears, therefore, the Alampur examples are contemporary with the Sirivāḷa panels. Therefore, we may ascribe them to about A.D. 940, and to the Rāshṭrakūṭa workmanship.

Panel II (Pl. 114b)[19]:

The story is depicted from right to left in this panel. Although it contains five panels, only the first three compartments from right to left depicts the story of the theme of our study. The delineation of the theme is similar to the one described in the previous instance.

In the first compartment, the Kirāta followed by the Kirāti, is shooting an arrow at two human figures, one catching hold of the other who is hanging on to a tree. As stated in the previous instance, the significance of this representation is not clear.

The next compartment has the representation of two incidents in the story. The wild boar is being shot by the Kirāta on the right and Arjuna on the left. The Kirāti, with a basket on her head held by her right hand is standing in the centre. The Kirāta has a *jaṭā* made into a top-knot as in the first panel. Behind Arjuna are two bearded sages watching the event. On the left side of the compartment the wrestling between Arjuna and the Kirāta is delineated. The Kirāta is put down on the floor, and Arjuna is sitting over him. Both the figures could be identified by the drapery and headgear. Behind Arjuna is the Kirāti, with her left hand raised indicating that she has seen the auspicious mark on the back of Arjuna.

The next compartment also has two incidents in the story. In the first instance, Arjuna is standing on one leg, and is in *añjalimudrā.* The comments made on this representation of Arjuna, in the previous example also hold good here. His two quivers filled with arrows is tied to a tree behind him. Next Umāmahēśvara are found seated on a *pīṭha* with two devotees and couchant Nandi behind them. Śiva is holding in his left lower hand, the arrow, *Pāśupata,* which he is handing to Arjuna, who is seated in *añjalimudrā* in front of him. In his upper two hands, Śiva is holding a serpent and the *triśūla.* Pārvatī, who is seated behind Śiva is also holding the arrow *añjalika* to be presented to Arjuna.

The next two compartments have representations of stories, probably from *Pañchatantra.* However, their identification is not clear, and not relevant to our study.

Above panel, on the flat surface of the beam, is a kannada inscription, which is mutilated at places. It contains a verse, probably from the *Pañchatantra,* which means that the fox died on account of excessive miserliness, by the reverse of the bow, the string of which it had bitten off. The text reads:-

1. *Ati-lobho-na-kharttavyam kharttavyañcha pramāṇitaḥ* /
   ati-lobhēna-doshena-jaṁbukam dhanupādita ||

The inscription further continues on the same beam and refers to *Śakuni* and *Kshapaṇaka.* It reads as follow:-

1. *Jāḷasya su....bhītēna-raṇa-tṛiṇa....*
2. *dharmam karoti Śakuni Kshapanako nāsti samśayaḥ* ||[20]

The relevance of this to our sculptured panel with the story of the *Kirātārjunīyam* is not clear. However, palaeographically, it can be ascribed to first half of the 10th Century A.D.

Both the panels described above (Pl. 114a & b) have many features in common. The style of representation is exactly similar. Even the events in the story depicted are exactly the same. The compartments in both the instances are divided by pilasters. Further the story follows the local tradition, we know from Karnāṭaka. This should not be surprising in view of the common traditions between Karnāṭaka and Andhra. We have already noted above (Chapter II) that a story according to local tradition was strongly current in Karnāṭaka and Andhra.

Panel III (Not illustrated)[21]:

This is also red sand stone beam with five of compartments depicting stories from *Rāmāyaṇa, Mahābhārata* and probably *Pañchatantra.* These appear to be representations of fight between Vali and Sugriva, Rāvaṇa lifting Mount Kailāsa on which Umāmahēśvara are seated, and a forest scene in which many animal co-exist.

The fifth panel contains two incidents in the *Kirātārjunīyam* episode.[22] Here, Arjuna is standing on one leg and is performing penance, with his two hands lifted above his head. He is very much emaciated. To his right in the corner is a crude representation of a boar. To his left, is Śiva, standing in *Tribhaṅga* posture. He has four hands holding *Triśūla* in his upper right and an indistinct object in his upper left. He holds a serpent in his lower, while with his lower left, he is offering the boon to Arjuna. The Couchant bull is found behind Śiva. There are six figures behind Arjuna, whose identity is not clear.

This panel is also in the same style as the previous two, and therefore may be ascribed to the same period, i.e., the first half of 10th century A.D.

In Wood:

All the examples of the *Kirātārjunīyam* sculptures in wood come from the temples in Kerala. According to Sarkar, 'in Kerala wood has been extensively used in the superstructures of most of the temples, but in the districts of South Kerala like Kottayam, Alleppy and Trivandrum even the walls are built of timber, and those too, are carved minutely with beautiful figure sculptures'.[23] Except in the case of Narasimha temple at Chengannur, where the story of our theme is found on a wall panel, the other two known examples from the Vishṇu Temple at Kaḍavallur, and Māḍathil Appan Shrine at Peruvanam, consist of bracket figures. According to Sarkar, again, most of the wood sculptures will have to be attributed to his classification of the Late Phase, i.e., between A.D.1301 and 1800.[24] "Stylistically, these images cannot be dated before the Vijayanagar times, although the idea of bracket figures in south, surrounding each *tala* of a temple, perhaps owed its origin to the mature Hoysaḷa tradition of Karnāṭaka".[25] These wooden sculptures may, therefore, be ascribed to 16th-17th Century A.D. We may also note that we are considering here only three known examples of the *Kirātārjunīyam,* in wood-sculpture, and there may be many more examples in Kerala.

(vi) Kaḍavallur (District Trichur):

Bracket figures supporting the lower roof on the eastern and southern sides of the Vishnu Temple (Pls. 115a-c & 117a-c):

The theme of the *Kirātārjunīyam* is represented in seven wood sculptures, fixed as bracket figures, on the eastern and southern sides of the Vishnu temple, in the Śrīkoil at Kaḍavallur. It commences with the figure of Arjuna, performing penance, fixed on the eastern side of the temple. Arjuna is standing on one leg, and his two folded hands are raised above his head. His bow is placed to his left, while the *Śivaliṅgam* is carved to his left at the base. The wild boar, pierced with an arrow, is found below his right foot (Pl. 115).

The story is continued on the eastern side only, with the two bracket figures of Arjuna and the Kirāta. Arjuna is now in the act of shooting an arrow at the Kirāta. The bow is broken. But we clearly notice the two quivers filled with arrows tied to his back (Pl. 116a). To his right is the Kirāta, wearing a beard and moustache, and bedecked with a headgear made of leaves. He has also shot an arrow, as his posture indicates. However, the bow is missing, his facial expression indicates his ferociousness (Pl. 116b).

Behind the Kirāta, is the figure of the Kirāti, fixed as a bracket figure, on the southern side of the temple. She wears large ear-rings, and is decorated with an head-gear made of leaves which holds a circular hairdo, made into a top-knot (Pl. 116c).

The next bracket figure represents Arjuna drawing out an arrow from his quiver. His drapery and ornamentation betray his identification as Arjuna (Pl. 117a). The next two figures indicate the final episode in the story. The last figure is that of Śiva, who has revealed his real form, with four hands, holding *paraśu* and *mṛiga* in the upper two hands, while with the lower right he is handing the arrow *Pāśupata.* The latter however, is broken. Śiva is decorated with a *Jaṭāmakuta* (Pl. 117b). In front of him is Arjuna, with all his princely decorations, and holding the bunch of arrows received from Śiva (Pl. 117c).

The sculptures are quite proportionate, and exhibit movement.

(vii) Peruvanam (District Trichur):

In the temple of Māḍathil Appan Temple (Pls. 118 to 124):

The Māḍathil Appan Temple of Peruvanam is one of the two temples in the complex at Cherpu village in Trichur district. It is one of the most outstanding temples of Kerala. It is a *tritala-vimāna* built on a high podium, probably the first one of the Chera Country. The bracket figures associated with each *tala* of the temple are examples of fine artistic tradition. As already stated, these figures, stylistically, cannot be dated before the Vijayanagar temples.

All the sculptures of the *Kirātārjunīyam* story are carved on a pedastal which is carried by an elephant. The story begins with the penance of Arjuna, who is standing on one leg, with his two hands held over his head. He wears a *Kirita* and is bearded and with drooping moustache. Originally, the figure appears to have been painted, as the beard is black. He is bedecked with several ornaments. His bow is found to his left (Pl. 118).

The next two bracket figures, depict Arjuna, with his right hand held in *tarjani* (cautioning the Kirāta) (Pl. 119a) on the one hand, and the Kirāta with the Kirāti on the other. The Kirāta is also decorated with a *Kiritamakuta,* with heavy ornamentation. He also wears beard and moustache, and holds the bow in his right hand. He is accompanied by the Kirāti, whose face appears to have been painted. She wears a head-gear made of leaves, and carries a basket on her head, held by her left hand (Pl. 115b). Both Arjuna and the Kirāta appear to be arguing over the killing of the wild boar.

The next two figures depict the fight between Arjuna and the Kirāta. Arjuna who can easily be identified by the drapery, has fixed the arrow to his bow, and is ready to discharge the same towards the Kirāta. The Kirāta on the opposite bracket, with the Kirāti, is also in the same posture (Pl. 120a-b).

The next two bracket figures show that having exhausted all their arrows, both of them are ready to fight with their bows only. Arjuna is alone on the bracket, while the Kirāta is accompanied by the Kirāti (Pl. 121a-b).

The next bracket figure is interesting. In this, Arjuna, is sitting underneath a tree in *Vīrasana,* and is worshipping a *liṅgam.* He has placed a flower on the *liṅgam* (Pl. 122a). After the worship, he has resumed the fight, and we see wrestling between the Kirāta and Arjuna in the next bracket figure. The legs and hands are inter-twined, when Arjuna seems to have realised that he is fighting the lord. The amazement in the eyes of Arjuna is graphically depicted (Pl. 122b).

The next bracket figure represents Arjuna in mood of complete surrender (Pl. 123).

Finally the last two brackets show Umāmahēśvara, in their real form, Śiva holding the arrow *pāśupata,* ready to bestow the boon on Arjuna (Pl. 124a), and Arjuna, who is also depicted in his princely attire, and not as a hermit, having received the arrow, *pāśupata* (Pl. 124b).

All the bracket figures, exhibit excellent craftsmanship, vigour and movement.

(viii) Chenganur (District Alleppy)

In the Śāttankuḷankarai Narasimha Temple (Pl. 125a-c):

Chengannur was an important centre of religion, having a number of temples dedicated to Śiva, Narasimha and so on. The Narasimha temple was said, to have been repaired by one Dēvan Śankaran of Mēlkkāḍu, according an epigraph found in the temple.[26] The inscription may belong to about the middle of the 15th Century A.D.

The Narasimha temple is built mainly of wood. The wood-carvings of the wall are excellent pieces of art, delineating the stories from *Bhagavata, Mahābhārata* and other stories from ancient lore. The story of the *Kirātarjuniyam* is found on the western wall (Pl. 125 a). It is carved in small compartments, on either side of a beautifully carved *jālaka.* The member to the left of the *jālaka,* has three vertical compartments. In the top is Arjuna standing on one leg, underneath a tree, and performing penance. To his right, at the bottom is a wild boar, lying dead, pierced with an arrow. On the opposite side, which has four compartments, the top niche has the representation of the Kirāta with the Kirāti. Their drapery and head-gear betray them to be hunters. The next compartment, below this, depicts the Kirāta having shot an arrow, which obviously has pierced the wild boar, in the niche in which Arjuna is performing penance. The Kirāti is now sitting down, while the dog shown near the left leg of the Kirāta. The third niche on the right and the second on the left, of the *jālaka* represent the Kirāta and the Kirāti, and Arjuna respectively. They are obviously having an argument as to who killed the wild boar. The Kirāti in the right niche holds a dead lizard. The lowest niches depict the fight between Arjuna and the Kirāta, with bows and arrows. Both the niches are filled with arrows shot by each other (Pl. 125b-c).

The story appears to end here. It is not clear as to why the finale of the theme was not represented.

In Paintings:

There are four examples which have come to the notice of the author, of the mural paintings depicting the story of the epic theme, the *Kirātārjunīyam.* Three of them are from Kerala, and the fourth, a unique set of 119 paintings, which is now preserved in the Śrī Bhavāni Museum at Aundh in the Satara District, of Maharashtra State. First, we will consider the Kerala murals.

In Kerala Murals:

The origin of mural painting in Kerala is still unknown. There are some examples of illustrated manuscripts, noted by Sivaramamurti,[27] in the fragments of illustrations in the manuscript of the *Rāmāyaṇa.* These are dated to 16th Century A.D. In Kerala, the emphasis was on murals which occur on the exterior walls of temples, and not in the interior. In the palaces, however, the murals decorate the interior. Sarkar's study has shown that the Kerala School of Paintings, flourished throughout the present day Kerala State, for at least two hundred years, which is confirmed by epigraphical evidence.[28] In the Pallimanna Śiva Temple, at Kumbalanad, there are two painted verses which provide the date A.D. 1691. Pallimanna Śiva Temple incidentally has the *Kirātārjunīyam* in mural painting. The painted inscription dated in A.D. 1731, found in the temple of Sankaranārāyaṇa at Trichur states that the murals in the temple were repaired by one Kannan, the Nayar desciple of Nambūdiri Nētra.[29] Another painted inscription the temple of Pāṇḍava Śāsta at Aimanam, near Kottayam informs that wall murals were the work of one Nārāyaṇa paṭṭar, a resident of Rāmavarmapuram-aharam, in Tiruvandapuram-dēśam, and the disciple of Kaykotta Namputiri. The paintings are said to have been executed in Kollam 1019 (i.e., A.D. 1844).[30] Another reason for dating the beginning of these murals in the middle of 17th Century, according to Sarkar, is the revival of the *Bhakti* movement, led by literary giants like Tuñchat Eḷuttachan, Melapattur Nārāyaṇan Bhaṭṭatiri and Puntanam Nambūdiri. This is said to have created an atmosphere, through the devotional literature, for the rise of various temple-arts. The themes of these various compositions were drawn from the *Purāṇas,* the *Rāmāyaṇa and the Mahābhārata.* Kerala is said to have experienced the growth of *Kathākali* literature at this very time.[31] Viewed in this background, the date postulated by Sarkar for the advent and popularity of Murals appears to be logical.

The paintings in the wall murals are found in panels. Sarkar feels that panellings in paintings are copies of the similar arrangement in wood carvings. These are also known from the Vijayanagar and the Nāyaka paintings. The pictorial representations in Kerala are strongly influenced by the Wood-Carver's art. The distant relationship with the Hoysaḷa art is only in respect of the over ornamentation of figures and motifs. But in spirit, as well as in content, in form and expression, the Kerala Murals are far removed from the Hoysaḷa style.[32]

As we have already stated, epic themes form important subjects for the mural paintings. Three representations of the *Kirātārjunīyam* have been found, so far, in Kerala. We already had another example, in which Śiva is represented as a hunter, in the act of offering the weapon *pāśupata* to Arjuna.[33]

(i) Triprayar (District Trichur):
On the walls of Sri Rama Temple (Pl. 126a):

Sri Rama temple, located on the bank of the Triprayar river, is an *eka- tala-vimāna* structure, with a conical roof, covered with copper sheets. An inscription found on the *jagati* helps us to ascribe the temple to 11th Century A.D. The inscription registers a gift by one Śankara Kuṇṛappōḷan of Muraganāḍu and Siṇṇan, ruling over Neḍumpuraiyur, for burning of the oil lamp and other expenses.[34] The ancient name of the place was *Tiruppuraiyāru.*

There are several panels depicting various stories, in mural painting. Panel No. 7 depicts the story of the *Kirātārjunīyam* (Pl. 126a). Two incidents in the story appears to have been delineated.

On the right are two figures, in standing posture. They could be identified as Arjuna and the Kirāta. The one on the right is Arjuna. He can be identified by the fact that he has matted hair, wearing a bearded, and looks like a hermit. Whereas, the figure identified as Kirata has a head-gear made of leaves, and a veil of peacock the plumes, behind him (Pl. 126a). Both of them hold bows and arrows in their left hands, while the Kirāta has also a *khaḍga* in his right hand. There are at least four figures, two on the left of Arjuna, and a bearded figure to his right. The fourth one is found in between Arjuna and the Kirāta above.

The second incident, in the story is found on the left. Here Śiva is shown as delivering the arrow, *pāśupata,* to Arjuna, who is shown below, standing in *añjalimudrā,* to the left of Śiva. Śiva is attended by a Kirāta to his left above, and the Kirāti to his right above. To his right, below is a sage. The panel is damaged, but exhibits typical Kerala style.

(ii) Chemmanthatta (District Trichur):
On the walls of the Sri Kōil of Śiva (Pls. 126b-127a-b):

There are two examples of the epic theme under study, depicted on the walls of the Sri Koil of Śiva, at Chemmanthaṭṭa. On the basis of style, the murals are ascribed to 17th-18th Centuries A.D.

(i) Counting anti-clock-wise from the north of the entrance to the main shrine, painted panel No. 6 depicts Śiva as *Kirātamurti*. He is standing in *Samabhanga*, holding bow and arrows in his left hand, while the right hand is resting on his waist. The lower portion of the panel is much damaged (Pl. 126b).

(ii) The second depiction of the theme is found in panel 4, also counting anti-clock-wise from the north of the entrance to the main shrine. The paintings are quite ornate, and typical of Kerala style.

The story begins from the top on the right side of the panel (Pl. 127a). Here is Arjuna is found in *añjalimudrā*, taking leave of Dharmanandana, who is seated on a *pīṭha* along with his other brothers and Draupadi. Below this scene, which is bifurcated from the lower by a pearl string decoration laid horizontally, are two incidents delineated. On the right is Arjuna standing on one leg and performing penance, with both his hands raised above in *anjali*. The lower part is damaged.

To his right, is Arjuna, having an argument with the Kirāta, obviously over the killing of the wild boar. Both are holding bows in their hands. While Arjuna is depicted as a prince, the Kirāta is wild- looking with black beard, and a head-gear made of leaves and peacock plumes. The Kirāta is followed by the Kirāti, and is decorated with a Coiffure (Pl. 127a).

The story is continued to the right of the niche, in the centre of the panel. The top left panel shows the Kirāta having a verbal duel with Arjuna. He looks ferocious with his wide eyes. He has lifted his right hand in which he is holding an arrow. The Kirāti is seen behind the Kirāta with an elaborate coiffure as top knot of hair held by a pearl string-and accompanied by a Kirāti attendant (Pl. 127a). Arjuna is equally agitated and arguing. (His face is covered by a wooden decorative hanging.

The panel, on the left bottom, shows the fight between Arjuna and the Kirāta. Arjuna is on the right and the Kirāta and the Kirāti are on the left. A lattice pattern shows the number of arrows both have already shot at each other (Pl. 127a).

The story is continued in the next panel No. 3, counting anti-clock- wise, starting the fight between Arjuna and the Kirāta with swords. Arjuna is on the right and the Kirāta on the left. Below this, fist fight between the two is painted. Each of their two hands and legs are inter-twined, while the other two hands are raised. The Kirāti is standing behind the Kirāta in awe (Pl. 127b).

In the panel, on the left top, Arjuna is seated, worshipping a *liṅga* offering flowers. In front of him, Śiva has appeared in real form. This panel, however, is slightly damaged, and the figure of Śiva is not distinctly seen.

Below this representation, is Arjuna and received the arrow *Pāśupata*. This panel too is damaged. But its import is quite clear (Pl. 127b).

(iii) Pallimanna (Kumbalanad) (District Trichur)

On the walls of the Pallimanna Śiva Temple (Pls. 128-132):

The walls of Pallimanna Śiva temple at Kumbalanad, have paintings, depicting stories from the epics. Sarkar sees the 'co-existence of more than one style' in this example of the Kerala murals.[35] The murals here are divided into panels, portraying some deity on mythological scene. The western wall has two narrative scenes-the top depicting marriage of Śiva and Pārvatī, and the bottom, the story of the *Kirātārjunīyam.* There are two painted inscriptions, on the walls of Pallimanna Śiva temple which provided a date, A.D. 1691. This, as already noted, helps to assign the murals to 17th century A.D.

The story of our theme commences from the 5th panel, on the western wall of the temple. Arjuna is depicted here as standing on one leg, performing penance. He has held his two hands above in *añjali* while the bow is found to his left. The rest of the panel is hazy, but perhaps depicts the Indrakila hill (Pl. 128a).

The next panel has a graphic view of the Kirāta and his retinue. The Kirāta with elaborate decoration, and drapery, is in a ferocious mood, and the *mudra* in which he is depicted reminds one, of the *kathak* dance pose. He holds a bow in his left hand, and has a head-gear *(kirīṭa),* elaborately decorated with peacock plumes. In fact, it resembles very much the head-gears used either in the *kathakali* dance or *Yakshagāna* play. His right hand is placed on the shoulder of the Kirāti who is standing to his right. He has well defined black-beard and up-turned moustache. His face and eyes depict ferociousness. Comparatively, the Kirāti is depicted as a simple huntress. The three Kirātas, the followers of the central hero, are equally ferocious, and are comparable to the Kirāta, in their attire. To the left of the Kirāta is a seated tiger (Pl. 128b).

The next panel, shows Arjuna and the Kirāta having an argument, obviously over the killing of the wild boar. The panels are hazy, but the principal figures are clear. On the left is Arjuna, with bow in his left hand, and the right hand raised, with *tarjanī* (Pl.129a). To the right of Arjuna, is the Kirāta with his consort and the *Kirātagaṇa.* He is also in an argumentative pose, while his followers are just observing (Pl. 129b).

Panel 7, depicts the fight between Arjuna and the Kirāta, with bows and arrows. On the left is Arjuna who is shooting arrows, while a large number of arrow are showered on him by the Kirāta. The Kirāta to the right of Arjuna has also received a shower of arrows from Arjuna. Two of the Kirātas are observing the fight from behind the Kirāta (Pl. 130a-b).

In the next panel, Arjuna and the Kirāta are fighting with bows only, having exhausted all the arrows. The attending *Kirātagaṇa* are encouraging their hero. One of them has even drawn out a *khaḍga.* The Kirāti is also witnessing the fight in bewilderment, standing at the back. There are also wild animals represented by a tiger, on the top left corner, and probably a wild boar on top right (Pl. 131a).

Physical fight is delineated in the next panel. While one hand of each of the heroes and the legs are inter-twined, they are both attempting to deliver blow with the other hand, to each other. One of the followers of the Kirāta is seen at his back. Wild tigers and deers are witnessing the amazing feat with dismay (Pl. 131b).

Having been defeated in all modes of fight, Arjuna seems to have realised that there is some *Śivāparādha* committed by him. So he is shown worshipping a *liṅga* underneath a tree. On the tree are perched peacocks (Pl. 132a). After this worship, Arjuna has realised his error, and apologised to the Lord.

In the last panel, Arjuna has received the arrow, *Pāśupata,* from Śiva, who has revealed his real form, and is accompanied by Pārvatī. He is also handing a bow, which he holds in his lower two hands. The upper two hands hold *paraśu* and *mṛiga.* He is decorated with *jaṭāmakuta,* and heavily decorated with ornaments. Behind Śiva is Pārvatī, also well decorated, and holding a lotus with a long stalk in her right hand. Arjuna is all submissive to the lord, and is evidently happy with the successful conclusion of his penance.[36]

The Pallimanna example of the *Kirātārjunīyam* murals is exquisite for its rich decorative style. The narration of the story is according to the Mahābhārata. The style of depiction, the rhythm and movement seen in the representation of the story, at once remind us of the *Kathakali* of Kerala or the *Yakshagāna* performance of the story.

(iv) Aundh (District Satara):

Pahari Painting in the Sri Bhavani Museum (Pl. 133a-c):

A unique set of 119 *Pahāri* paintings, illustrating the story of the *Kirātārjunīyam,* is in the possession of the Sri Bhavani Museum at Aundh, Maharashtra State. How it reached there is not known. But the set makes it clear that the epic theme, was popular not only in South India, but was also utilised by the artists of Punjab hills, although Rajasthani and Moghul artists did not represent this theme in their works. It may also be noted that even among the *Pahāri* paintings, few examples of this story are known. Hence the set in the Aundh Museum is quite unique.

The 119 paintings delineate the story of Arjuna's feud with the Kirāta, in a narrative style, and the events are depicted in a sequence. From a study of the set, it becomes clear that this set was painted in the *Kāngra Valley,* by the end of the 19th Century A.D. As Andhare has rightly pointed out, "painted in lighter tones, using a undulating rounds, flowering meadows and weeping willows strewn with tiny colourful birds and pairs of wild animals, the artist has created different moods which retain a continuity of narration. The characterisation of Arjuna clad in armour with a flaming halo of reddish orange and gold, *Kirāta's* (hunter's) costume with a bow and arrow, and above all the magnificent rendering of the demon figure *(Mūka-dānava)* lying on the ground, in the form of a boar as well as various other representations are some of the high-lights of this series. The set, though executed in rather sober hues, imbibes the lyrical quantities of the Kangra Kalam."[37]

According to Andhare are story represented in this set is according to the version of Bhāravi's Kirātārjunīyam.[38] However, some of the incidents are common to the *Mahābhārata* study also.

1. Arjuna performing penance on the Indrakila hill, when he is approached by Indra in the guise of an old man; Indra questioning Arjuna on the purpose of his *tapas;* and Arjuna explaining to Indra, that his purpose is not to achieve Indra-hood, but to obtain the weapon, to wipe out the insult caused to him and his brothers by the Kauravas (Pl. 134a).
2. Arjuna performing severe penance by which great heat has been generated; His penance is being disturbed by *Mūka-dānava,* who has come in the form of a wild boar; In the above register the Kirāta with all his retinue, approaching the Indrakila forest (Pl. 133b).
3. Arjuna and the Kirāta, both shooting the arrows, at the wild boar, while the event is being witnessed both by the celestial beings and the Kirāta's followers (Pl. 133c).
4. The Kirata releasing the Parjanyāstra (rain missile) to counter and put down the fire caused by Arjuna's *Āgnēyāstra* (fire missile) (Pl. 134a).
5. Arjuna and the Kirāta fighting with bows and arrows. The Kirāta being assisted by his following, while Arjuna is facing them all alone (Pl. 134b).
6. Arjuna receiving *Pāśupata* from Śiva, who has revealed his real form, and come on his mount *Nandi;* Arjuna being blessed by Śiva himself (Pl. 134c).

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3. Nilakanta Sastri, K.A., *A History of South India,* (Oxford University Press, fourth edition), pp. 153, 168 and 461-62.
4. See reference 8, in the previous chapter.
5. I am most grateful to my friend Sri L.K.Srinivasan, who not only drew my attention to this excellent example of *Kirātārjunīyam,* but also sent me a very good photograph. It is published here with grateful thanks.
6. Ramachandran, T.N., *op.cit.,* pp. 58-89.
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8. Nagaswamy, R., *Mamallai,* p. 82.

9. Ramachandran, T.N., *op.cit,* p. 82.

10. Adiceam, M E., 'Les Images de Śiva dane L'inde du Sud. XI-*Pāśupatamūrti', Ars Asiatiques,* Tom XXIV, 1971, p. 52, note 5; Gopinatha Rao, T.A.G., in Marg, Vol. III, No. 3, June, 1970, p. 116. Ramachandran has identified this sculpture as *Kirātarjunamūrti.* He describes it as *"Pāśupata* superposed on the shaft of the trident". But actually it is superposed on an arrow below, which is clearly visible. Many illustrations of this sculpture are misclassified under *Tripurāntaka.*

11. All the above references are drawn from *Temple Pallava Constructs, Etude Architecturale* per Jacques Dumarcay; *Etude Iconographic* par Francoise L' Hernault, Paris, 1975, Ecole Francaise D'Etreme Orient (Memoirs Archaeologique, X) p. 100, and included in our study, with gratitude.

12. Śivaramamurti, C., *Nolamba Sculptures,* Bulletin of the Madras Government Museum, 1964, Pls. XV-XVIII, pp. 20-23.

13. I am grateful to Dr. M.S.Kirshnamurti, Lecturer, Department of Ancient History and Archaeology, University of Mysore, who drew my attention to the existence of this panel, which I could later visit and photograph.

14. Two of these are illustrated in the publication on Alampur Sculptures. See Md. Abdul Waheed Khan, *Stone Sculptures in the Alampur Museum,* Hyderabad, 1973, Pls. 95 and 101.

15. *Ibid.,* Pls. 67 and 71c.

16. The bow and the two quivers gifted by *Vāruna,* at the request of *Agni,* according to *Mahābhārata.* See reference 8, of Chapter III above.

17. For text, see Md. Abdul Waheed Khan, *Op.cit.,* pp. 112-113.

18. Grateful thanks are due to Drs. V.V. Krishna Sastry and Parabrahma Sastry of the Directorate of Archaeology and Museums, Andhra Pradesh, Hyderabad. The former supplied the photographs, while the latter specially made trip to Alampur, to provide me information about the inscription. Mrs. Carol Radcliffe-Bolon, of the American Institute of Indian Studies also supplied me impressions of the inscriptions. The above help is gratefully acknowledged here.

19. Also published in Md. Abdul Waheed Khan, *op.cit.,* pl. 95 and 95 c-e and p. 15.

20. For text, see Md. Abdul Waheed Khan, *op.cit.,* pp. 112-113. See also *ARIE.,* 1960-61, B. p. 58, nos. 61ff. I am also grateful to Mrs. Carol Radcliffe-Bolon, for providing me impressions of these inscriptions.

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36. I owe a deep debt of gratitude to my friend Sri L.K.Srinivasan, Superintending Archaeologist, Southern Circle, Archaeological Survey of India, Madras, who helped me with all the photographs of *Kirātārjunīyam* in wood and paintings from Kerala (Pls. XLV to LXII). But for his help, these examples could not have been illustrated. His help and courtesy are gratefully acknowledged here.
37. Sirdhar Andare in an introductory note to the *Art Desk Dairy* 1979, published by the Tata Services Ltd., Public Relations Division, Bombay.
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V

EPILOGUE

Kirātārjunīyam, a popular story, narrating the penance of Arjuna to appease Śiva to obtain the *Pāśupata,* occurs first in Sanskrit literature in the *Vana Parvam* of the *Mahābhārata.*[1] But it is surprising, as Ramachandran has rightly pointed out, as to how this dramatic theme did not attract the attention of a great poet like Kālidāsa.[2] However, the credit of utilising this theme for composing an immoral *mahākāvya, Kirātārjunīyam* goes to that great poet Bhāravī. Bhāravī was known to the Ganga king Durvinita, who "drank the nector of the Poet's classic Kirātārjunīyam" and wrote a commentary on the 15th *sarga* of the *kāvya.* He was also known to Kubja Vishnuvardhana of the Veñgi Chālukya line, and the Pallava *Vichitrachitta,* Mahēndravarman I. The latter is said to have taken the poet to Māmallapuram and given him "the deserved honour of carving in his presence, the theme of Kiratarjuniyam as that the story that was Bhāravi's could go from the word of mouth to permanent stone."[3] It appears this composition of Bhāravi was very much responsible for the popularisation of this exciting episode from the *Mahābhārata.* A look at the distribution of the theme of the *Kirātārjunīyam* in plastic representation confirms this (Pl. 61).

In Kannaḍa literature too, many poets utilised the theme as an episode in their larger compositions. But Shaḍaksharadēva (17th Century A.D), the author of several Sanskrit and Kannaḍa works, utilised the theme, like Bhāravi, to compose an independent *kāvya,* the *Śabaraśankaraviḷāsa* written in Kannaḍa, in *Champū* style. But it was Pampa, who is called *Ādikavi* (the first renowned poet in Kannaḍa literature), who first incorporated this theme in his *Vikramārjunavijaya* or *Pampabhārata,* which was composed in about 941 A.D. Pampā appears to have followed Bhāravi in narrating this theme, but he deviates significantly in describing the way in which the fight between the Kirāta and Arjuna ends. According to Bhāravi, the finale of the fight is as follows: at one stage of the fight the Kirāta lifts himself up in the air to descend on Arjuna, and the latter taking advantage of the situation, catches hold of the feet of the Kirāta, with a view to forcefully rapping him on the ground, and the Kirāta, astonished by the sudden action of Arjuna, descends quickly to the ground and clasps him in a firm hug and reveals his real form to him.[4] But according to Pampa, the fight ends decisively with the defeat of Śiva at the hands of Arjuna. In the final stages of the fight, Arjuna pushes the Kirāta *(Hara)* to the floor and throttles his neck and then sees the third eye of the Lord, and realises his folly.[5] The other Jaina poets of Karnāṭaka, who alluded to this epic theme, also followed Pampa. Ranna, in his *Sāhasabhīmavijaya* composed in A.D. 982, states that when *Nara* (Arjuna, the mortal) throttled the neck of Rudra, and latter revealed his real form and bestowed Pāśupata.[6] Nemichandra, another Jaina poet who flourished in the late 12th century, states that unbelievable events are not beyond the realm of poets. While justifying such happenings in literary compositions, he alludes to Kirātārjunīyam. He states that poets have made monkeys build a bridge across the ocean, (reference to *vānaras* building a *Sētu* across the sea, in the *Rāmāyaṇa*); a dwarf reach the skies (*Vāmana* measuring the earth and the sky); a mortal *(Nara)* tramples and throttles Lord Śiva

(Hara) Arjuna defeating Śiva in the form of Kirata), and asks what is beyond the realm of a poet.[7]

From the above references, it becomes clear that during the period between 10th and 12th centuries, a version of the story of the *Kirātārjunīyam,* based on local tradition, and according to which, Arjuna defeated Śiva in the fight, was strongly current. It may be noticed that it is only in the compositions of the Jaina poets, Pampa, Ranna and Nēmichandra that there is reference to the defeat of Śiva at the hand of a mortal like Arjuna. This led some scholars to interpret that it did not sentimentally affect the Jains to make a *Hindu* god being defeated by a mortal, in spite of Nēmichandra's explanation.[8] However, we will show presently that this is not a valid criticism.

All the later poets, who included this episode, followed the story according to the *Mahābhārata.* The theme continued to be popular among the poets and dramatists through the centuries. During the 19th and 20th Centuries, we find compositions of a number of works, based on this theme.[9] This only goes to show that this exciting theme has been continuously popular in Kannaḍa from 10th Century A.D. to this day. We are sure that this episode has inspired poets in other languages too.

Not only literature, but even tradition has been strongly influenced by this exciting theme. As we have already recounted above (Chapter II), many places in Karnāṭaka as well as in the neighbouring Andhra Pradesh and Tamil Nadu, are associated with the events of this episode.[10]

Throughout the historical period, the stories from the epics have had much impact on the people. They inspired them to innovate different versions of the epic stories, to suit the local environment and sentiments, the purpose behind them being to impart devotion, awe and emotional attachment to the epics among the people. The story of *Kirātārjunīyam* has also been well utilized for this purpose. Thus in rural Karnāṭaka, the story of Pārvatī wishing to see the auspicious mark on the back of Arjuna, which was supposed to bring him victory always, and the consequent drama enacted by Śiva culminating with the fight with Arjuna, and his falling down on purpose, so that Pārvatī could view the auspicious mark, has been ingeniously invented by the people. This has become such a strong tradition, that it is current to this day.[11] Ramachandran has recorded that the temple priest at Lēpākshi, Sri Ramachandra Ayyah informed him that there is a local version of the story. According to this it is Arjuna who defeats the Kirāta, by putting the latter on the ground, and himself sitting over him, so that the Kirati (Parvati) could abserve a mole which Arjuna is credited to have on his back, which was supposed to bring him victory *(jaya).*[12] The sculptural representations at Lepakshi are accordingly interpreted by the people. This interpretation as we shall see presently, in the study of the *Kirātārjunīyam* in art is very convincing.[13]

* * * * *

Among the plastic representations of the theme from Karnāṭaka, the earliest are found in the Early Chālukyan monuments at Paṭṭadakal. All these are ascribable to about A.D. 740, on the basis of inscriptional evidence. It appears that there is a prediliction to represent the theme on pillars here, except for the narrative series in the niches on the walls of Pāpanātha temple, the other two examples are found on the pillars in the *navaranga* of the Virūpāksha and Mallikārjuna temples. Representing the theme on pillars seems to have been favoured during the Rāshṭrakūṭa period also. The examples at Kadur, Kukkanur and Ellora attest this, except for the two examples in the Mahābhārata panels on the exterior of the Kailāsa at Ellora and on the *kumudapaṭṭa* of the late Rashṭrakūṭa Śiva temple at Sirivāḷa. The stepped well at Sirivāḷa and Aihoḷe also carry epic stories, including the Kirātārjunīyam. The lone Chola example noticed at Doḍḍahullūr is on the exterior wall of the temple.

During the period of Western Chālukyas of Kalyāṇi, surprisingly, this theme is totally absent. Most of the temples of this period are devoid of any bas-reliefs on the exterior of the temples, but are adorned with niches sometimes containing sculptures. Even those monuments which have representations of epic themes contain mostly stories from the Rāmāyaṇa, as for example in the temple of *Kāśiviśvēśvara* at Lakkundi.

In the Hoysaḷas kingdom, however, the sculptural representations from various temples of the period go to show that the *Rāmāyaṇa*, the *Mahābhārata*, the *Bhāgavata* and even *Pañchatantra* were popular. These stories invariably formed part of the *repertoire* of the sculptors. They have not only carved them on one of the six decorative mouldings of the basement of the temples but were also proud to engrave their names on many of them. Mallitamma, Masaṇitamma. Bālaṇa and Kētaṇa are the well known sculptors of the period. The last two sculptors have carved the *Kirātārjunīyam* panels in the Hoysaḷēśvara temple at Haḷēbīḍu (Pl. 84a-d).

When we compare the Hoysaḷa specimens, with the earlier ones, one cannot fail to notice the deterioration in the quality of carving. This applies generally to sculptural art, and not necessarily to the representation of the *Kirātārjunīyam* only. While Early Chālukyan sculptors carved their sculptures in red sandstone, which is not a very good material for sculptures, one could see their achieving lively movement and expression in their sculptures. The Hoysaḷas, who discovered the peculiar quality of the soapstone (which is quite soft when fresh from quarry, but hardens after exposure to atmosphere), appeared to have paid more attention to craftsmanship, and lost the spirit and expression in the process. A comparison between the Pattadakal examples of the *Kirātārjunīyam* (Pls. 73-78) with those of Basaralu and Hosaholaḷu (Pl. 88 and 89) will prove this point.

The Vijayanagara sculptors preferred to represent this theme both on walls and pillars as is attested to by the specimens at Hampi, Kallur and Hiriyur, for wall representations, and Melukōṭe, Nandi and also Hiriyur for illustrations on pillars.

A representation on a pillar in the Lakshmikanta temple at Kaḷale illustrates the continuation of the tradition of carving this theme on pillars, even during the period of the Wodeyars of Mysore. A rare example of the *Kirātārjunīyam* represented in the round is in the Śrīkaṇṭhēśvara temple at Nanjungud. Here this is part of a series of twentyfive *līlāmūrtis* of Śiva, installed in A.D. 1839.

During 18th and 19th centuries A.D. this epic theme became popular even in mural paintings, as could be seen at Hiriyur and Sibi. Several paintings in Mysore traditional style belonging to 19th Century found even now in many houses in the erstwhile State of Mysore.

If is of interest to observe that out of the forty examples of the *Kirātārjunīyam* noticed in Karnāṭaka so far, twenty representations are in narrative style. The others depict only certain incidents from the story. These belong to various periods from 8th Century A.D. to the modern times.

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Outside Karnāṭaka, at Kāñchīpuram, this theme is found represented in a niche in the *prākāra* of the Kailāsa, whereas at Mahābalipuram the *Pāśupatadānamūrti* is carved on the face of a pillar. The Hēmavati example is on a pillar, confirming our view that the earlier sculptors had a predilection to depict the theme on pillars. This appears to obtain support from the example of Vijayawada, which is also on a pillar. The Alampur museum representations show the depiction of the story in a narrative style, while the earlier two represent only one or two incidents.

The wood sculptures representing the Kirātārjunīyam are the finest examples of craftsmanship, and peculiar in the sense that unlike in other representations so far known, they are bracket figures still maintaining the narrative style except the Chengannur specimen.

Even the murals from Kerala are quite interesting, as they are all in narrative style. It is especially noteworthy that many of them follow the drapery and decorative features, which are still practiced by the popular *kathakali* artists of Kerala and the *Yakshagāna* players of coastal Karnāṭaka.

The unique set of 119 paintings of *Pahāri* version of the *Kirātārjunīyam,* now with Śrī Bhavāni Museum, Aundh, proves that not only the traditional artists of Kerala and Karnāṭaka but also the artists of the Punjab hills in the far north, were enchanted by this theme. The story is in the narrative style, and attest to the choice of lighter tones of colour, to effectively delineate the story.

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A feature worthy of note both in Karnāṭaka and outside is that the theme was utilised to embellish temples of both Śaiva and Vaishṇava faiths. In the temple of Nārāyaṇa at Mēlukōṭe, which is a stronghold of Śrīvaishṇavas, the theme forms part of the sculptured pillars. This only goes to prove the broad mindedness of the people. After all, the purpose of the representation was to extol *Bhakti.*

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We have mentioned in the beginning of this essay, the various versions of the Kirātārjunīyam story available in sophisticated literature and folk traditions. What actually was the version followed by the local artists for delineating this theme in plastic arts, makes an interesting study.

According to the *Mahābhārata,* Indra after testing the sincerety and purpose of Arjuna in performing the penance, directs him to concentrate his *tapas* towards Śiva. Again, when Arjuna loses all the battles with the Kirāta, realising that there is some *Śivāparādha* on his part, prepares a *liṅgam* out of sand *(Sthaṇḍila)* and offers flowers which transport themselves on the Kirāta, which makes Arjuna realise his error, and surrender himself to the Lord. Bhāravi's version differs from that of the epic in that, that Indra after his discourse with Arjuna asks him to concentrate on *Pināki,* and sends *Guhyaka Yaksha* to lead Arjuna to the Himālayan forest for worship. Further, the finale of the fight between Arjuna and Kirāta also end in a different way. According to Bhāravi, there is no worship of *Sthaṇḍila,* but at one stage, when Arjuna is contemplating rapping the kirāta on the ground, the latter catches him in a firm hug and reveals his identity, where upon Arjuna surrenders to Śiva and obtains his boon. According to the local folk tradition in the fight between the kirāta and Arjuna, the former purposely enacted a drama and got defeated by the latter, to facilitate Pārvatī to see the auspicious mole on the back of Arjuna. According to Pampa, when Arjuna put down the kirāta on the ground and throttled his neck, he noticed the third eye of Śiva and realised his folly and surrendered to the Lord. The later Jaina poets followed Pampa in their references to the fight between the kirāta and Arjuna.

We may also note that it is difficult in some cases to make out whether some of the sculptures wherein only a few incidents are narrated, cannot be easily ascribable to any one of the versions.

Our analysis of the forty four examples from Karnāṭaka shows that the Sanskrit literary version as given by Bhāravi was probably the least that impressed the local artists. There are only two examples coming from the Navaliṅga temple at Kukkanur (Pl. 82a-b) which visually represent the Bhāravi's version. These sculptures are ascribable to early 11th Century A.D. The relevance for its occurrence probably lies in the fact that Kukkanur was an ancient *agrahāra* known for the traditional sanskrit learning.

The *Mahābhārata* version too was not such a popular item. With reference to this version, we could locate its faithful representation only at Śṛingēri. The Śṛingēri panels also happen to be the earliest known representation of the *Mahābhārata* version in Karnāṭaka. They are ascribably to A.D. 1357. The Hiriyur sculptures of the 17th Century, however, are not very faithful to the epic version. As in the case of Kukkanur, Śṛingeri too was a centre of Sanskrit learning and the sculptures are found on a temple that is considered to house the *Samādhi* of one of the pontiffs of the line of Śankarāchārya.

The local folk tradition was the most popular version which probably every artist and the onlookers know and thus it is represented in the majority of instances that we have so far met with. The main interest in the tradition happens to be the fact that here Śiva is defeated in the fight. The folk story referred to previously indicates an intelligent explanation offered by the common people for this unusual situation of a mortal defeating the great god. The tradition recorded in as early a work as Pampa's *Vikramārjunavijaya* (A.D. 941) also follows this essential event of Śiva's defeat by Arjuna. This has subjected Pampa and other Jaina poets who followed his example, to the criticism that they being Jainas were not sentimentally affected to make a *Hindu* god to be vanquished by a moral. Such a criticism of such great men of letters is not only not valid, but unkind as we shall see further.

Another explanation can also be offered. Pampa, the court poet of Arikesari compares his patron king to Arjuna, whom he calls *Ariga, Hariga* and *Guṇārṇava.*[14] Perhaps he did not want even to allude that his patron king was defeated in a fight. According to him, in his work, Arjuna was the very personification of Arikesari.

An examination of the *Kirātārjunīyam* sculptures available in Karnāṭaka and the neighbouring Andhra Pradesh exonerates Pampa and other Jaina poets from all such criticisms. For, we know that sculptural representations of the theme depicting Śiva being defeated by Arjuna were extant from the time of the Chālukyas of Badami. The earliest sculptural representations are found at Paṭṭadakal, ascribable to *circa* 740 A.D. The example from the Pāpanātha temple graphically depicts Arjuna sitting on the chest of the kirāta, whose head rests on kirati's lap, holding the neck of the kirāta, and is about to deliver a blow (Pl. 75b). these representations themselves are of a version based on a strong local tradition which had then gained currency. Therefore, at least two centuries before Pampa composed his *Champū,* such a local version was extant, and Pampa only followed a current popular version in his work. Thus it will be clear, there was no intentional bias on the part of either Pampa or other Jaina poets, to make a *Hindu* god being defeated by a mortal. They were only echoing the popular theme of the day. The convincing explanation of Nemichandra, that nothing is beyond the imagination of a poet, must therefore be accepted.

The earliest representation of Pārvatī, as the kirati, observing the auspicious mark on the back of Arjuna, appears for the first time in the 10th Century A.D. at Alampur (Pl. 114 a-b). We have noted above that when Ramachandran heard the local version and the consequent interpretation of the sculptures at Lēpākshi and Śrīśailam, he dismissed the same as not being borne out by textual authority.[15] He therefore interpreted the sculptural representations at both the places, by stating that it was really Arjuna who has vanquished and the gesture of Pārvatī was only to indicate her asking Lord Śiva to stop the fight.[16] Our study of the *Kirātārjunīyam* has convincingly proved that the sculptural as well as painted representations, showing the defeat of Lord Śiva, is based only on the story according to local tradition, which was strongly current both in Karnāṭaka and Andhra. The Hoysaḷa examples clearly depict Śiva in his real form, being vanquished by Arjuna. Otherwise, we will not be able to account for the depiction of Śiva's defeat at the hands of Arjuna, in such early representations as those of Pattadakal.

While the Vijayanagar sculptures do not represent any narrative sculptures with this theme (except at Sringeri noted above), it is difficult to make out what was the version of the story that continued in plastic representations, during that period. However, the traditional paintings of the 18th and 19th centuries A.D. depict the story combining the versions of the folk tradition and the *Mahābhārata* (Pls. 110c, 111, 112 and the 111b).

While the Kerala wooden sculptures and murals follow the Mahābhārata version, the artists of the Punjab hills, like the Mysore traditional painters, have fused both the epic and the Bhāravi versions in delineating the theme as known from the Aundh set of 119 paintings.

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What does the defeat of Lord Śiva by a mortal like Arjuna really reflect? In Hindu Lore, the Lord has always been described as the servant of the devotee. Thus Krishṇa was the charioteer of Arjuna. Again Rama did not mind earing *ber* fruits already bitten by Sabari, whose sincere intention was to see that her Lord would receive only sweet fruits. The Lord would himself surrender to genuine *Bhakti.* It was therefore to extol the greatness of *Bhakti* that such an innovation was made in this immortal story. Śiva, after testing the Bhakti of his great devotee, Arjuna, allowed himself to be defeated by him.

We know that stories from the *Mahābhārata,* the *Rāmāyaṇa* and the *Bhagavata* various *Purāṇas* as well as such works like *Pañchatantra,* and even folk stories of Kaṇṇappa, form part of the repertoire for visual representations, in many temples. These stories were being transmitted orally from generation to generation with the purpose of perpetuating traditional culture and values. The purpose of the visual depictions of the various stories was also the same. The *Kirātārjunīyam* in Indian Art too served the same purpose.

REFERENCES

1. *MBH., Arjunābhigamana Parva, Kairātaparva and Indralōkagamana Parva.*
2. Ramachandran, T.N., *JISOA,* Vol. XVIII, 1950-51, p. 3.
3. *Ibid.,* p. 11.
4. Bhāravi's *Kirātārjunīyam,* Nirnayasagar Press Edition, *sarga* 18, *slokas* 12-13.
5. For textual reference, see reference No. 29 of Chapter I.
6. For textual reference, see reference No. 37 of Chapter I.
7. Nēmichandra, *Līlāvatīprabandha, Āśvāsa* I, stanza 11. For textual reference, see reference No. 38 of Chapter I.
8. *Ibid.*
9. See Chapter I.
10. This again emphasises the fact as to how for the great epic had permeated the life of the people. It is not only the *Mahābhārata,* but also the *Rāmāyaṇa* that exerted a strong influence on the people. Thus we know that several places in Karnāṭaka are associated with the events of the *Rāmāyaṇa.*
11. See Chapter II.
12. Ramachandran, T.N., *op.cit.* p. 49.

13. Ramachandran dismisses this identification as well as the local version as the ground that they have no support from any textual authority. He, therefore, interprets the Lēpakshi and Śrīśailam sculptures as vanquishing of Arjuna in the fight. Uma's watching from behind may just mean that either she is watching the result of the wrestling if Arjuna's breath has been pressed out or not, or that she is calling halt by telling her Lord (the *kirāta*) "enough, please, stop", *JISOA,* Vol. XVIII, p. 49.
14. Narasimhachar, R., *Karnāṭaka Kavicharite,* Vol. I, p. 31.
15. Ramachandran, T.N., *op.cit.,* p. 49. 16. *Ibid.*

APPENDIX A

A KIRĀTĀRJUNĪYAM RELIEF SCULPTURE NOW IN THE METROPOLITAN MUSEUM OF ART, NEW YORK

As already referred in the beginning of this work, as a practical part of the Museum Training Program offered by the Metropolitan Museum of Art and the Institute of Fine Art, New York University, New York, each Trainee had to scout an object of art from the art market of New York City, exhibit it in the Museum's Board Room and present it to the Purchasing Committee, convincing them that it is an object of art worthy of being acquired by the Metropolitan Museum. The discovery of the writer in this exercise forms the subject matter of this Appendix.[1]

The relief represents the epic episode of the Kirātārjunīyam. It is carved on a block of fine grained chlorite schist, measuring 23" in length and 7" in height. The sculptured face is well dressed whereas the back is left coarse in its original form. The sculpture is carved in high relief. The size of the panel makes it clear that it originally formed part of the decorative exterior of a temple (Pl. 114c).

The sculpture depicts only two incidents in the story: (i) Arjuna has shot and wounded the wild boar, which has surrendered to Śiva. We can see the arrow pierced into the body of the animal; (ii) Arjuna is worshipping Śiva, probably after the fight. The trees, incidentally, represent the forests of the Indrakila hills. In both instances, Śiva is depicted in the form of a *liṅga,* with a lotus flower on top.

The story in this panel is told in a nut-shell with only two incidents. This is not unusual. For example, at Mahābalipuram, the famous reliefs on the huge rock face, represent only Arjuna's penance.[2] Then, there are the bronzes of Śiva in the form of Kirātarjunamūrti-Śiva bestowing Arjuna with the *Pāśupatāstra.*[3]

The importance of this relief lies in the fact that it is the 12th known stone relief representing the theme of the Kirātārjunīyam.[4] The other 11 reliefs known are from Chandimau (Bihar), Bhuvanesvar (two panels). Mahabalipuram, Vijayavada, Tanjore, Haḷēbīḍ, Amṛitāpura, Śrīśailam, Yāgaṇṭi, Lēpākshi and Śankaridurga, and range in date from 5th century to 16-17th Century A.D.[5]

The provenance of this relief is unfortunately not known.[6] But on stylistic and comparative grounds, we may not be wrong in ascribing the panel to the region of Deccan, probably the border region of Karnāṭaka-Andhra. In this area the stone, chlorite schist was profusely used during the 11th-13th centuries A.D., in temple construction and for sculptural art. Secondly, in all the known panels, we do not see the boar resting its front pair of feet on a *liṅga.* But we have a striking comparison from Kukkanur, in Raichur District. Here, on a pillar in the Navaliṅga temple, two incidents in the Kirātārjunīyam story are depicted. One shows the boar, shot with an arrrow, resting its front pair of feet on a linga, in the same way as in our example, and the other depicts two heroes engaged in shooting the arrows[7] (Pl. 82a). This lone comparison probably indicates the possibility of the panel under study coming from the Karnāṭaka-Andhra area.

Again we have to depend only on style and comparison from the example at Kukkanur, for dating the panel under consideration. An inscription set up in the Navaliṅga temple at Kukkanur, dated 1005 A.D. refers to the construction of the front hall of the temple by a devotee named *Iśvarasetti*.[8] Thus it establishes the date of the Kukkanur relief. We have already referred to the similarity in the style of depicting the boar resting its feet on the liṅga. Hence, we may not be wrong in placing our relief in the 11th Century on the basis of this comparison.

Finally, we may note that the sculptor exhibits a good sense of proportion in representing the human form. He has tried to delineate the theme realistically. One could almost feel the pain experienced by the animal (by the piercing of the arrow), by the uplifted head and the twirled tail. He has paid attention to minute details. Thus while shooting the arrow, Arjuna is shown with his hair tied into a knot, thus indicating that he is still in his penance, while after the penance he is wearing a *Kirita* when worshipping Lord Śiva. Even the two trees are depicted alike showing that the scene of action is the same.

REFERENCES

1. The relief was considered the best among the 11 objects of art presented and purchased by the Committee for the Metropolitan Museum.
2. Zimmer, H., *The Art of Indian Asia,* Vol. II, Plates 272-276; Though some scholars identify this as Bhagiratha's penance or the descent of the Ganga, it is generally accepted as representing Arjuna's penance.
3. Sivaramamurti, C., *South Indian Bronzes,* p. 72 and Pls. 32a and others. See also T.A.G. Rao, *op.cit.,* Plate LII facing p. 216.

APPENDIX B

KIRĀTĀRJUNIĪYAM IN INDIAN ART

a. In Sculptures: Chronologically Arranged

1.	Chandimau (Rajoana)	Bihar	On a pillar-Relief	5th Cent.	Gupta
2.	Nagari	Rajasthan	On an architrave-Relief	6th Cent.	-
3.	Bhuvaneśvar	Orissa	Svarṇajvāḷēśvara Temple outside the *vimāna*-Relief	7th Cent.	-
4.	Kāñchi	Tamil Nadu	Kailāsanātha temple in one of the niches in *prākāra*-Relief Sculpture covered with stucco	720-728 A.D.	Pallava
5.	Māmallapuram	-do-	On the rock face-Relief	Early 8th Cent. A.D.	-do-
6.	-do-	-do-	On the base of a Pillar near Shore temple	720-730 A.D.	-do-
7.	Paṭṭadakal	Karnataka	Pāpanātha temple outside nichess-Relief	C. 740 A.D.	W. Chālukya
8.	Paṭṭadakal	-do-	Mallikārjuna temple on a pillar-Relief	C. 740 A.D.	W.Chalukya
9.	-do-	-do-	Virūpāksha temple on a pillar-Relief	C. 740 A.D.	-do-
10.	Ellora	Maharashtra	Kailāsa Temple-Relief	756-774 A.D.	Rāshṭrakūṭa

11.	Ellora	-do-	Kailāsa temple on a pilaster inside Relief	756-774 A.D.	-do-
12.	Bhuvaneśvar	Orissa	On the architrave of the pillared *maṇṭapa* of Siśireśvara temple-Relief	8th Cent.	-
13.	Vijayawada	Andhra Pradesh	Pillar on the hill called Indrakila-Relief	C. 9th Cent.	
14.	Thanjavur	Tamil Nadu	On the exterior of *Gōpuram*-Relief	early 9th Cent.	Pallava
15.	Hemāvati	Andhra Pradesh	Siddēśvara temple on a pillar-Relief	late 9th Cent.	Nolamba
16.	Sirivāḷa	Karnataka	Īśvara temple on the moulding of *Kumudapaṭṭa*-Relief	C. 939 A.D.	Rāshṭrakūṭa
17.	-do-	-do-	On the wall of a stepped well near Nandappa-Nādappa templle-Relief	C.940 A.D.	-do-
18.	-do-	-do-	On the wall of a second stepped well across the *Nāla*-Relief	C. 940 A.D.	-do-
19.	Kadur	-do-	Hanuman temple on a pillar-Relief (Now in State Archaeological Department, Mysore)	C. 10th Cent.	Rāshṭrakūṭa
20.	Alampur	Andhra Pradesh	Sand stone now in Museum-Relief	10th Cent.	Rāshṭrakūṭa
21.	-do-	-do-	Second panel-Relief	10th Cent.	-do-
22.	-do-	-do-	Third panel-Relief	10th Cent.	-do-

23.	Kukkanur	Karnataka	Navalinga on first pillars-Relief	1005 A.D.	in Rāshṭrakūṭa tradition
24.	-do-	-do-	Navalinga on second pillar-Relief	1005 A.D.	-do-
25.	Panel from New York	Probably from from Andhra-Karnataka	Relief	7th Cent.	in Rashtrakuta tradition
26.	Aihole	-do-	On the wall of a well in from of Hucchimalligguḍii-Relief		in Rāshṭrakūṭa tradition
27.	Doḍḍahullūr	-do-	Hullēśvara temple exterior-Relief	C. 11th Cent.	Chōḷa
28.	Haḷēbīḍu	-do-	Hoysalēśvara temple exterior Panel-1-Relief	1120 or earlier	Hoysaḷa
29.	-do-	-do-	Hoysalēśvara temple exterior Panel-2-Relief	-do-	-do-
30.	Marale	-do-	Siddhēśvara temple on the architrave of the pillared hall-Relief	1147 A.D.	-do-
31.	Amṛitāpura	-do-	Amṛitēśvara temple exterior-Relief	1206 A.D.	-do-
32.	Haḷēbīḍu	-do-	Kēdārēśvara temple exterior-Relief	1220 A.D.	-do-
33.	Basarāḷu	-do-	Mallikārjuna temple exterior-Relief	1234 A.D.	-do-
34.	Hosahoḷalu	-do-	Lakshminārāyaṇa temple-Relief	1240 A.D.	-do-

35.	Mallarājapaṭna	-do-	Lakshmaṇēśvara temple-Relief	1235-1260 A.D.	-do-
36.	Javagal	-do-	Lakshmīnarasimha temple-Relief	1250-1260 A.D.	-do-
37.	Sōmanāthapura	-do-	Kēśava temple-Relief	1268 A.D.	Hoysaḷa
38.	Sṛingēri	-do-	Vidyāśankara temple-Relief	1357-58 A.D.	Vijayanagar
39.	Mēlukōṭe	-do-	Cheluvarāyaswāmi temple-Relief		-do-
40.	-do-	-do-	On a pillar in *the Manṭapa* near the tank-Relief		-do-
41.	Nandi Hills		On the pillar in the hall adjacent to Yōganandīśvara temple-Relief	C. 14th Cent.	
42.	Bhāgamaṇḍala	-do-	Bhagaṇḍēśvara temple exterior-Relief	C. 15th Cent.	
43.	-do-	-do-	*Balipītha* in front of Bhagaṇḍēśvara temple-Relief	C. 15th Cent.	
44.	Hampi	-do-	Exterior of Rangamanṭapa-Virūpāksha Temple-Relief	1500-1510 A.D	Vijayanagar
45.	Kallur	-do-	Kallēśvara temple on the inner wall of the *gopura* enclosure-Relief	1560 A.D.	

46.	Kaḍavallur	Kerala	Śrī Vishṇu temple (wooden Bracket figures)	16th Cent. A.D.	
47.	Peruvanam	-do-	In the Śiva temple known as *Māḍathil Appan* Temple (wooden bracket figure)	16th-17th Cent. A.D.	
48.	Chengannur	-do-	In the Sāttan-Kulankarai Narasimha Temple (wooden Panel)	16th-17th Cent. A.D.	
49.	Srīśailam	Andhra Pradesh	Mallikārjuna temple outside courtyard-Relief	16th Cent.	
50.	Yāgaṇṭi	-do-	Tank with *Maṇṭapa*-Relief	16th Cent.	
51.	Lēpākshi	-do-	Vīrabhadra temple-Relief	16th Cent. Late 16th or early	Vijayanagar
52.	Śankaridurga	Tamil Nadu	Vishṇu temple-Relief	17th Cent.	
53.	Hiriyur	Karnataka	Pillar in *navaranga* of Tērumallēśvara temple-Relief	16th-17th Cent.	
54.	-do-	-do-	On the parapet of Tērumallēśvara temple-(stucco)	16th-17th Cent.	
55.	Kaḷale	-do-	Lakshmīkānta temple (pillar in the Mukhamantapa)-Stone Relief	C. A.D. 1700	
56.	Maḍikeri	-do-	Tomb of Vīrarājēndra Woḍeyaṛ-Stone Relief	A.D. 1809 -1810	

b. Paintings:

1.	Lēpākshi	Andhra Pradesh	Ceiling of *Maṇṭapa* between Śiva and Vishṇu temple	17th Cent.	Vijayanagara
2.	Hiriyur	Karnataka	Ceiling of Terumallēśvara temple	16th-17th Cent.	
3.	Mattancheri	Kerala	In the Palace	16th-17th Cent.	Vijayanagara & Nayaka Style
4.	Triprayar	-do-	Śrī Rāma temple		-
5.	Chemmanthaṭṭa	-do-	Śiva temple		-
6.	Pallimanna	-do-	On the wall of Śiva	17th Cent.	
7.	Sibi	Karnataka	On the beams of the central ceiling of Narasimha temple	18th-19th Cent.	Early Mysore Style
8.	Aundh	Maharashtra	In the Museum collection	19th Cent.	Pahari style
9.	Mysore	Karnataka	In the collection of Chitrakala Parishat, Bangalore	-do-	Mysore Traditional Style
10.	-do-	-do-	-do-	-do-	-do-
11.	-do-	-do-	In the collection of Shri M.C.Krishnaswamy, Mysore	19th or early 20th Cent.	-do-
12.	Bangalore	-do-	Inthe collection of Smt. Mayadevi Krishne Urs, Bangalore	19th or 20th Cent.	-do-

c. Siva as Kiratamurti

1.	Tiruveṭkalam	Tamil Nadu	Bronze	7th Cent.
2.	Chidambaram	-do-	Stone	11th-12th Cent.
3.	Tiruchchengattankudi	-do-	-do-	14th Cent.
4.	Pushpagiri	-do-	-do-	16th Cent.
5.	Tiruttarai Puṇḍi	-do-	Bronze	16th-17th Cent.
6.	Krishnapuram	-do-	Relief	17th Cent.
7.	Nanjangud	Karnataka	Stone	19th Cent.

APPENDIX C

Kirātārjunīyam in Indian Art & the versions followed by the Sculptor - Artists (Only examples included in the present research are included here)

Location 1	Period 2	According to MBH 3	According to Bharavi 4	According to Local Tradition 5	Local Tradition & MBH 6	Local Tradition & Bharavi 7
Early Chalukya Sculptures	A.D.					
1. Pattadakal (Pāpanātha Temple)	740			V		
2. Pattadakal (Virupaksha Temple)	-do-			V		
3. Pattadakal (Mallikarjuna Temple)	-do-			V		
Rashtrakuta						
4. Ellora (Kailasa Panel 1, on the exterior	756-774			V		
5. Sirivala (Isvara Temple)	939			V		
6. Kadur (on the Pillar)	-			V		
7. Kukkanur (on two Pillars)						V
Hoysala						
8. Halebidu (Hoysalesvara Temple)	1120 or earlier			V		
9. Halebidu (Kedaresvara Temple)	1120 or earlier			V		
10. Amritapura (Amritesvara Temple)	1206			V		
11. Basaralu (Millikarjuna Temple)	1234			V		
12. Hosaholalu Lakshminarayana Temple	1240			V		

1	2	3	4	5	6	7
Vijayanagar Period						
14. Śṛingēri	1357-1358	V				
15. Hiriyur	Late 16th or early 17th Cent.	V				
Paintings						
16. Hiriyur	-do-	V				
17. Sibi	18th-19th centuries	V				
18 Bangalore (Traditional) Chitrakala Parishat	19th Cent.				V	
19. Bangalore (Traditional) Chitrakala Parishat	-do-				V	
20. Mysore (Traditional) Frontispiece	-do-				V	
21. Mysore Traditional (M.C. Krishnaswamy)	-do-				V	
22. Bangalore (Traditional) (Smt. Mayadevikrishna Urs)	-do-				V	
Outside Karnataka						
Nolamba Sculptures						
23. Alampur (Museum)	10th Cent.			V		
24. Kaḍavallur (wood)	16th Cent.	V				
25. Peruvanam (wood)	17th-17th Cent.	V				
Mural Paintings						
26. Triprayar (Rama temple)	17th-17th Cent.	V				
27. Pallimanna	17th-18th Cent.	V				
28. Aundh (Pahari Paintings)	19th Cent.	V				

Note: Other representations considered in the book represent only a few incidents in the story, and are not quite narrative in character. Hence we do not know that text or traditional account they follow in the depiction of the story. (M.S.N.).

ILLUSTRATIONS

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	c.	Arjuna and the Kirāta fighting with bows and arrows.

Pl. 79 a. Kirātārjunīyam on a moulding of the exterior wall of Īśvara temple, Śirivāḷa, District Gulbarga, (A.D. 939), Rāshṭrakūṭa.

b. Kirātārjunīyam on the walls of a stepped well, Śirivāḷa, (A.D. 939), Rāshṭrakūṭa; the Kirāta and Arjuna killing the boar.

c. The Kirāta and Arjuna fighting with bows and arrows witnessed by the Kirāti.

d. Śiva and Pārvatī bestowing *Pāśupata* and *Añjalika* on Arjuna.

Pl. 80 a-b. Kirātārjunīyam on the stepped well near Nandappa-Nandappa temple.

a. Arjuna and the Kirāta have shot the arrows to the wild boar.

b. Arjuna apologising to Śiva, and Śiva bestowing the arrow, *Pāśupata,* to Arjuna.

Pl. 81 a-e. Kirātārjunīyam on a pillar from Kaḍūr (now in the Directorate of Archaeology and Museums, Mysore), (C. A.D. 9th Century).

a. Pillar showing sculptures containing Kirātārjunīyam.

b. Arjuna and the *Kirāta* shooting the wild boar, which is depicted above a *Śivaliṅga.* The *Kirāta* is accompanied by the *Kirāti.*

c. Arjuna (mutilated figure on the left) worshipping *liṅga,* (in the middle) while the *Kirāta* watches.

d. Fight between the Kirāta and Arjuna with trees; Arjuna defeating the *Kirāta* who has revealed his real form as Śiva while Pārvatī is watching.

e. Arjuna prostrating to Umāmahēśvara on Nandi; Śiva is handing over *Pāśupata arrow;* Arjuna, standing on the left has received the arrow.

Pl. 82. Kirātārjunīyam on a pillar, in the Navaranga hall, of Navaliṅgēśvara Temple, Kukkanūr, (A.D. 1005) Late Rāshṭrakūṭa tradition.

a. Upper Register showing Arjuna's penance, Mūka-dānava in the form of wild boar attacking Arjuna; Arjuna's fight with the Kirāta.

b. Fist fight and Arjuna being bestowed *Pāśupata* by Umāmahēśvara.

Pl. 83 a. Sculptured panel of Kirātārjunīyam on the walls of stepped well in front of Hucchimalliguḍi, Aihole (late 9th or early 10 century), Rāshṭrakūṭa.

b-c. Sculptured panel on the exterior wall of Hulleśvara Temple, Doḍḍahullūr, (C. 11th century), Chola.

b. Arjuna's penance and fight with the Kirāta.

c. Umāmahēśvara, on Nandi, bestowing *Pāśupata* to Arjuna.

Pl. 84 a. First panel of Kirātārjunīyam on the exterior wall of the Hoysaḷēśvara temple, Haḷēbīḍu (A.D. 1120 or earlier), Hoysaḷa.

b-d. Second panel on the exterior wall of the same temple (A.D. 1120 or earlier), Hoysaḷa.

b. Arjuna's penance on Indrakila hill, and *apsaras* attempting to distract him.

c. Sages appealing to Śiva; Arjuna and the Kirāta's fight over Mūkadānava.

d. Śiva being defeated by Arjuna; Śiva pointing out the auspicious mark on Arjuna's back; Pārvatī, as the Kirāti, having seen the same, acknowledging by raising her right hand; Umāmahēśvara bestowing his blessing on Arjuna.

Pl. 85 a-d. Kirātārjunīyam on the lintel, of the Navaranga, in the Siddheśvara temple, Marale (District Chickmagalur), A.D. 147), Hoysaḷa.

a. Arjuna performing penance.

b. Fight between Arjuna and the Kirāta over Mūkadānava.

c. Musicians and dancers.

d. Umāmahēśvara and Arjuna holding *Pāśupata.*

Pl. 86 a-b. Kirātārjunīyam panels on the exterior of the sedalia (Kakṣāsana) of the pillared hall, of Amritesvara temple, Amṛitāpura (District Chickmagalur), (A.D. 1206), Hoysaḷa.

a. Arjuna, performing penance, being lured by *Apsara.*

b. The Kirāta and Arjuna shooting arrows to Mūka-dānava, in the form of the wild boar; Śiva, after being defeated by Arjuna revealing his real form, with Pārvatī indicating that she has seen the auspicious mark; Arjuna being bestowed *Pāśupata* by Śiva and *Añjalika* by Parvati.

Pl. 87 a-c. Kirātārjunīyam on the moulding of the exterior wall of Kēdārēśvara temple, Haḷēbīḍu (A.D. 1220), Hoysaḷa.

a. Arjuna performing penance, boar-hunt by Arjuna and the *Kirāta* followed by the *Kirāti.*

b. Fist fight, Arjuna defeating the *Kirāta* who has revealed his real form, on indication by Pārvatī; Arjuna apologising for his folly; Umāmahēśvara bestowing *Pāśupata* and *Añjalika.*

c. Details of Śiva being defeated by Arjuna, Arjuna apologising to Śiva; Umāmahēśvara bestowing *Pāśupata* and *Añjalika.* Note the Kannaḍa inscription below Umāmahēśvara, which reads *Kēdarana Aṅkala,* meaning "the courtyard of Kedāra".

Pl. 88 a-d. Kirātārjunīyam on the moulding of the exterior wall of the Mallikārjuna temple, Basarāḷu (A.D. 1234), Hoysaḷa.

a. Arjuna's penance; Inhabitants of the forest praying.

b. The boar-hunt by Arjuna and the Kirāta followed by the *Kirāti* and followers.

c. Arjuna defeating the Kirāta who has revealed his real form.

d. Umāmahēśvara bestowing boons to Arjuna.

Pl. 89 a-d. Kirātārjunīyam on the moulding of the exterior wall of the Lakshmīnārāyaṇa temple, Hosahoḷalu (A.D. 1240), Hoysaḷa.

a. The entire story beginning from Arjuna's penance.

b. Details; Arjuna's penance; the boar-hunt by Arjuna and the Kirāta followed by the Kirāti.

c. Boar-hunt, the Kirāta with the Kirāti; fist fight between Arjuna and the Kirāta; the Kirāti behind Arjuna with raised hand.

d. The Kirāṭa defeated revealing his real form; Arjuna prostrating; Arjuna looking towards Śiva to receive the boon.

Pl. 90 a. Kirātārjunīyam represented on the *Kuḍus,* on the exterior of Lakshmaṇēśvara temple, Mallarājapaṭṇa, (C. A.D. 1235-60), Hoysaḷa. Arjuna performing penance, with the wild boar depicted below; The Kirāta shooting the arrow at the boar.

b-d. Kirātārjunīyam on the moulding of the exterior of the Lakshmīnārasimha temple Javagal (C. A.D. 1250-1260), Hoysaḷa.

b. Arjuna performing penance; *apsaras* trying to distract his attention.

c. Arjuna shooting the wild boar.

d. The Kirāta followed by the Kirāti shooting the arrow (towards wild boar).

Pl. 91 a. Fist fight between the Kirāta and Arjuna (Covered with lime)- Javagal (contd.)

b. Arjuna putting the Kirāta down on the floor; Pārvatī indicating that she has seen the mark; Śiva revealing his real form; Arjuna prostrating to Śiva.

c. Arjuna prostrating to Śiva and Pārvatī.

d. Umāmahēśvara bestowing *Pāśupata* to Arjuna who has received the arrow.

Pl. 92 a. Kirātārjunīyam episodes on the moulding of the exterior wall of Kēśava temple, Sōmanāthapura (A.D. 1268), Hoysaḷa.

b-d. Kirātārjunīyam on the mouldings of the exterior walls of the Vidyāśaṅkara temple, Śṛingēri, (A.D. 1357-58), early Vijayanagar.

b. Arjuna's penance; the Kirāta shooting the boar.

c. Arjuna and the Kirāta shooting the boar. d. Arjuna and the Kirāta, fighting with bows; fighting with swords.

Pl. 93 a-c. Śṛingēri sculptures (contd.):

a. The Kirāta having an upper hand; Arjuna regaining the upper hand; the Kirāti amazed.

b. Fighting with boulders; a *gaṇa* watching.

c. A *gaṇa* watching; the Kirāta and Arjuna fighting with trees.

Pl. 94 a-d. Śṛingēri panels (contd.):

a. Fist fight between Arjuna and the Kirāta; Arjuna gaining the upper hand.

b. The Kirāta, gaining upper hand, at which Kirāti is excited;

c. Arjuna worshipping *liṅga* and the Kirāta couple watching; Arjuna prostrating to the Kirāta and the Kirāti, realising that they are Śiva and Parvati.

d. Umāmahēśvara, with all other gods, granting boons, *Pāśupata* and other weapons.

Pl. 95. Kirātārjunīyam-Śṛingēri-details.

Pl. 96. Kirātārjunīyam-Śṛingēri-details.

Pl. 97. Kirātārjunīyam-Śṛingēri-details.

Pl. 98 a-e. Kirātārjunīyam on a pillar in the *prākāra,* behind the main temple of Cheluvarāyaswāmi at Mēlukōṭe (Vijayanagar period).

a. Pillar in the *prākāra* containing Kirātārjunīyam.

b. Same pillar-another view.

c. Arjuna performing penance on Indrakila (note the inscription below).

d. Arjuna going to Indra, as per the inscription below.

e. The Kirāta, shooting arrow to the boar who is Mūka-dānava (the inscription below states this).

f. Arjuna shooting Mūka-dānava (Lable inscription below states this).

Pl. 99 a-b. Mēlukōṭe pillar (contd.)

a. Fight between Śiva and Arjuna (Lable inscription below mentions this).

b. Isvara giving *Pāśupata* to Arjuna (Inscription below states this.)

c-e. Kirātārjunīyam on a pillar in the *maṇṭapa* near the tank (Mēlukōṭe).

c. Arjuna's penance.

d. The Kirāta shooting the arrow.

e. Wrestling between Arjuna and the Kirāta; wild boar, (Mūka-dānava) having been shot.

100 a-d. Kirātārjunīyam on a pillar in the Yogaṇandi temple, Nandi Hill (C. 14th Century A.D.) Vijayanagar period.

	a.	Pillar containing Kirātārjunīyam.
	b.	Arjuna's penance, with wild boar. (Mūka-dānava) below, and two *apsaras.*
	c.	Arjuna and the Kirāta fighting with swords.
	d.	Umāmahēśvara on Nandi bestowing *Pāśupata* to Arjuna.
Pl. 101	a-d.	On the four faces of the *Balipīṭha* in front of the Bhagaṇḍēśvara temple, Bhāgamaṇḍala (C. 15th Century) Vijayanagar period.
	a.	Arjuna performing penance, with Mūkadānava depicted below; the Kirāta on the left.
	b.	Arjuna and the Kirāta ready to fight with bows and arrows.
	c.	Physical fight between the Kirāta and the Arjuna, while the Kirāti is watching with dismay.
	d.	The Kirāta revealing his real form, and Arjuna having received the arrow *Pāśupata,* Umāmahēśvara on Nandi.
Pl. 102	a.	Virūpāksha Temple, Hampi-Kirātārjunīyam, on the outer wall of the Sabhāmaṇṭapa (A.D. 1500-1510).
	b.	Kirātārjunīyam, on the inner wall of the wall enclosure of the Kallēśvara temple, Kallur (A.D. 1560), Vijayanagar.
Pl. 103	a-b.	Kirātārjunīyam on a pillar in the Raṅgamaṇṭapa of the Terumallēśvara Temple, Hiriyur. (17th Century A.D).
	a.	Pillar having the episode of the Kirāta-Arjuna fighting over the dead boar.
	b.	Details of the above.
	c.	The stucco panel depicting two incidents in the Kirātārjunīyam on the parapet of the same temple.
Pl. 104	a-d.	Kirātārjunīyam on a pillar in the *mukha-maṇṭapa* of the Lakshmikanta temple at Kaḷale (A.D. 1700).
	a.	East face of the pillar, depicting three incidents of the theme.
	b.	Arjuna's penance under-neath a tree.
	c.	Arjuna shooting an arrow at the wild boar.
	d.	The Kirāta shooting an arrow at the wild boar.
Pl. 105	a-d.	Kaḷale (contd.)
	a.	North face of the pillar showing the continuation of the story.
	b.	Īśvara holding Chandrāyudha and Arjuna, in *añjalimudra.*

c. Arjuna worshipping the liṅga.

d. The Kirāta and Arjuna having a fist fight.

Pl. 106 a-d. Kaḷale (contd.):

a. West face of the pillar showing the continuity of the story.

b. Pārvatī (?) blessing *Arjuna* with *añjalika.*

c. Śiva on Nandi handing the arrow, *Pāśupata* to Arjuna.

d. Wrestling bout between the Kirāta and Arjuna, in which the former is defeated.

Pl. 107 a-c. Details of Kaḷale pillar (drawing).

Pl. 108 a. Kirātarjunamurti, in the *prākāra* of Śrīkanṭhēśvara Temple, Nanjanguḍ (Second quarter of the 19th Century A.D.).

b. Tomb of Doddavīrājēndra, Maḍikeri: Kirātārjunīyam on the lintel of the window of the western wall of the tomb.

Paintings (Karnāṭaka):

Pl. 109. Hiriūr: Kirātārjunīyam, on the ceiling of Terumallēśvara temple (latter half of 19th Century A.D.).

Pl. 110 a-b. Kirātārjunīyam, painted on the beams of the central ceiling, of the *Navaraṅga,* in the Narasimhaswāmi temple, Sibi (C.18th-19th Century A.D.) Traditional Mysore Style.

a. Arjuna's penance; fight between the Kirāta and Arjuna, with bows and arrows.

b. fist fight; Arjuna putting down the Kirāta; Arjuna worshipping liṅga; Arjuna prostrating to Śiva; Śiva along with other gods bestowing *Pāśupata* and other weapons.

c. Kirātārjunīyam in Mysore traditional painting, Mysore, (C. A.D. 19th Century). (Courtesy : Karnāṭaka Chitrakala Parishat, Bangalore).

Arjuna performing penance in top corner; The Kirāta with his retinue attacking Arjuna; wrestling between the Kirāta and Arjuna (top left); Arjuna worshipping *liṅga,* watched by the Kirāta and the Kirāti, (below middle); Śiva and Pārvatī bestowing *Pāśupata,* in the presence of Shaṇmukha, Gaṇēśa and other gods (below left corner).

Pl. 111. Kirātārjunīyam in Mysore Traditional Painting, Mysore, (C. 19th Century). (Courtesy: Shri M.C. Krishnaswamy, Mysore).

Arjuna's penance; Arjuna and the Kirāta killing the wild boar; sages and ladies of the forest observing Arjuna; the Kirāta with his retinue arriving on the scene, (all in the lower register, from the right); Arjuna worshipping the *liṅga,* while the Kirāta sits observing, the flowers on the liṅga falling on the Kirāta's head; the Kirāta and Arjuna fighting with arrows; the Kirāta purposely falling down, indicating with his index finger to Pārvatī, the auspicious mark on Arjuna's back, while Arjuna is throttling him with his left hand and about to beat him with right; Pārvatī, standing behind Arjuna, indicating with her right hand that she has seen the mark (all in middle register, from right); Arjuna prostrating to Śiva who is blessing him; Śiva and Pārvatī handing *Pāśupata* and *Añjalika* arrows, to Arjuna, in the presence of Gaṇēśa and Shaṇmukha; Arjuna returning to his brothers and Draupadi (all in the upper register from lẹft).

Pl. 112 a. Kirātārjunīyam in Mysore traditional painting, Bangalore (C. A.D. 19th-early 20th Century) (Courtesy: Smt. Mayādēvi Krishne Urs, Bangalore):

Arjuna performing penance, being made fun of by ascetics, in acrobatic poses, to his left; Arjuna and the Kirāta with his retinue, having an argument, after killing the wild boar, who is lying dead in between (all in the lower register, from the left); Arjuna worshipping a *liṅga* and all the flowers transporting themselves on the Kirāta's head, who is standing along with the Kirāti; wrestling between Arjuna and the Kirāta, and the Kirāti, Indicating that she has seen the auspicious mark; Arjuna receiving the *Pāśupata* arrow from Śiva who is accompanied by Pārvatī, Gaṇēśa and Kumāra (all in the middle register, from the left); Umāmahēśvara leaving in *Pushpakavimāna;* Arjuna reporting to his brothers and Draupadi; Bhīma throwing his mace up in the air; Bhīma offering obeissance to Śiva-Pārvatī.

b. Kirātārjunīyam, in a niche in the *prākāra* of the Kailāsanātha temple, Kanchipuram (A.D. 720-728), Pallava. Śiva and Arjuna fighting with bows and arrows (copy right: Archaeological Survey of India).

Pl. 113 a. Mahābalipuram-on the base of a granite pillar found near Shore Temple-now in the Archaeological Museum, Mahābalipuram Pallava-(A.D. 700-730).

b-c. Kirātārjunīyam, on a pillar, in the Siddhēśvara temple, Hēmāvati, Andhra Pradesh, (A.D. C. 9th Century), Noḷamba.

b. Arjuna performing penance in the centre of the upper register face of the pillar. In the lower part, is the Kirāta and Arjuna, shooting arrows, encased in the festoons, issuing out of the Kīrṭimukha, a *Liṅga* on the left, and a wild boar on the left, encased in scrolls, on either side, in the central part of rectangular member of the pillar.

c. Arjuna carrying a boar worshipping a liṅga in the festoon, on the left, while Śiva and Pārvatī, standing in the other festoon, both of which are issuing out of the *Kīrṭimukha* in the centre; Above the *Kīrṭimukha* is Arjuna prostrating probably to Śiva; inside the medallion, above is Śiva seated on Nandi.

Pl. 114 a. Kirātārjunīyam on the second architrave, from Alampur, now in the Museum there (C. A.D. 10th Century). The story is from left to right; the Kirāta, followed by the Kirāti, shooting arrow at two persons, hanging on to a tree; Boar-hunt by the Kirāta and Arjuna, with the Kirāti at the centre; Arjuna vanquishing the Kirāta, while the Kirāti is indicating that she has seen the auspicious mark; sages are witnessing the fight; Arjuna in *añjalimudrā;* Śiva and Pārvatī seated on *Pīṭha,* are bestowing *Pāśupata* and *anjalika* arrows to Arjuna; Nandi and sages are also present, on the left.

b. Kirātārjunīyam on an architrave, from Alampur, now in Museum there (C.A.D. 10th Century). The story is from right to left; the Kirāta followed by the Kirāti, shooting an arrow at two persons hanging on to a tree; Boar-hunt by the Kirāta and Arjuna with the Kirāti in the centre; Arjuna vanquishing the Kirāta, while the Kirāti is indicating that she has seen the mark; sages are witnessing the fight; Arjuna in *anjaliamudra;* Śiva and Pārvatī, seated on a *Pīṭha,* are bestowing *Pāśupata* and *anjalika* arrows to Arjuna; Nandi and sages are in attendance, on the left.

c. Kirātārjunīyam panel found in New York, probably from Andhra-Karnāṭaka border (C. A.D. 11th Century), Arjuna has shot the arrow, piercing the wild boar, which has reached the liṅga; Arjuna worshipping the liṅga.

Pl. 115. Kaḍavallūr-In the Vishṇu Temple. Kirātārjunīyam represented in wooden bracket figure: (16th-17th Century A.D). (Copy right: Archaeological Survey of India) Wooden figure representing Arjuna standing on one leg and performing penance.

Pl. 116 a-c. Kaḍavallūr (contd.):

a. Arjuna shooting an arrow at the Kirāta.

b. The Kirāta shooting arrows at Arjuna.

c. The Kirāti witnessing the fight.

Pl. 117 a-c. Kaḍavallūr (contd.):

a. Arjuna holding a Khaḍga.

b. Śiva offering boon to Arjuna.

c. Arjuna receiving the bundle of arrows.

Pl. 118 Peruvanam: In the temple of Śiva known as Madathil Appan Shrine Kirātārjunīyam represented in the form of wooden bracket figure (A.D. 16th-17th Century) (Copy right: Archaeological Survey of India)

Arjuna standing on one leg, performing penance.

Pl. 119 a-b. Peruvanam (contd.):

a. Arjuna arguing with the Kirāta.

b. The Kirāta and the Kirati facing Arjuna; note the basket on the head of the Kirāti.

Pl. 120 a-b. Peruvanam (contd.):

a. Arjuna engaged in a fight with bow & arrow. b. The Kirāta, accompanied by the Kirāti answering Arjuna with bow and arrow.

Pl. 121 a-b. Peruvanam (contd.)

a. Arjuna, having exhausted all the arrows, is ready to fight with the bow itself.

b. The Kirāta, with the Kirāti, is ready to reply Arjuna with bow itself.

Pl. 122 a-b. Peruvanam (contd.):

a. Arjuna worshipping the *liṅga.*

b. Arjuna and the Kirāta engaged in physical fight, with hands and legs intertwined.

Pl. 123 Peruvanam (contd.):

Arjuna in a mood of complete surrender to Lord Śiva.

Pl. 124 a-b. Peruvanam (contd.):

a. Umāmahēśvara, appearing before Arjuna, and bestowing the arrow, *pāśupata;* Note the fact that Umāmahēśvara appear in their real form and not as the Kirāta and the Kirāti.

b. Arjuna, in his princely form (not as a hermit), has received the *pāśupata* arrow.

Pl. 125 a-c. *Chengannur* (District Alleppy):

Wooden Panel representing the Kirātārjunīyam story, on the west wall of the Śattankuḷankarai Narasimaha temple (C. A.D. 16th 17th Centuries). (Copy right: Archaeological Survey of India).

a. The wooden *jaḷi* window, on either side of which are small niches depicting the Kirātārjunīyam episode.

b. Details of three niches, to the left of the *jaḷaka* window; the top on depicting Arjuna performing penance standing on the leg, under a depicting Arjuna performing penance standing on the leg, under a tree; the wild boar pierced with arrow lying dead in a corner; the middle niche, with Arjuna raising his *tarjani* having an argument with the Kirāta, opposite; Arjuna with a shower of arrows shot by the Kirāta.

c. Details of four niches, to the right of the *jaḷaka* window; the top one with the Kirāta and the Kirāti; the second one, with the Kirāta having shot an arrow (at the wild boar which is lying dead in the first niche on the opposite side); the Kirāti and the dog are also featured here; the third niche with the Kirāta and the Kirāti, having an argument with Arjuna; the lowest niche in which the Kirāta is showered with arrows (by Arjuna), while the Kirati is witnessing the fight from behind.

Pl. 126 a. Triprayar:

Murals representing the Kirātārjunīyam on the wall of Sri Rama Temple (17th Century A.D.) (Copy right: Archaeological Survey of India)

Arjuna and the Kirāta, with bows in hand, having an argument, represented in the right half; the left half represents the bestowing of the boon of *pāśupata* arrow by Śiva to Arjuna, witnessed by the Kirāti and another Kirāta.

b. Chimanthatta:

Murals representing the Kirātārjunīyam, on the walls of the Sri Koil of Śiva (A.D. 17th-18th Century). (Copy right: Archaeological Survey of India) The panel shows Śiva as Kirātamurti.

Pl. 127 a-b. Chimanthatta (contd.)

a. (Top right) Arjuna in *añjalimudrā,* before Dharmanandana, taking leave of him, to proceed to Indrakila; the latter is seated along with Draupadi and other brother. (Below right) Arjuna standing on one leg and performing penance; To his right, Arjuna having an argument with the Kirāta; The bearded Kirāta is followed by the Kirāti; (Top left) The Kirāta, followed by Kirāti, having a verbal dual with Arjuna; The head-gear of the Kirāti is bedecked with peacock plumes, while the hair-do of the Kirāti is done into top-knot secured with a band of pearls; The figure of Arjuna half visible; (below left) Fight between the Kirāta and Arjuna with bows and arrows.

b. (Top right) Sword fight between the Kirāta and Arjuna; (below right) fist fight between the two heroes, with one pair of their arms and legs inter-twined, while the other is raised to deliver blows; The Kirāti is standing behind the Kirāta; (Top left) Seated Arjuna offering worship to a *liṅga* with flowers; Śiva appearing in his true form; (Below left) Arjuna receiving *Pāśupata* arrow from Śiva (damaged).

Pl. 128 a-b. Pallimanna (Kumblanad):

Kirātārjunīyam murals on the walls of pallimanna Śiva temple (17th Century A.D.) (Copy right: Archaeological Survey of India).

a. Arjuna standing on one leg and performing penance on the Indrakila hill.

b. The Kirāta accompanied by the Kirāti, and three of his Kirātagaṇa appearing on the scene; the forest scene is enlivened by the presence of a tiger; the head-gears of the Kirāta and his *gaṇa* are note-worthy for the peacock plumes. The posture of the Kirāta reminds one of an yakshagaṇa actor.

Pl. 129 a-b. Pallimanna (contd.):

a. Arjuna raising his *tarjani* having an argument (with the Kirāta)

b. The Kirāta, with his retinue, ferociously arguing his point of view (with Arjuna).

Pl. 130 a-b. *Pallimanna* (Contd.):

a. Arjuna being showered with arrow (from the Kirāta).

b. The Kirāta receiving a shower of arrows (from Arjuna) while two of his followers watch.

Pl. 131 a-b. *Pallimanna* (Contd.):

a. Arjuna and the Kirāta fighting with bows (having exhausted all the arrows); while the *gaṇa* watch.

b. Arjuna and the Kirāta wrestling, while the tigers and deers observe.

Pl. 132 a-b. *Pallimanna* (Contd.):

a. Arjuna worshipping a *liṅgam* under-neath a tree.

b. Umāmahēśvara bestowing *Pāśupata* arrow to Arjuna, who has received the shaft with all humility.

Pl. 133 a-c. *Aundh: Pahāri:*

Paintings, depicting the Kirātārjunīyam, in the collection of Śrī Bhavāni Museum (Courtesy: Directorate of Archaeology and Museums in Maharashtra).

a. Arjuna receiving and discussing the reasons for his penance with

Indra who has come in the guise of an old Brahmin.

b. Mūka-dānava, in the form of a wild boar charging, towards Arjuna who is performing penance; Arjuna is covered with the flames of heat caused by his penance; Above, the Kirāta, with his gaṇa getting ready to shoot an arrow.

c. Both Arjuna and the Kirāta have shot the arrows at the wild boar; Arjuna still covered with the flames of the heat caused by his penance.

Pl. 134 a-b. *Aundh Museum*

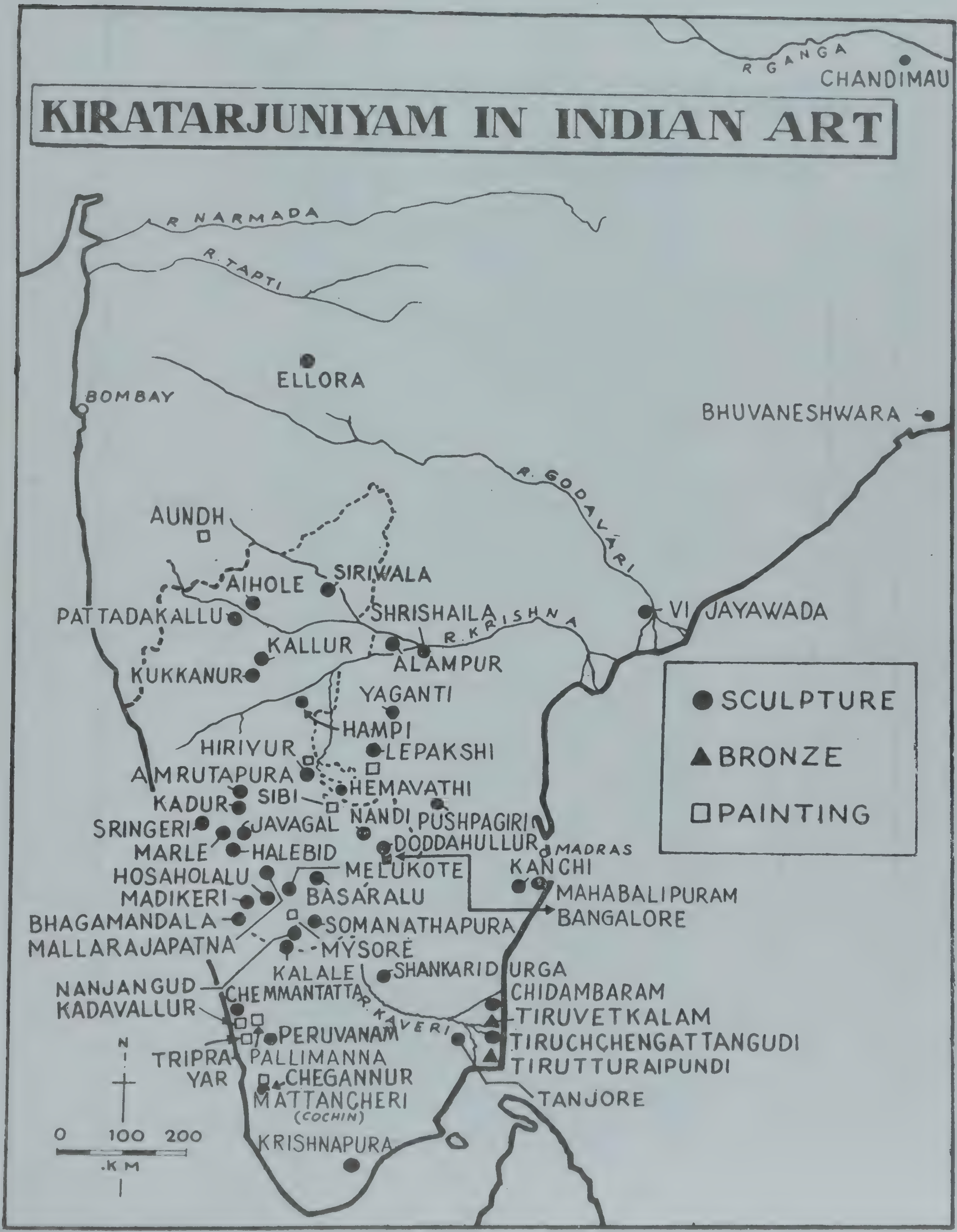
Pahāri Paintings (continued):

a. The Kirāta releasing the Parjanyastra (the rain missile) to quell the fire caused by the *Āgnēyāstra* (the fire missile) used by Arjuna; The wild boar is lying dead between them.

b. Arjuna and the Kirāta are both showering arrows on each other; Some of the Kirāta's company are hit; the wild boar is lying dead between the two heroes.

c. Arjuna is receiving the Pāśupatastra from Śiva who has revealed his real form and has come on his mount, Nandi, Arjuna is, at the same time, being blessed by Śiva.

Fig. 61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MYSORE
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CHEMMANTATTA
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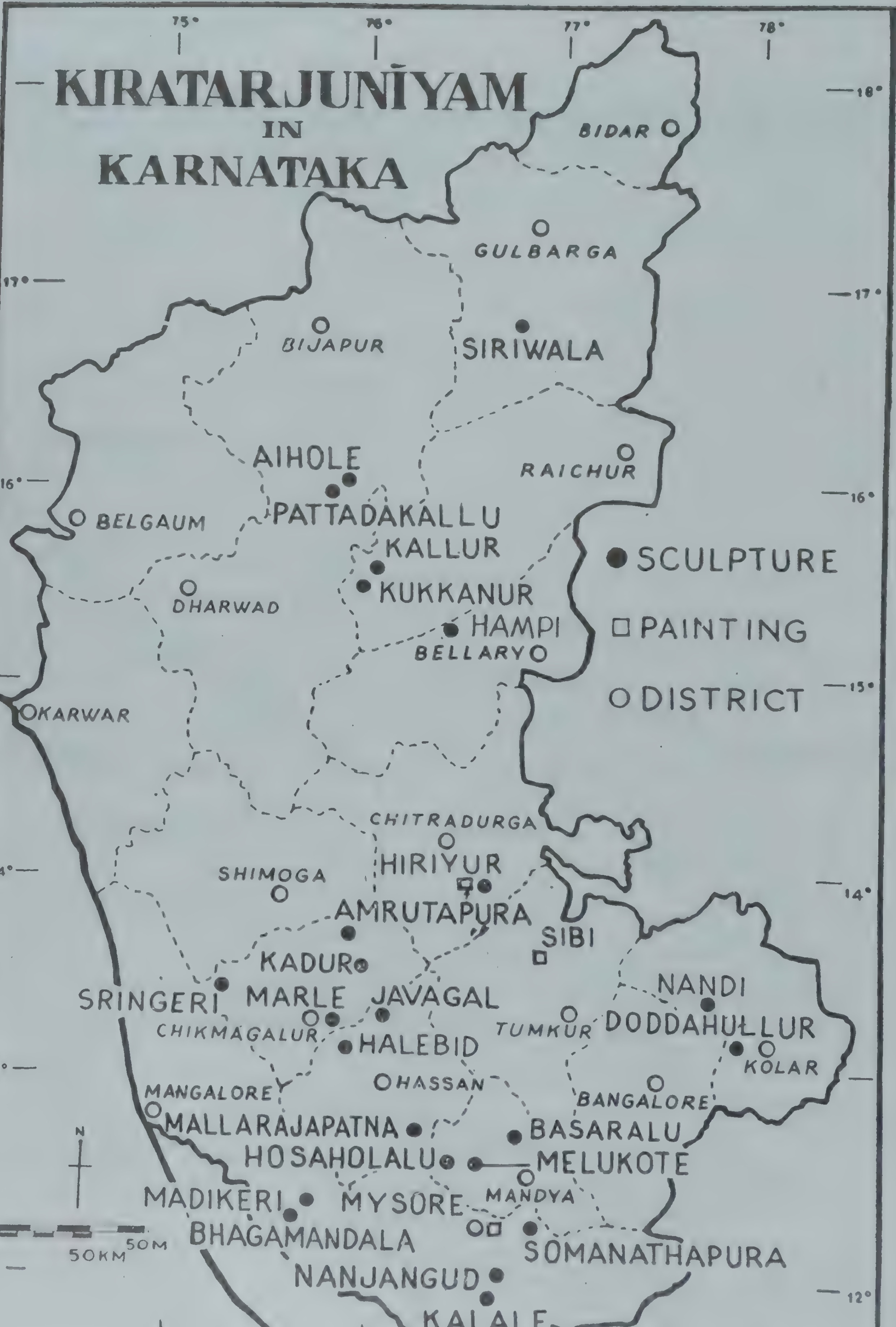
Fig. 62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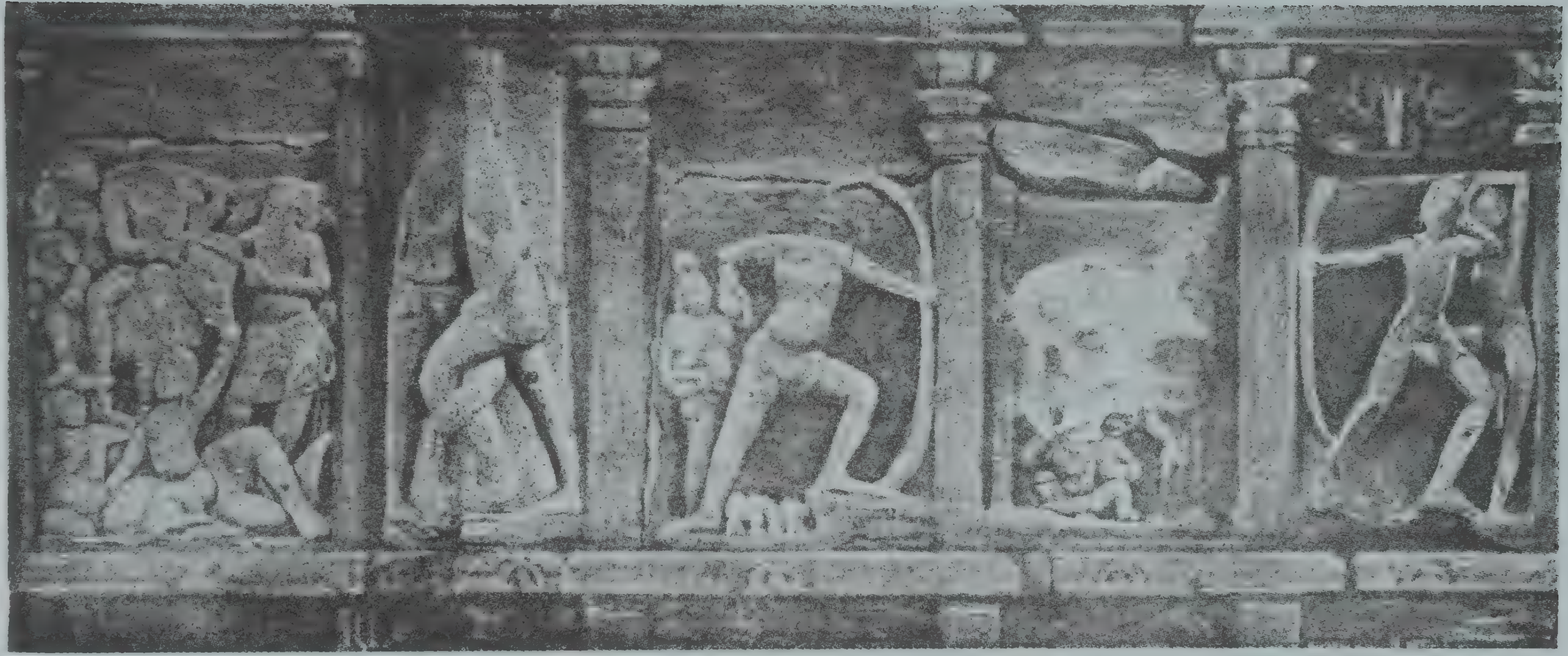
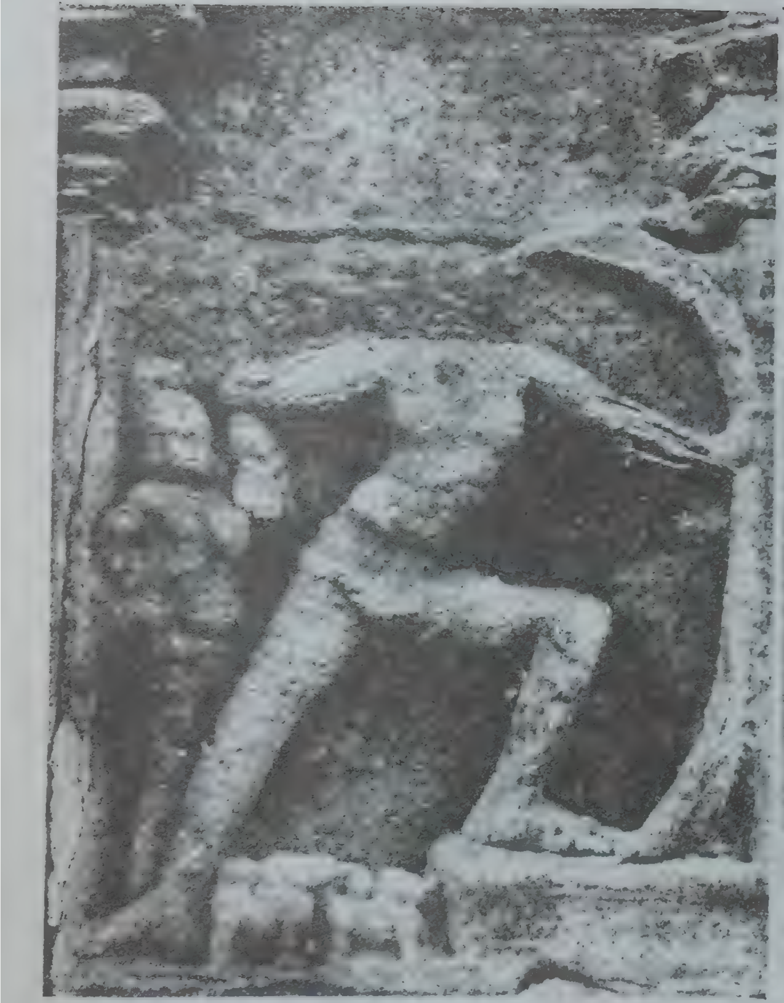
Pl. 73





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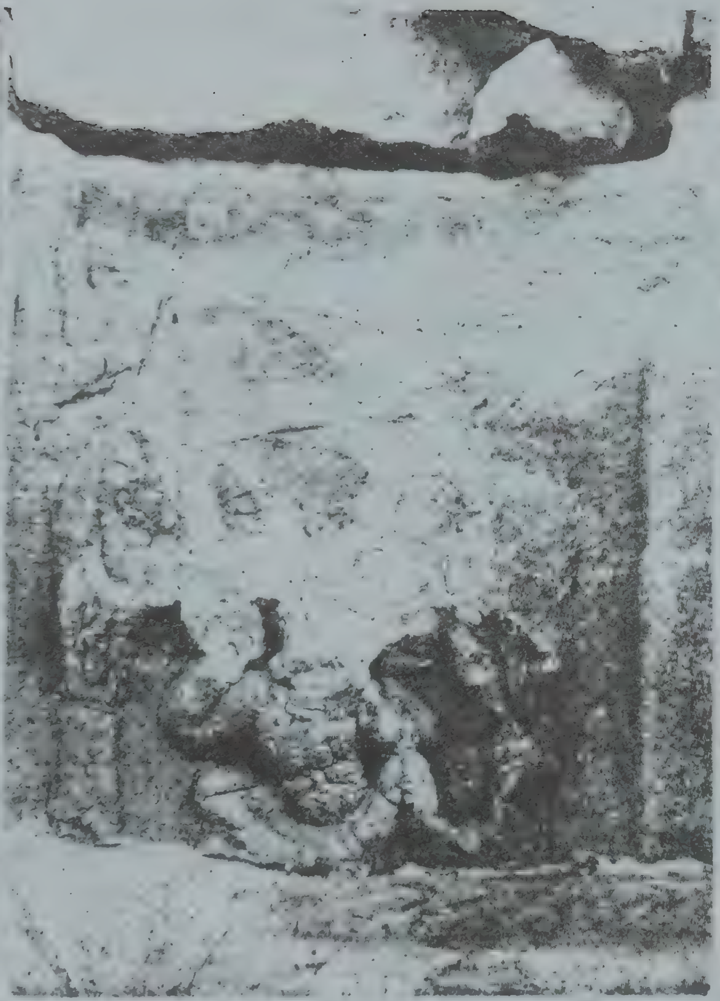

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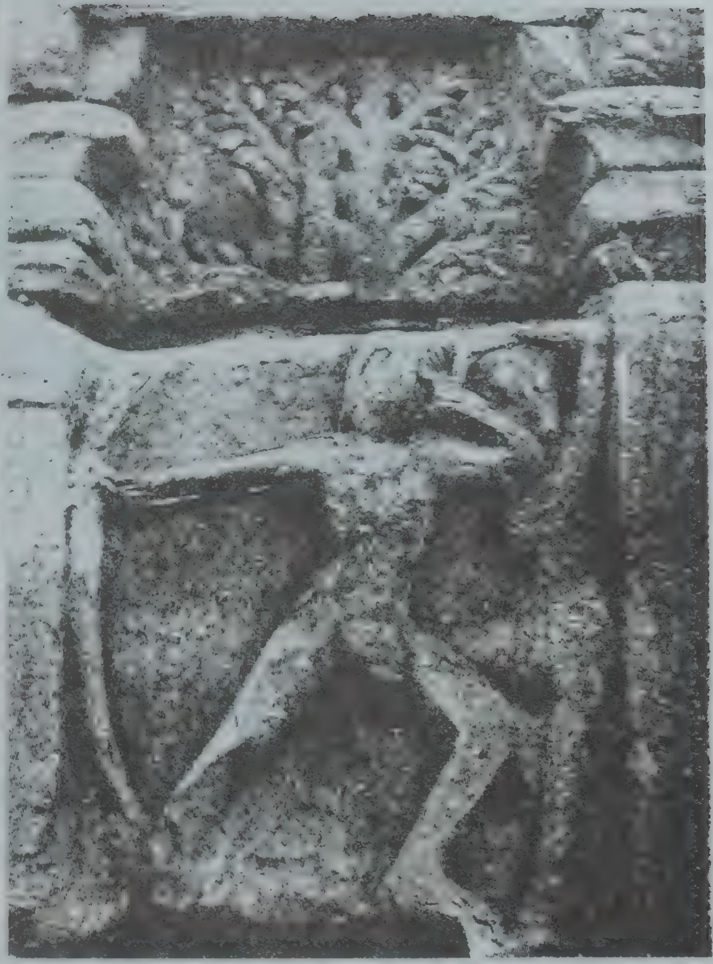

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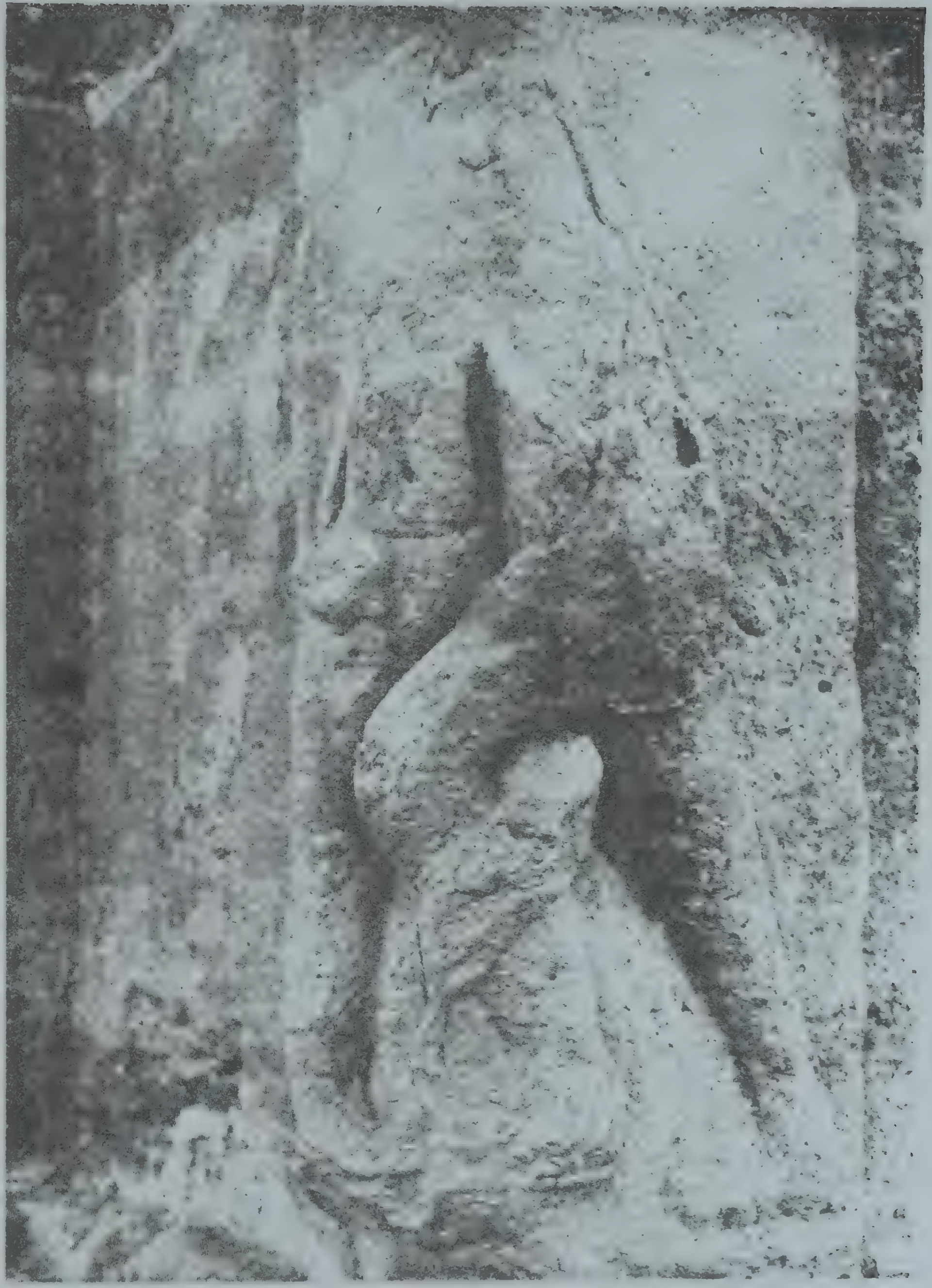

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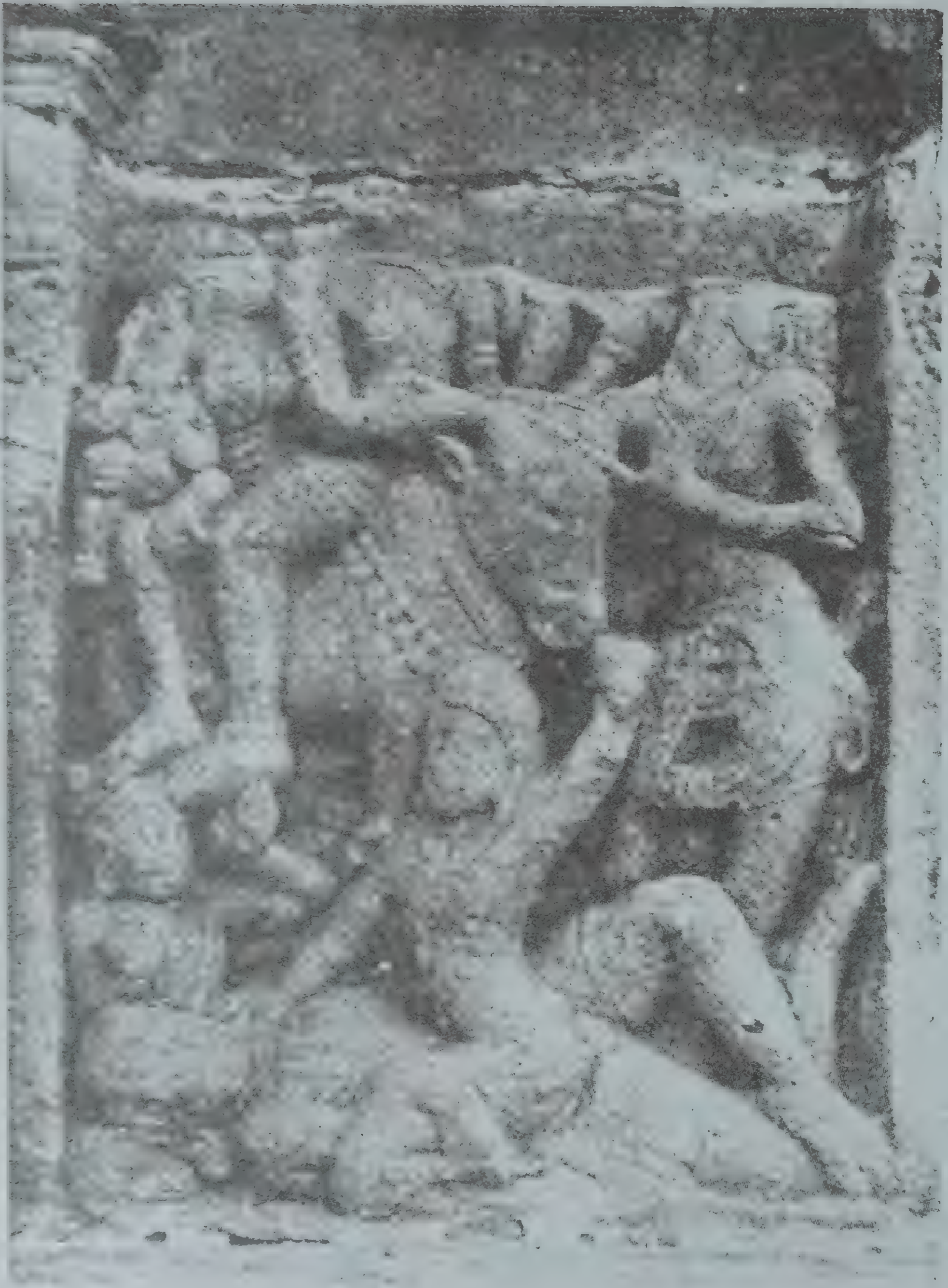

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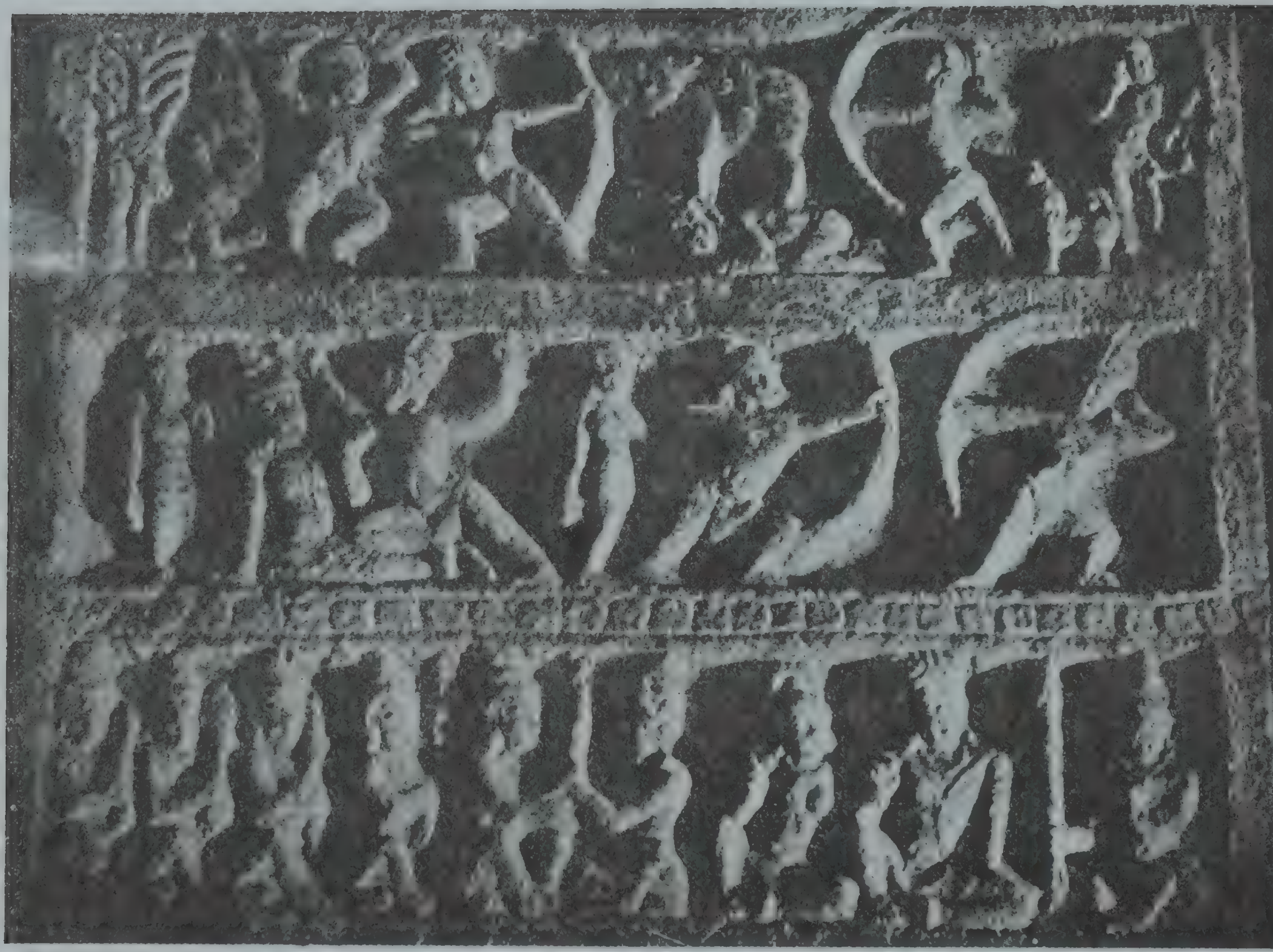

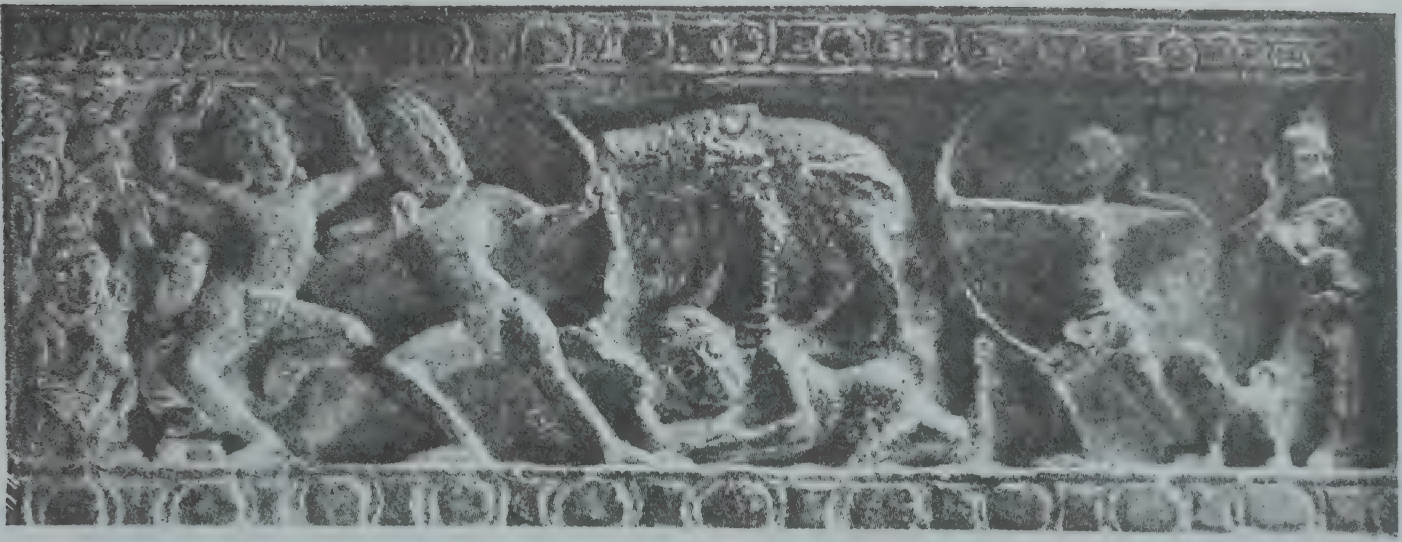

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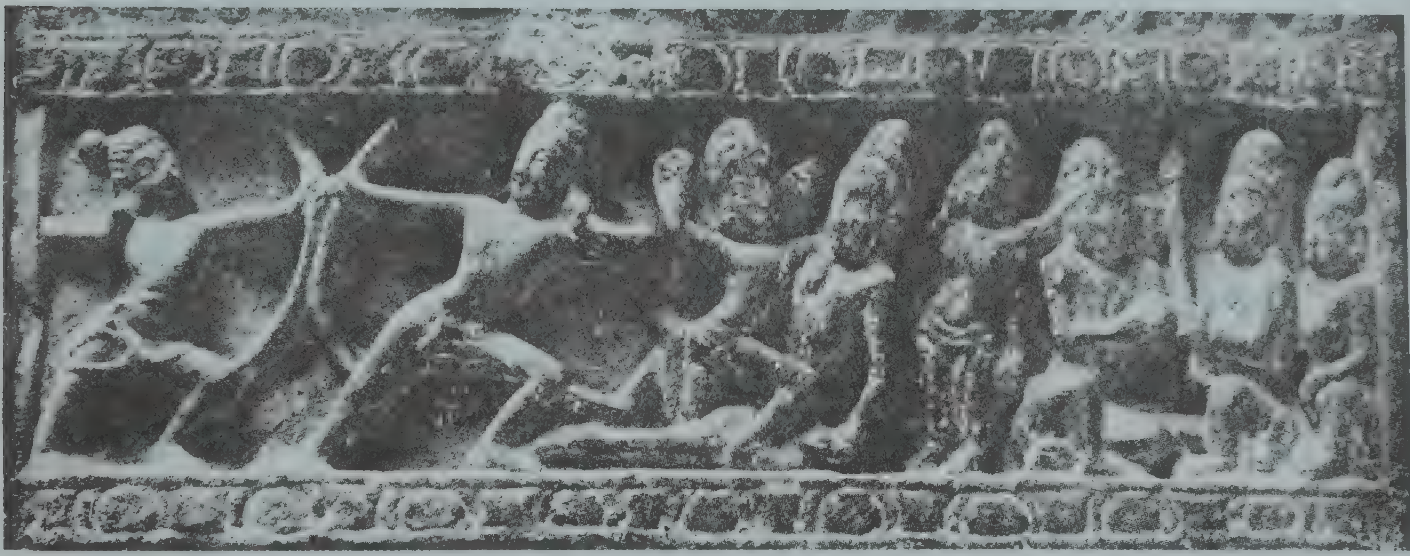

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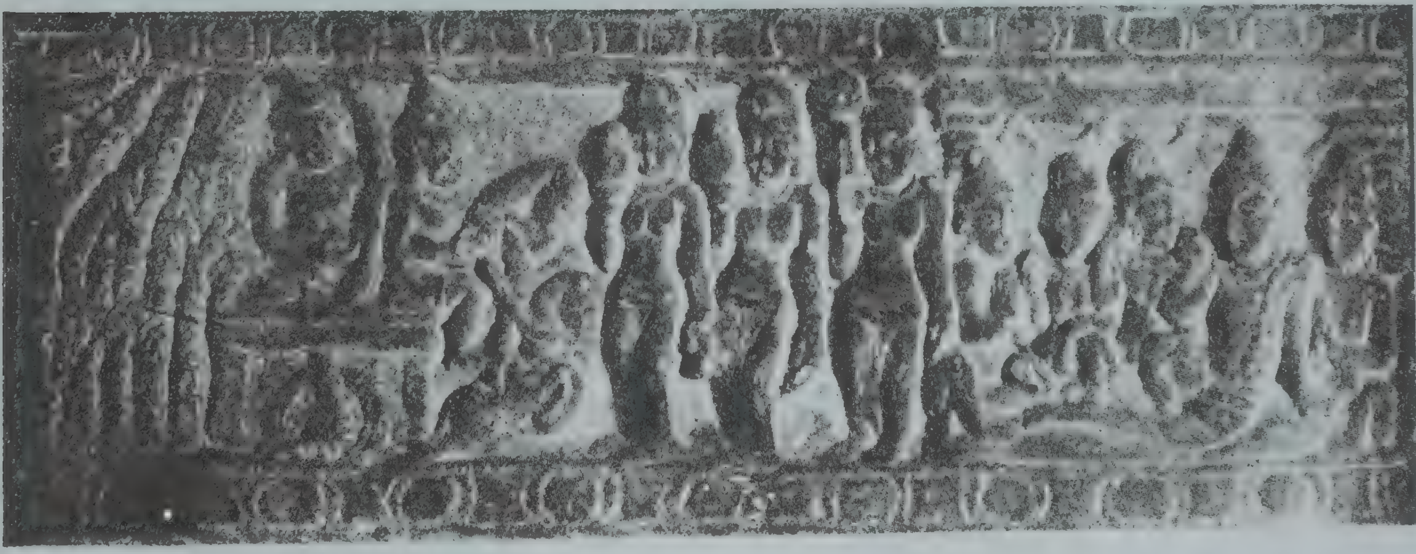

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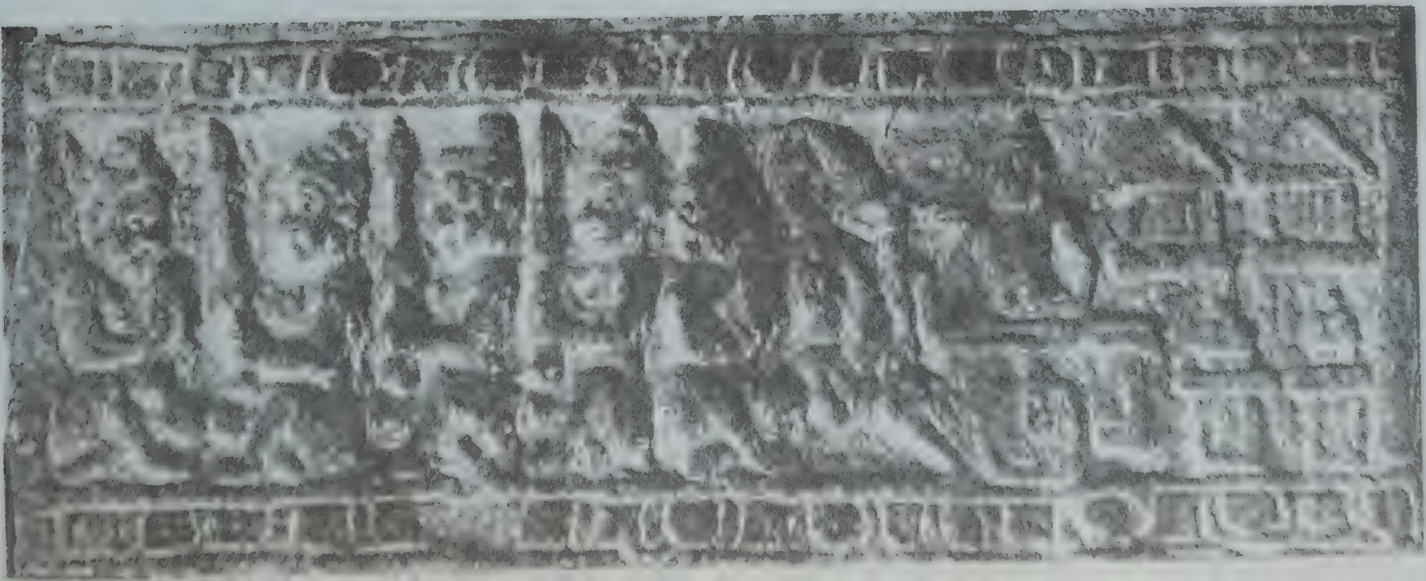

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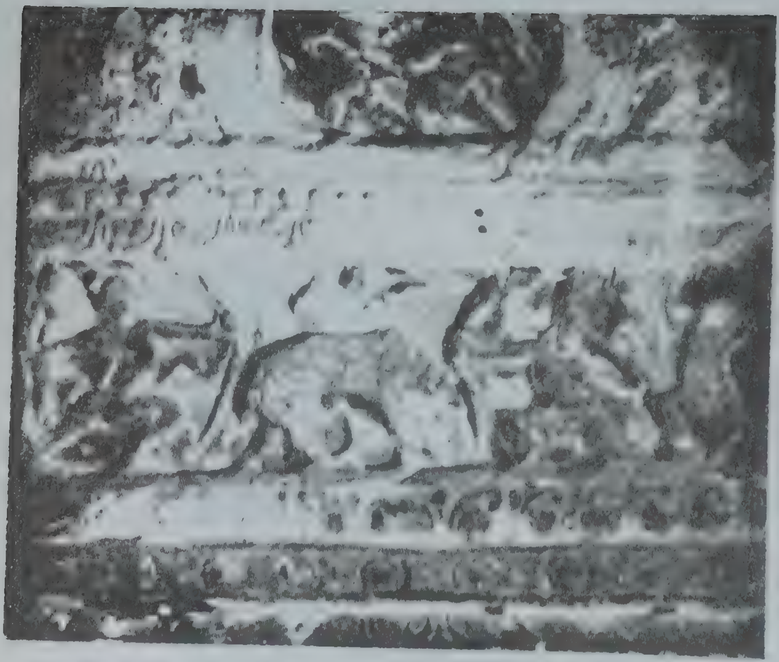

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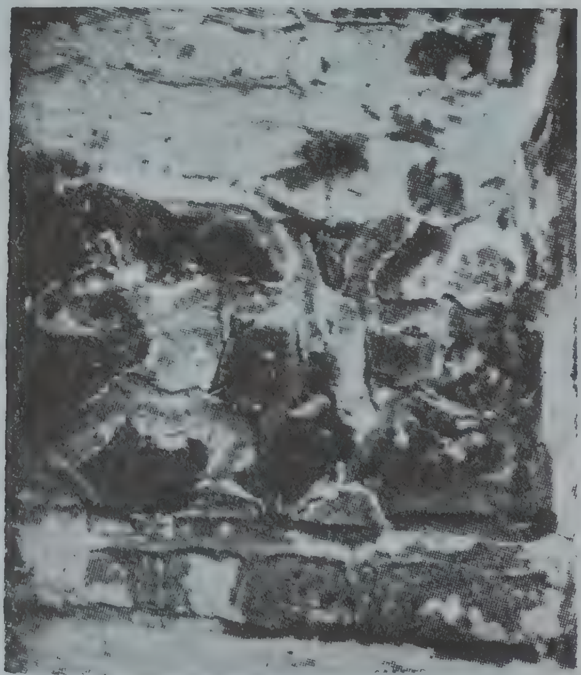

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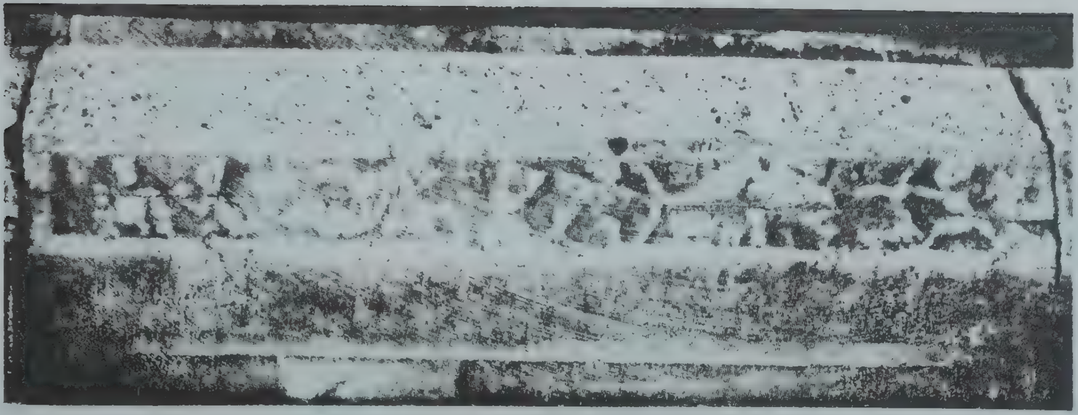
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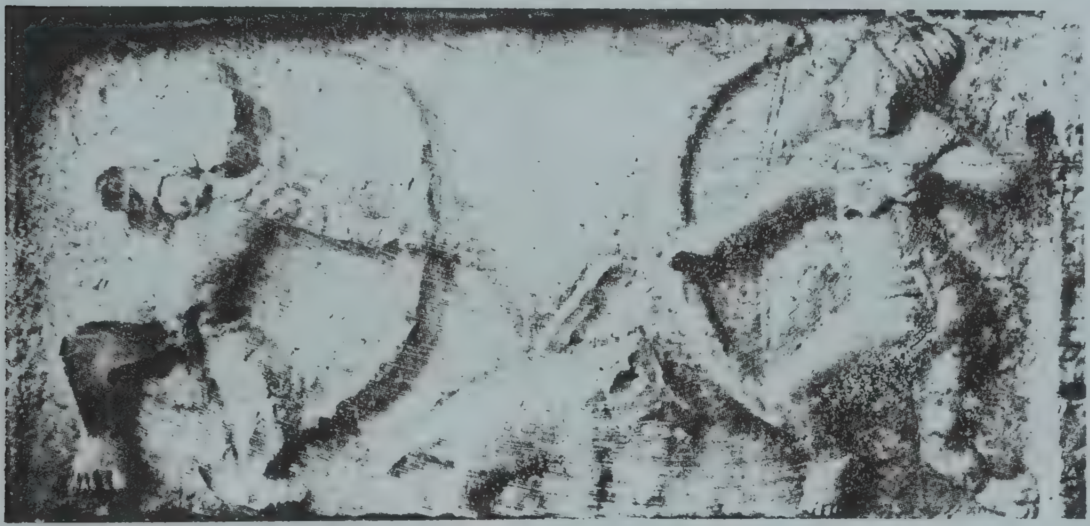
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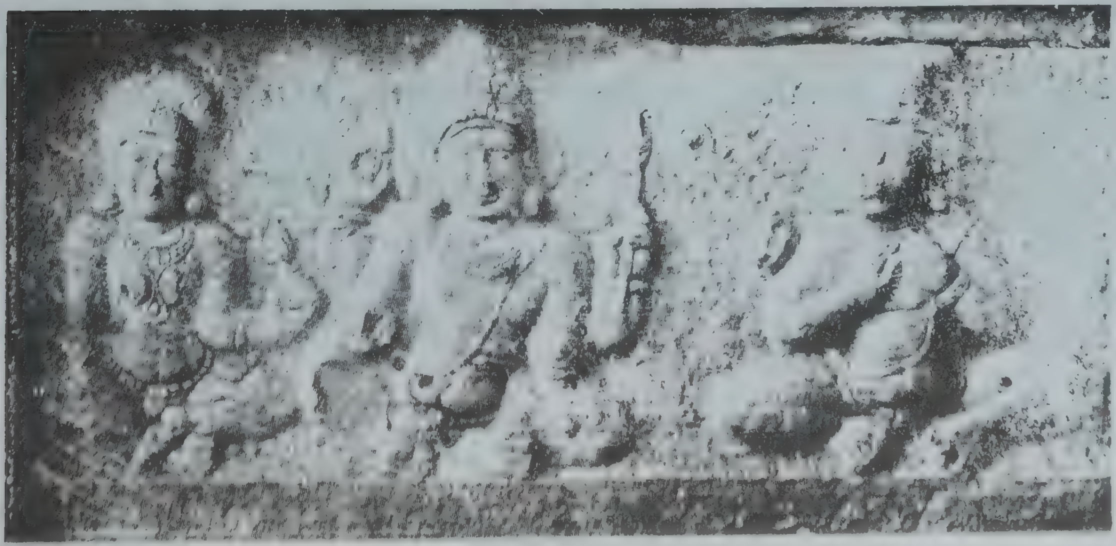
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Pl. 81

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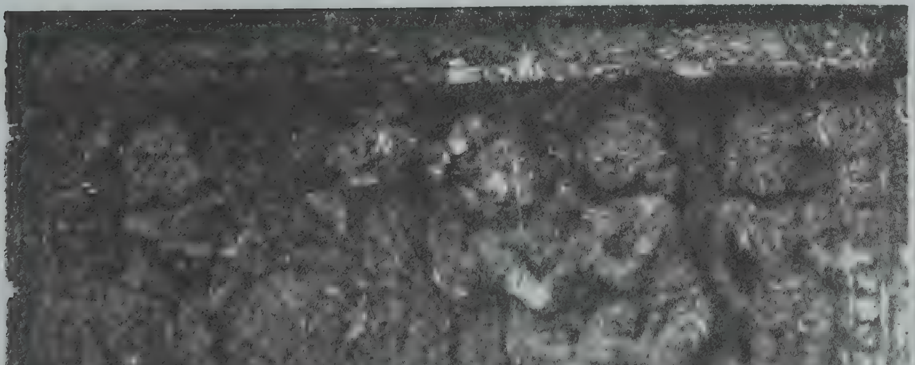

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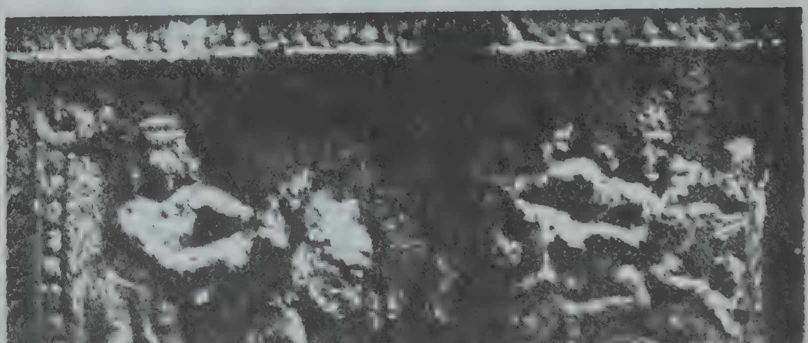

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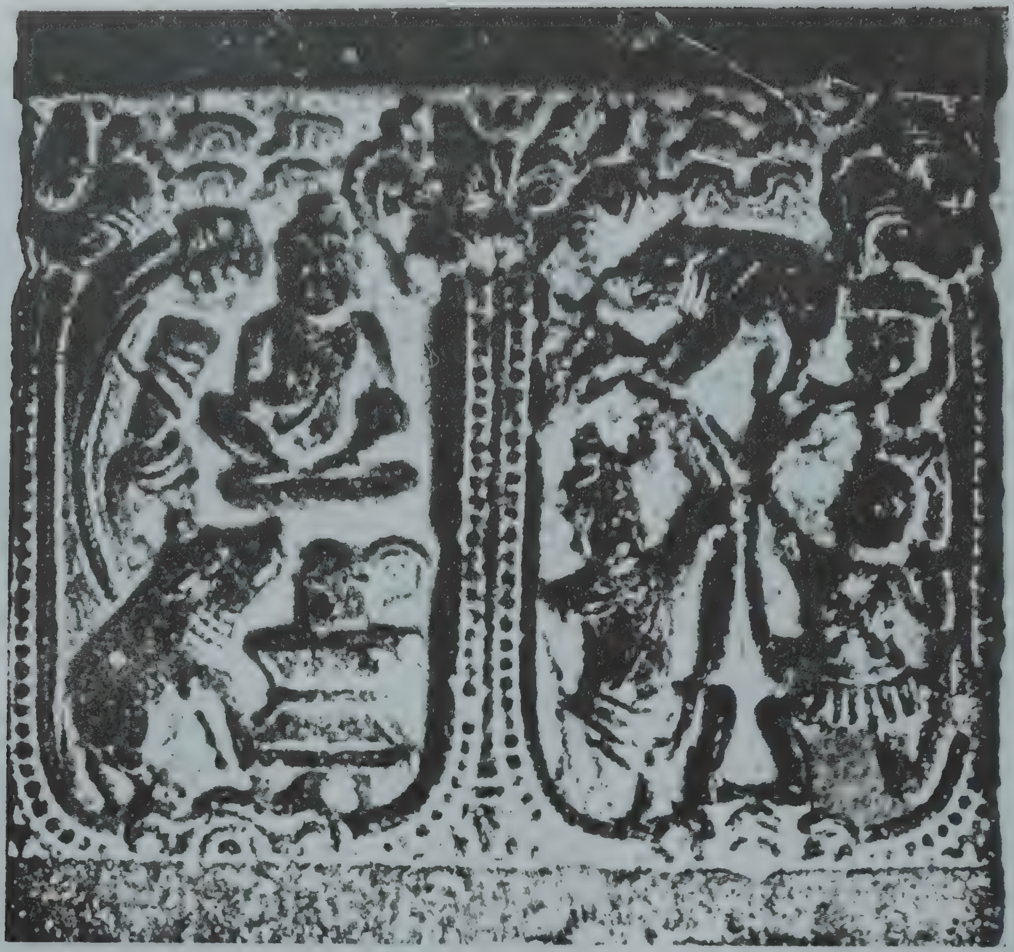

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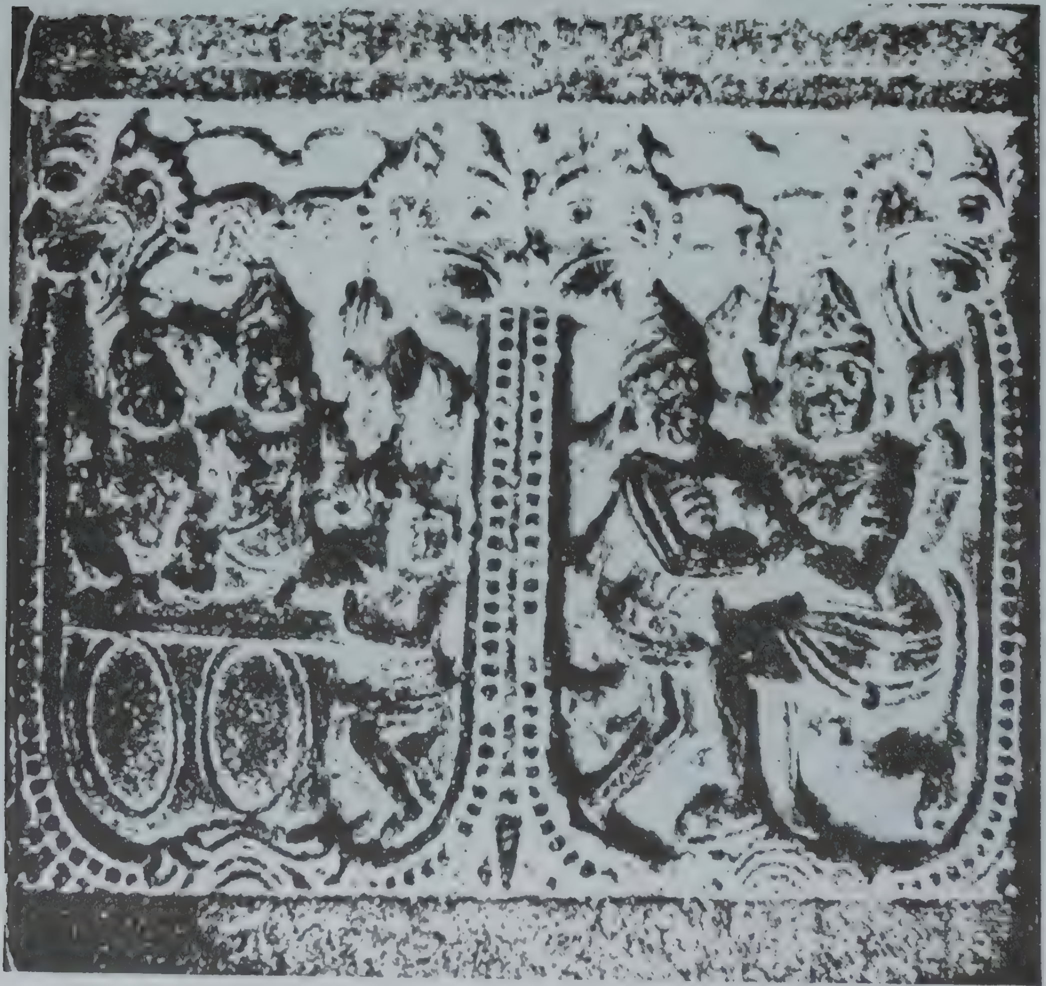

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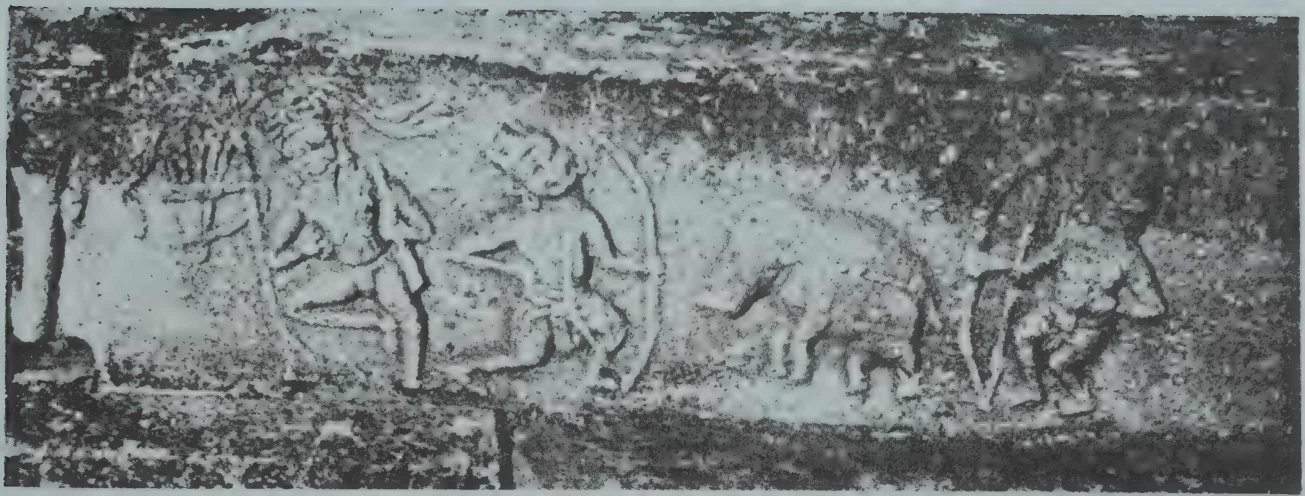

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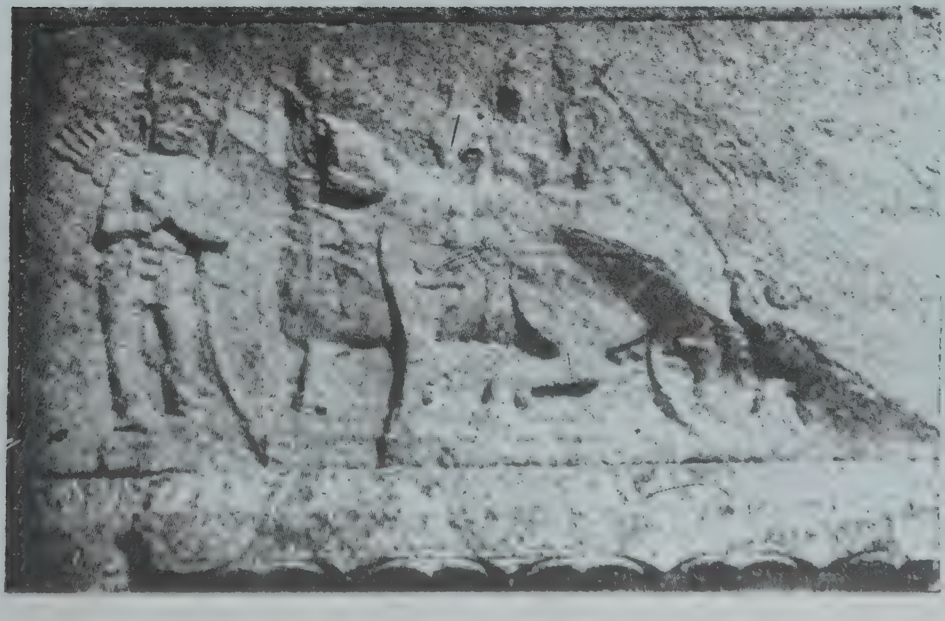

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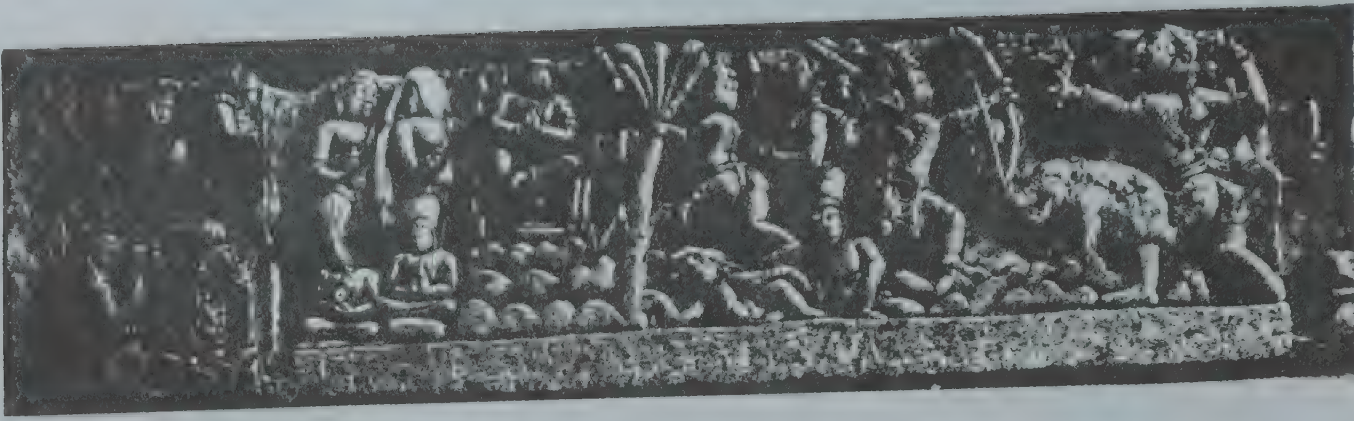

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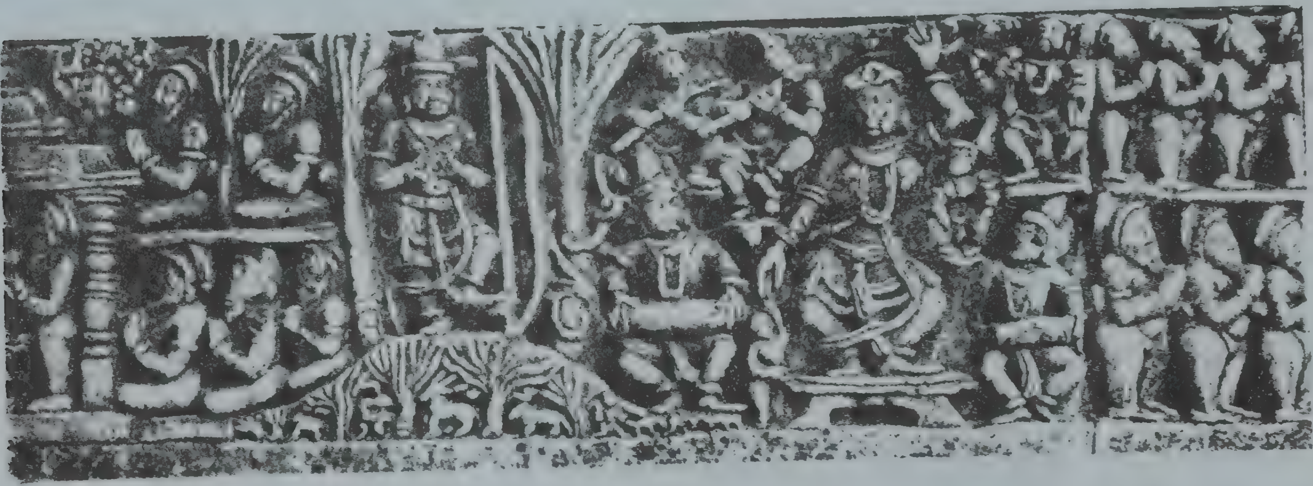

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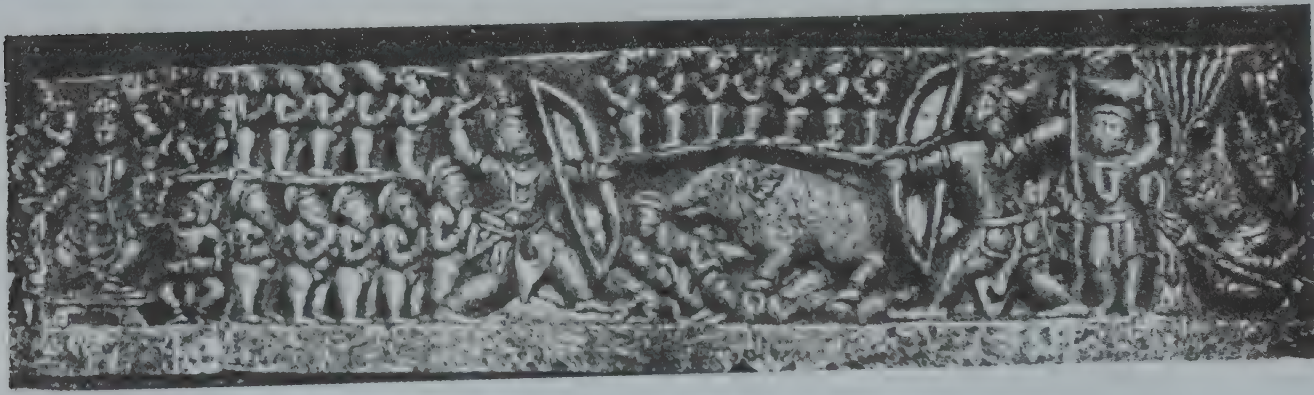

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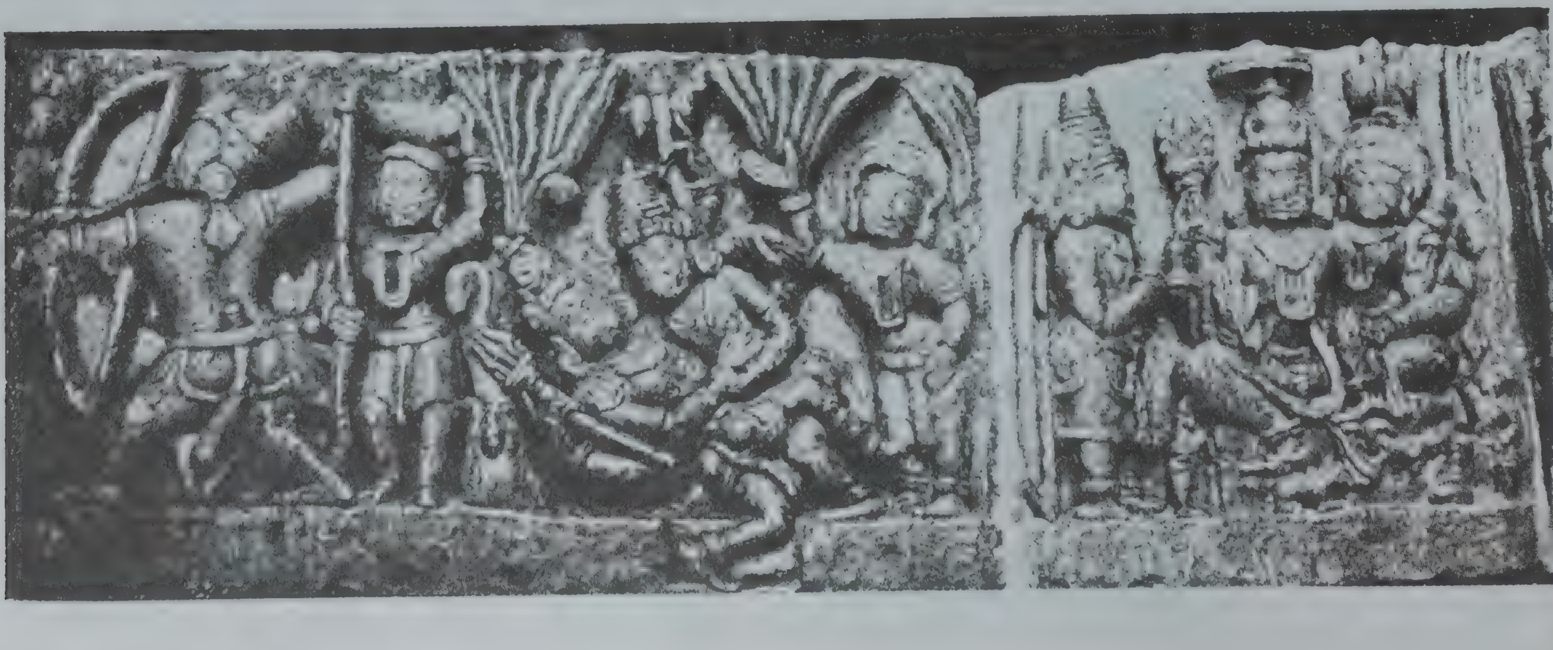

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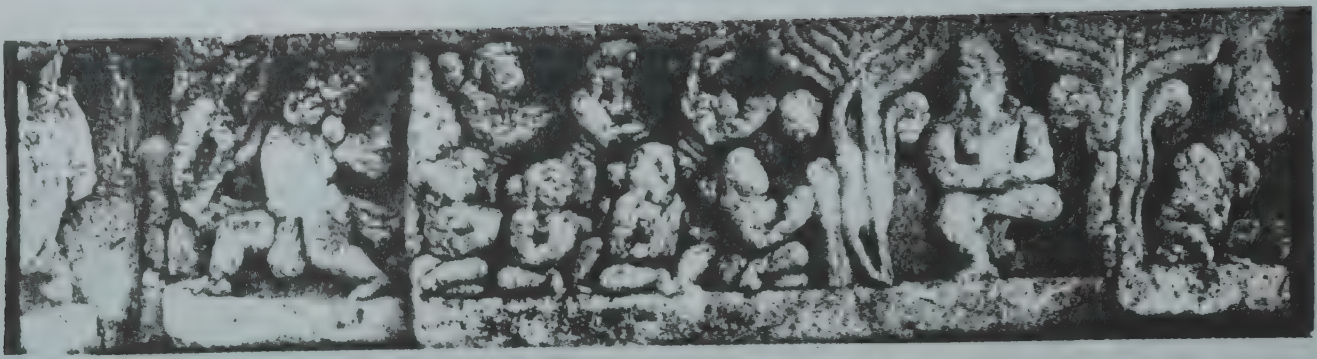

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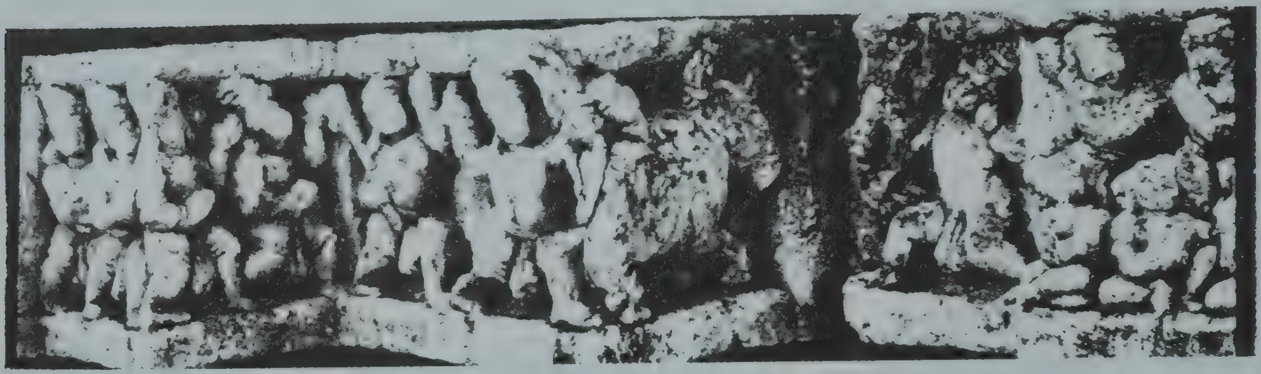

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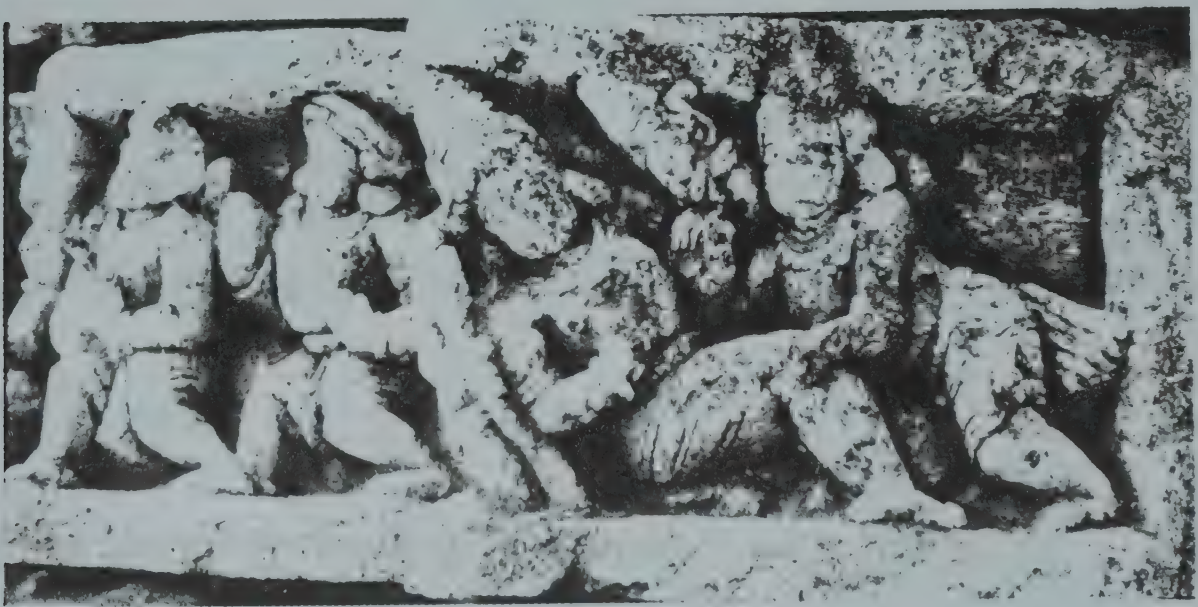

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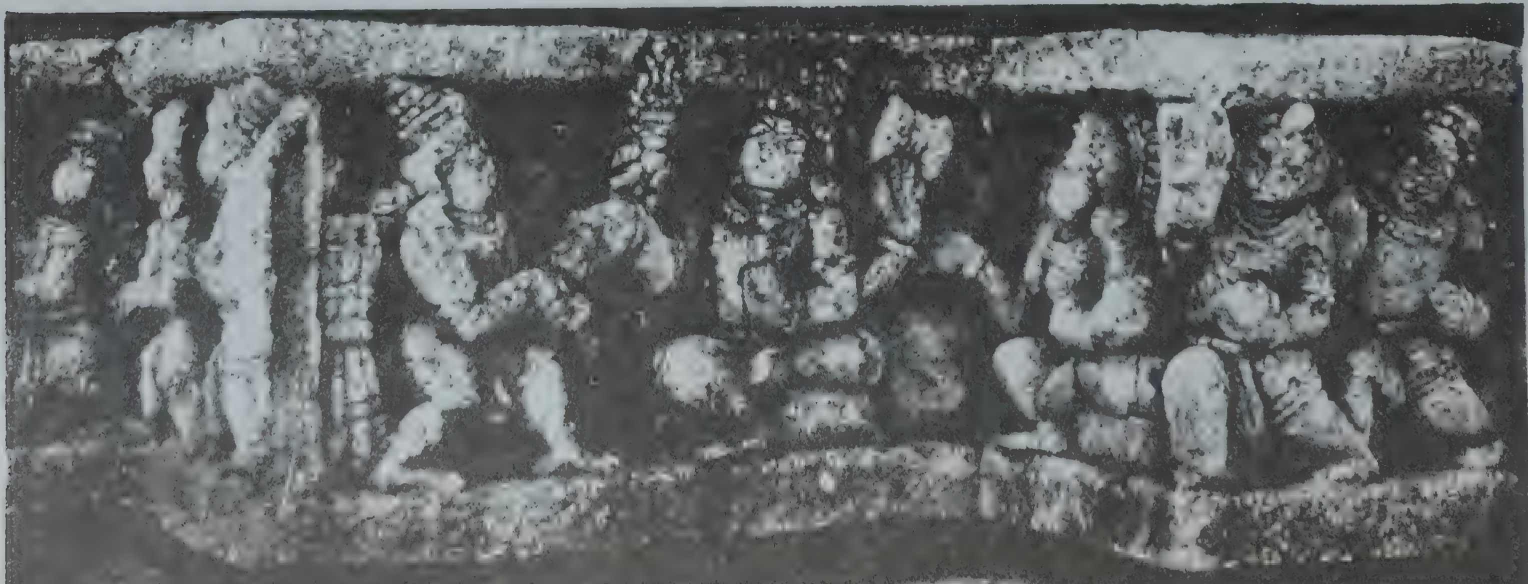

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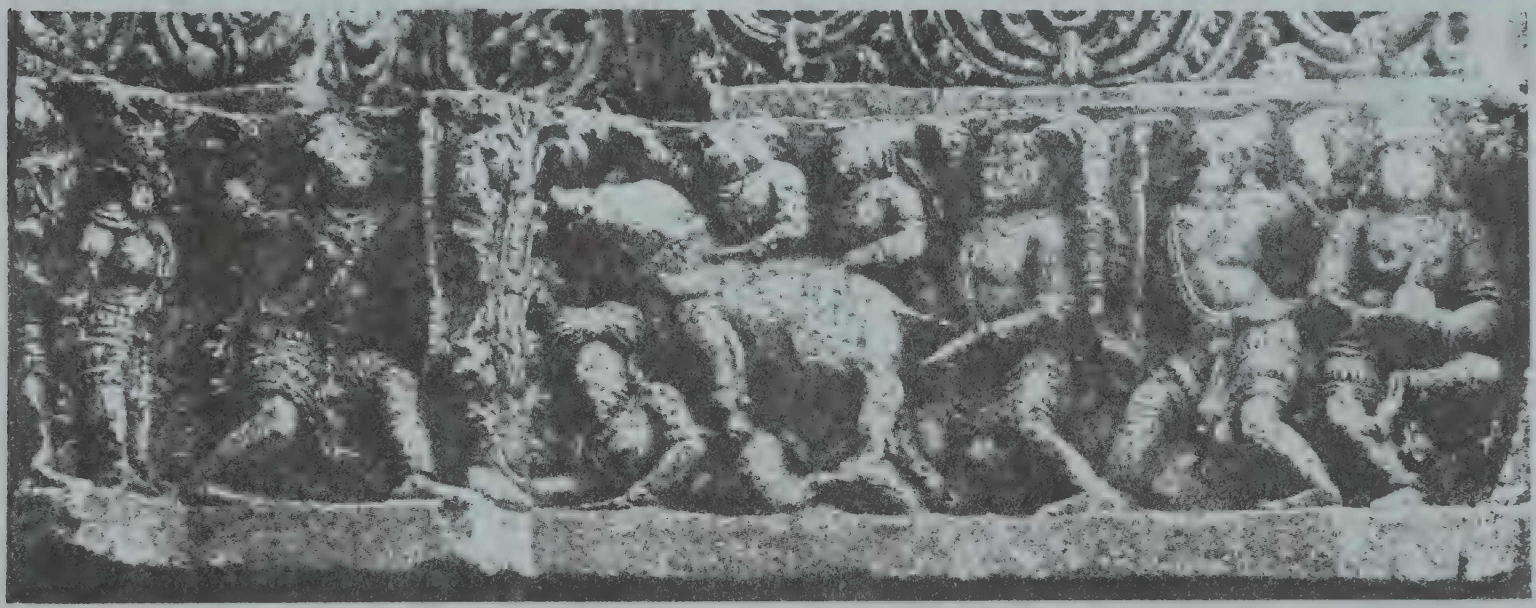

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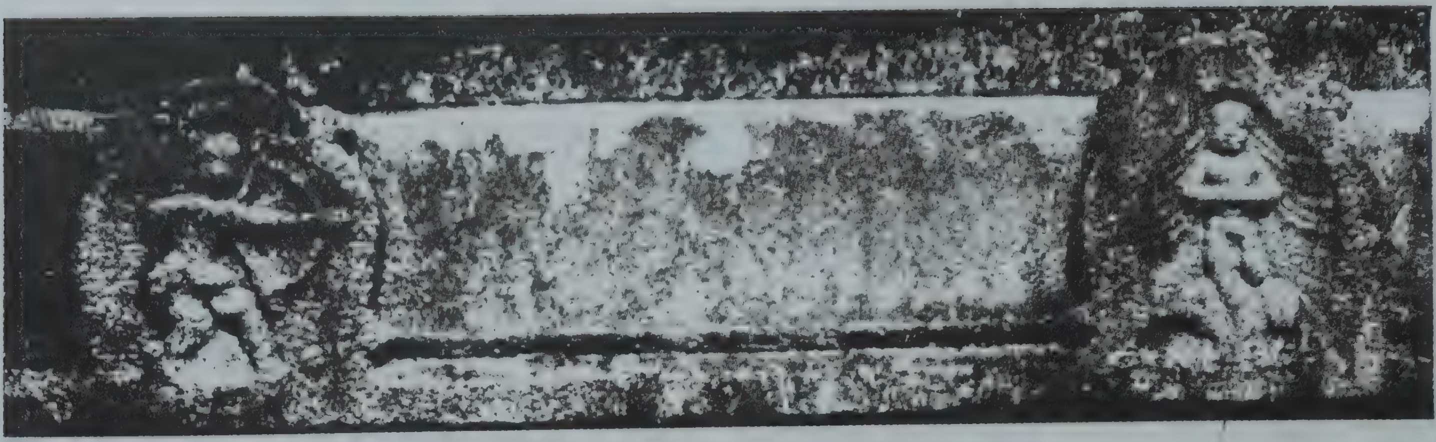

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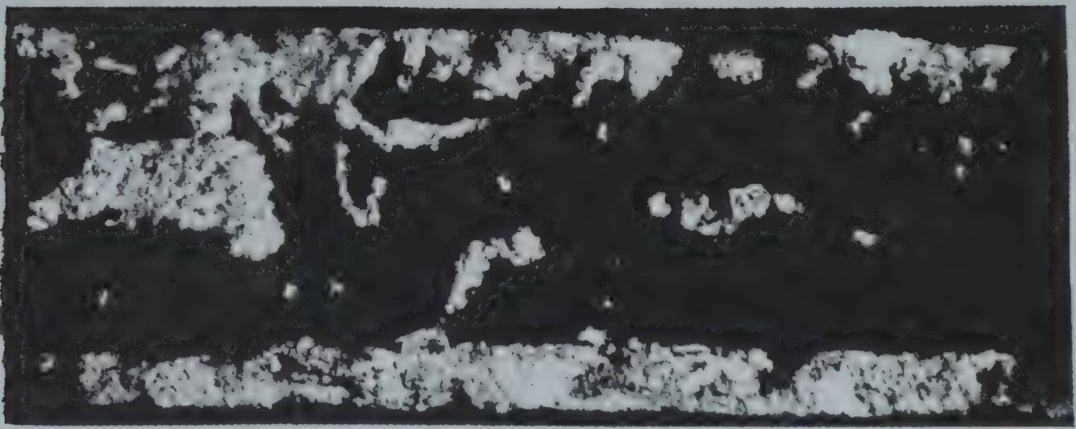

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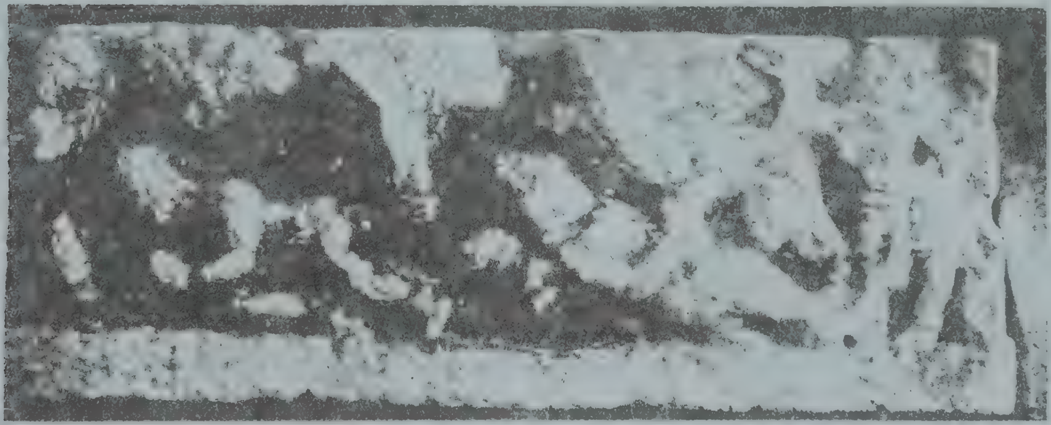

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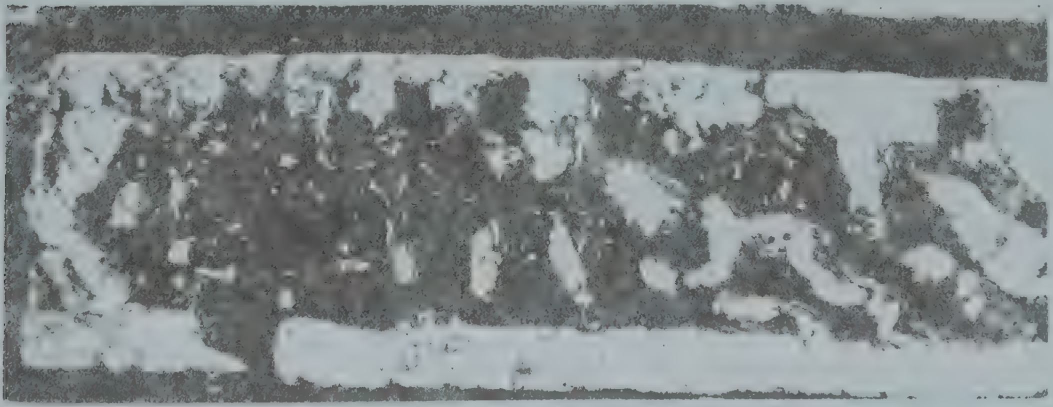

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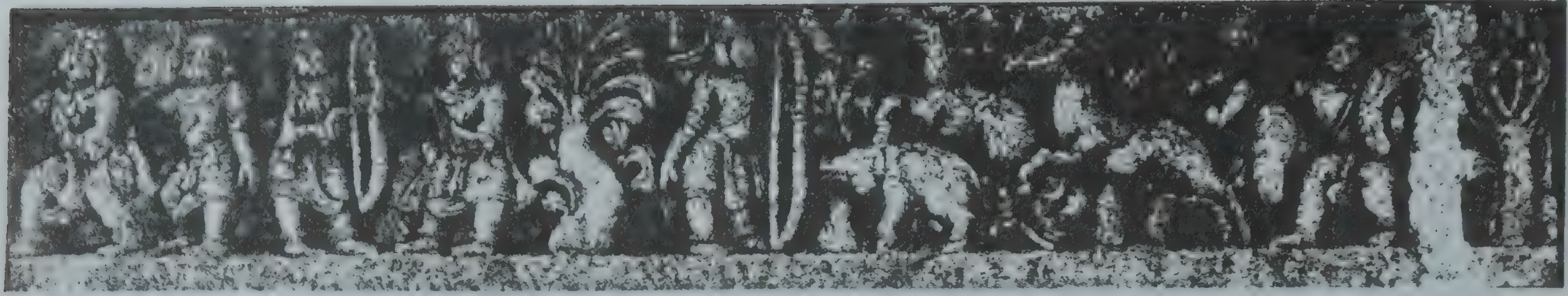

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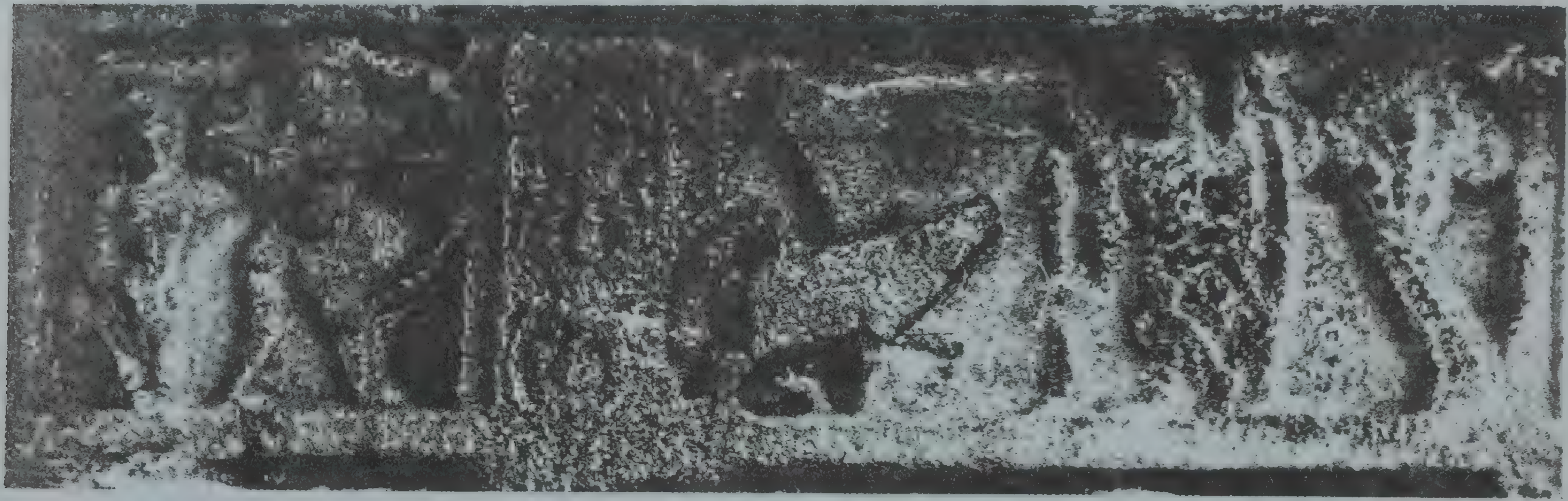

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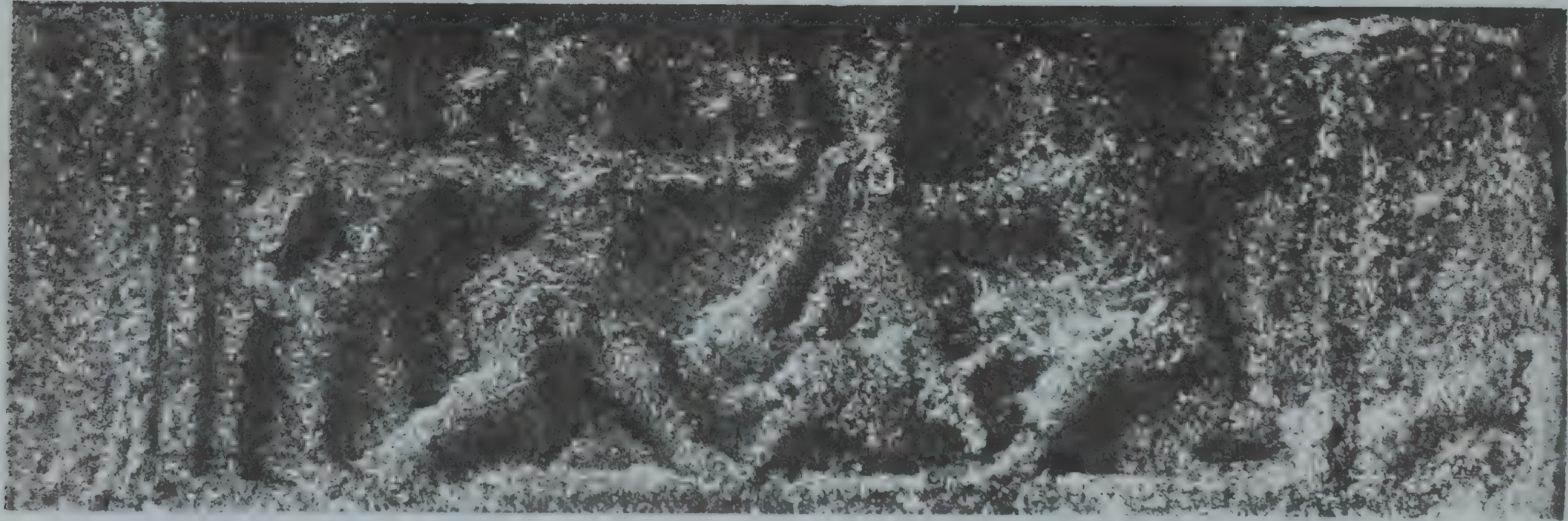

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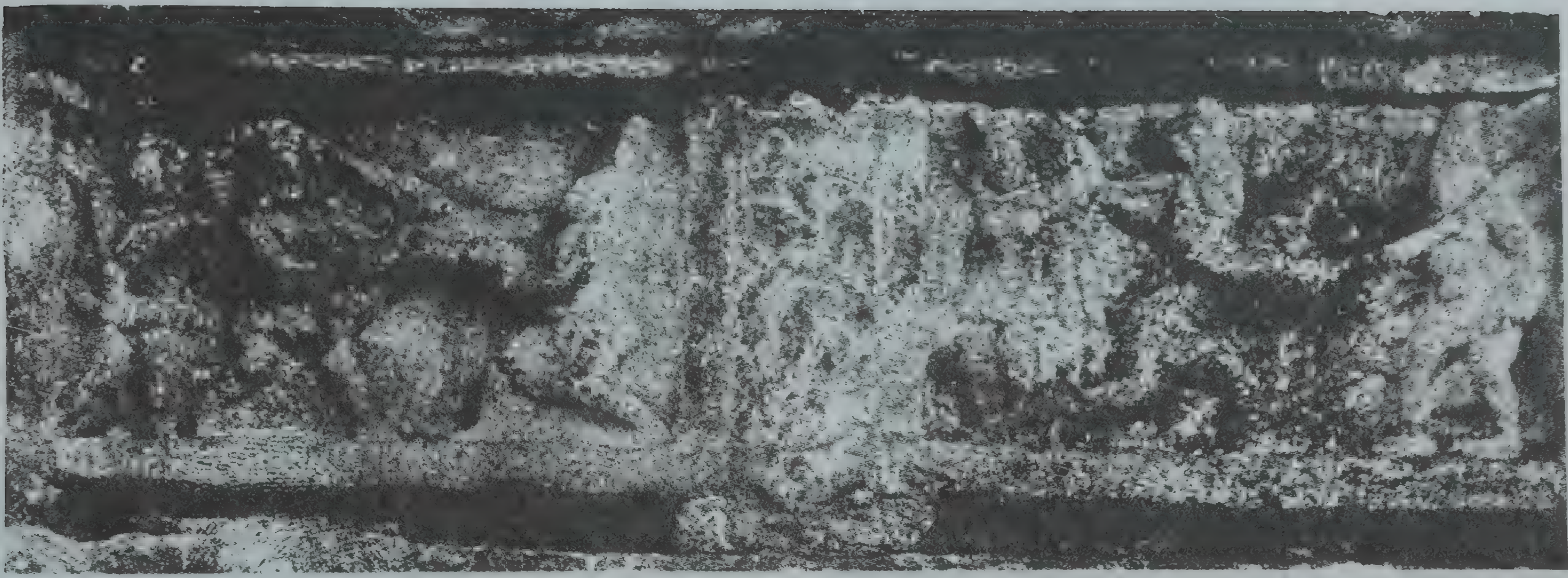
Pl. 93



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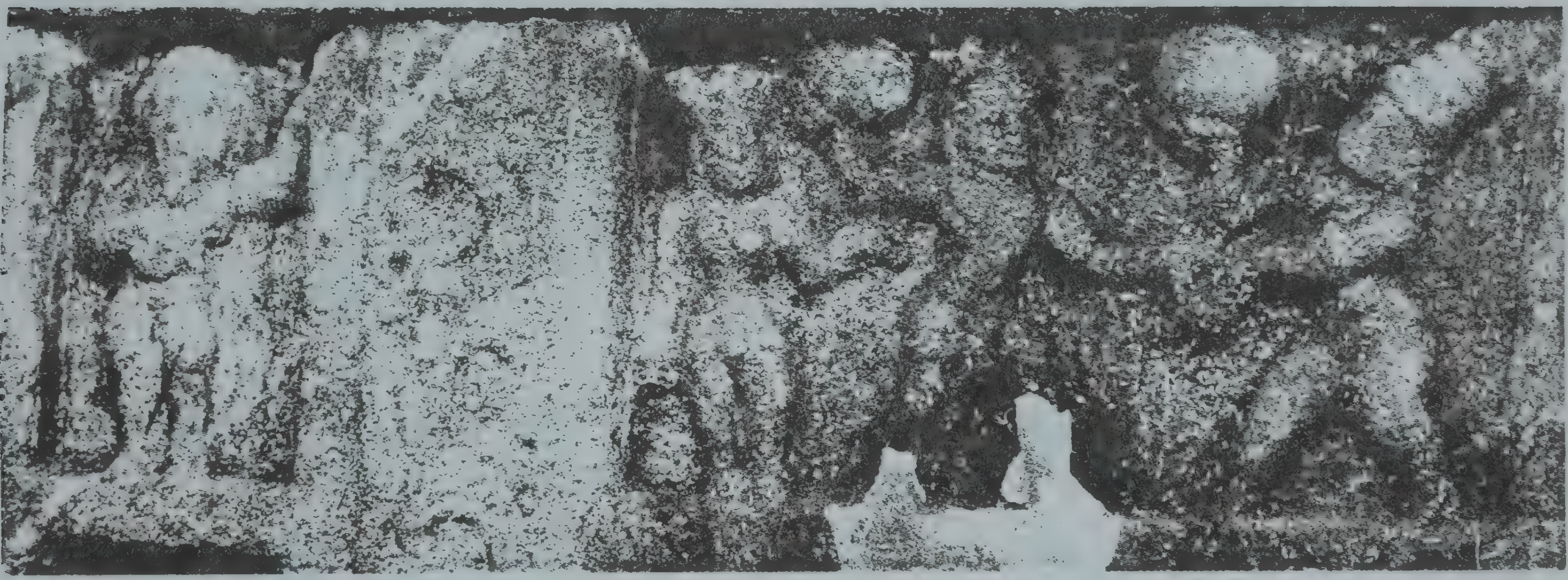

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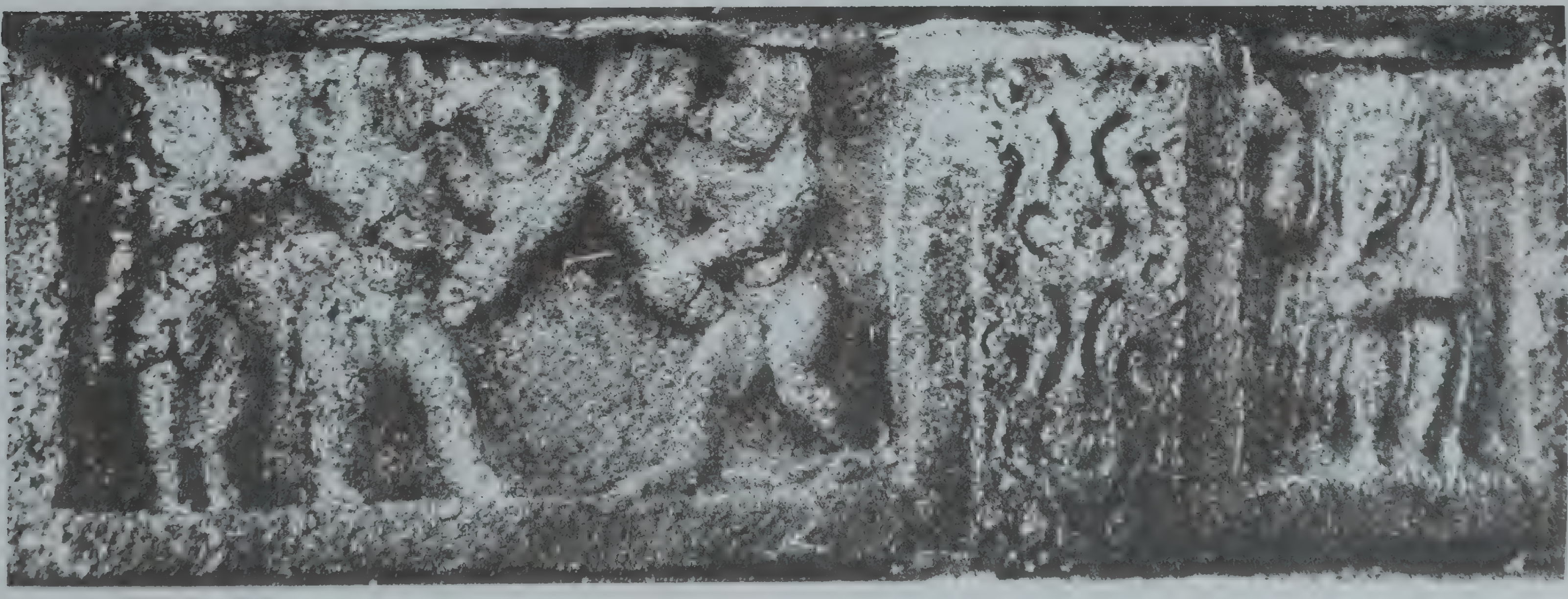

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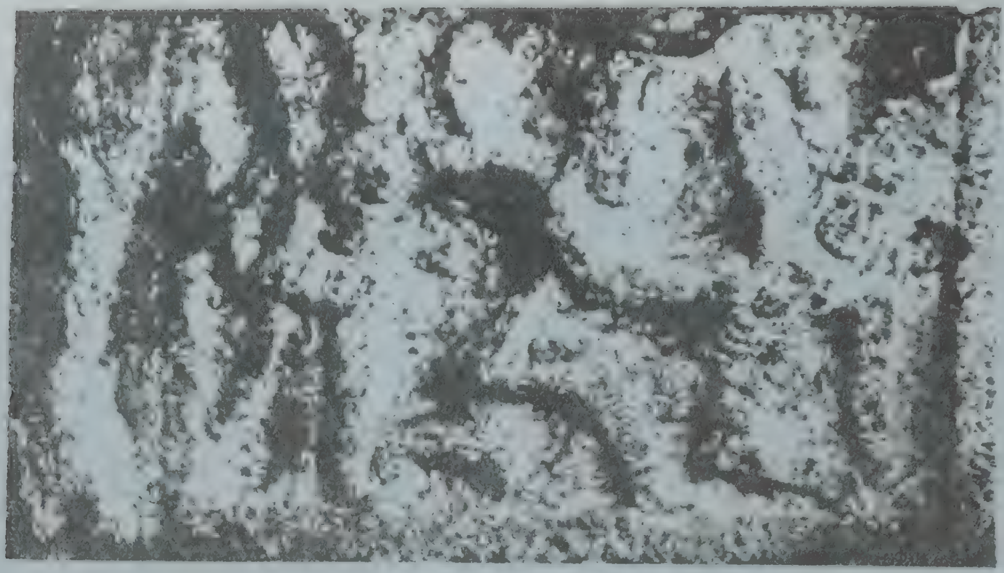

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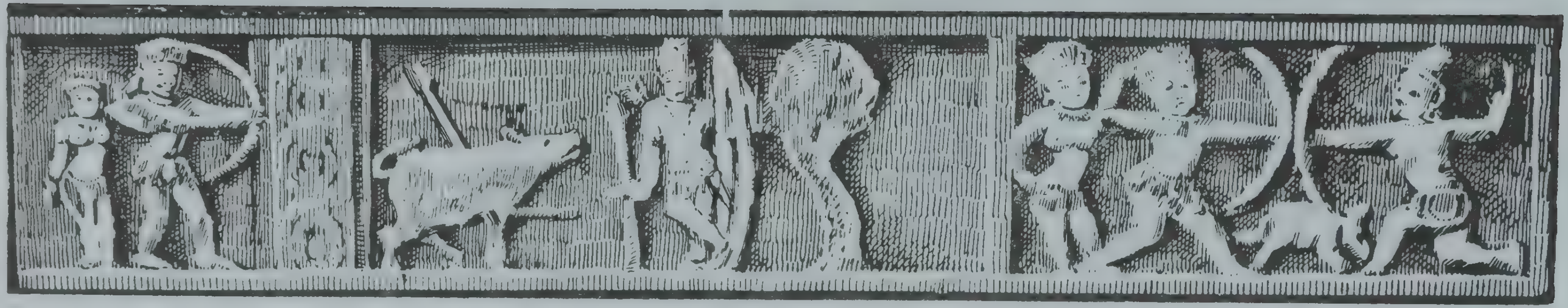
Pl. 95



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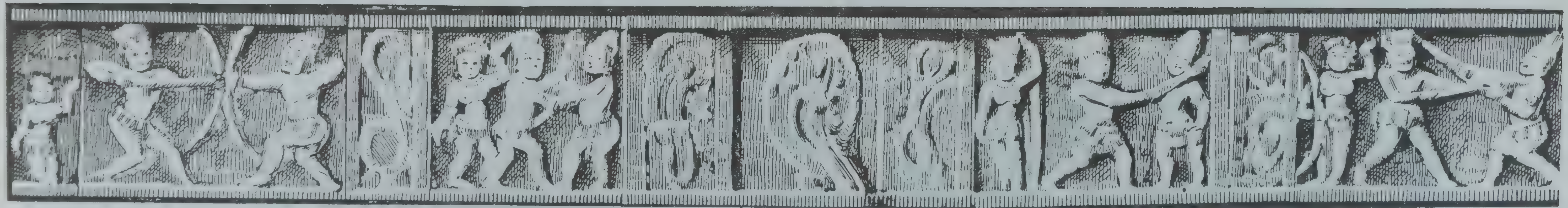

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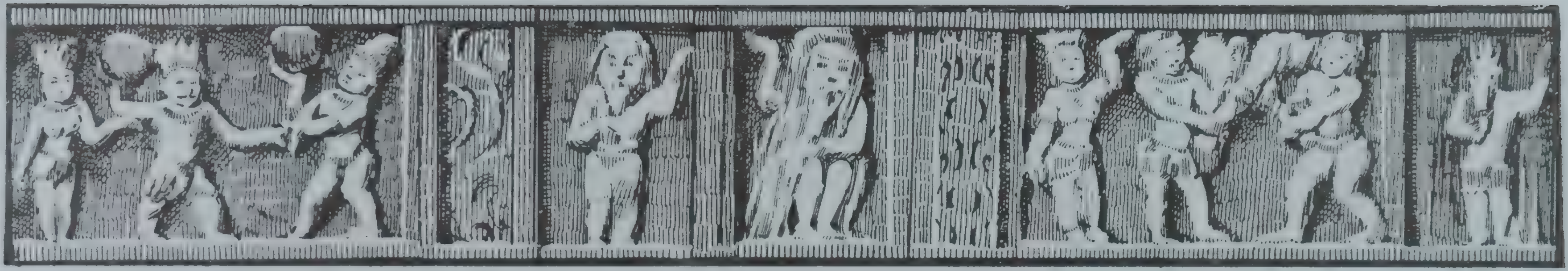

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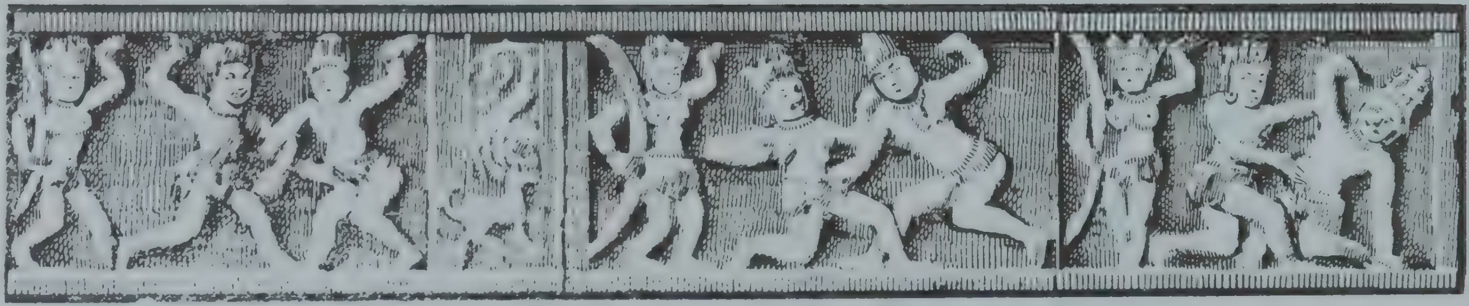

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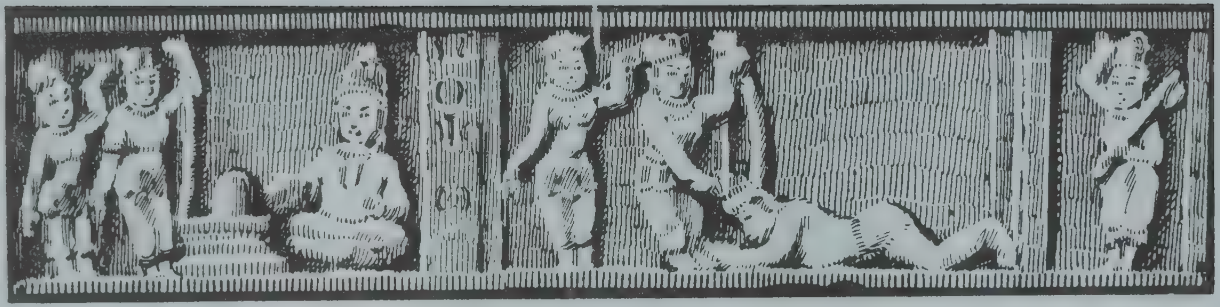

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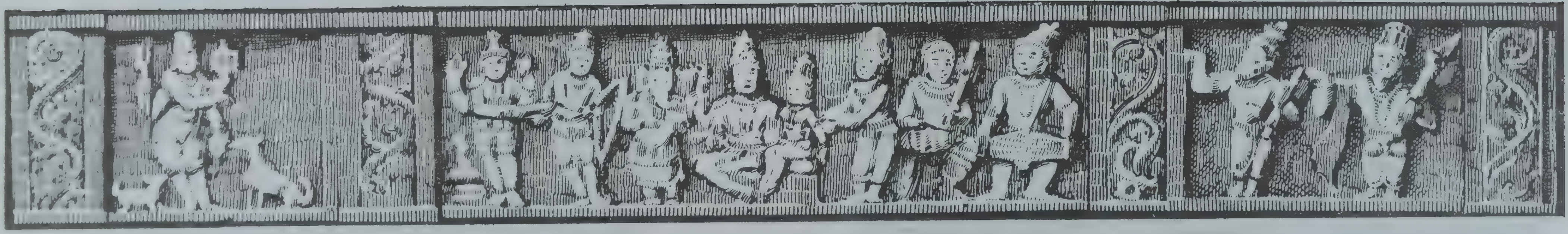

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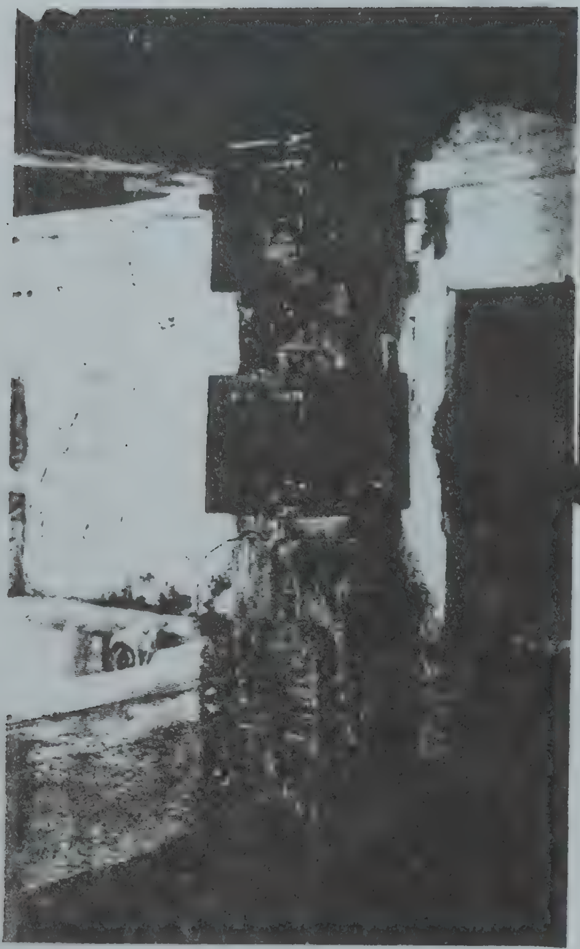

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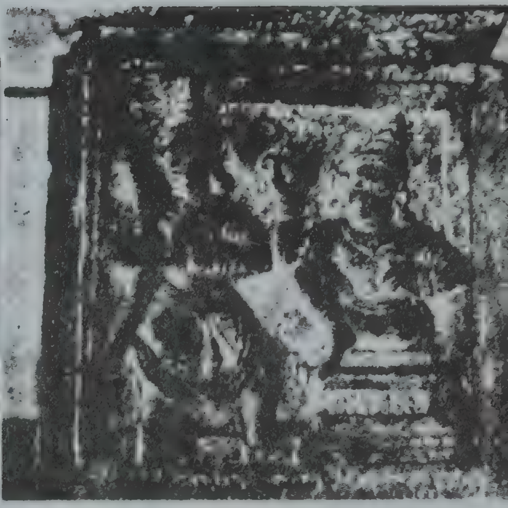

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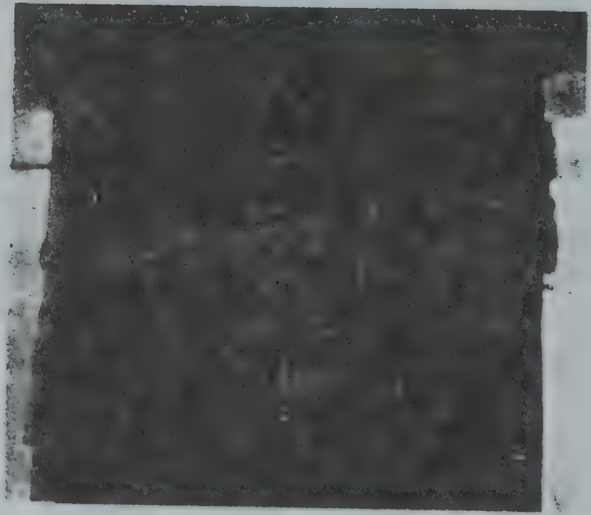

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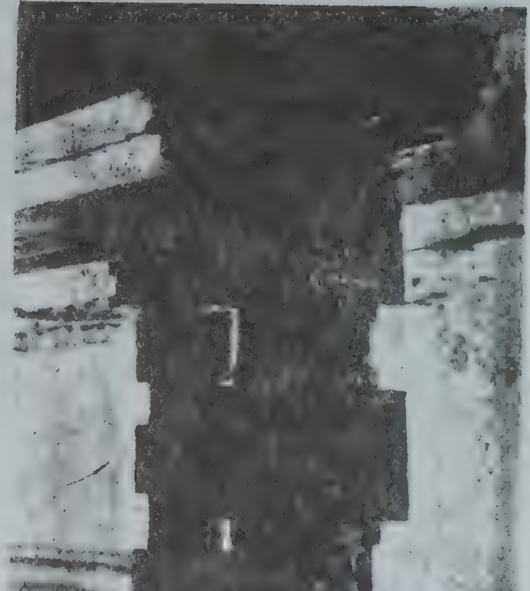

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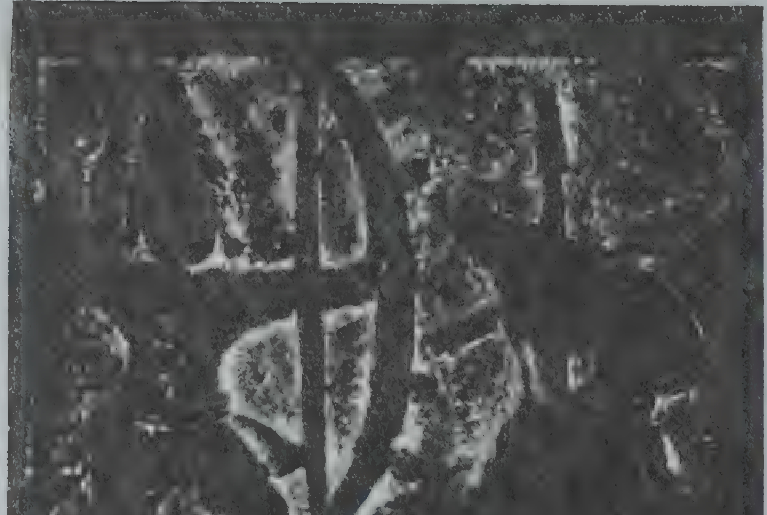

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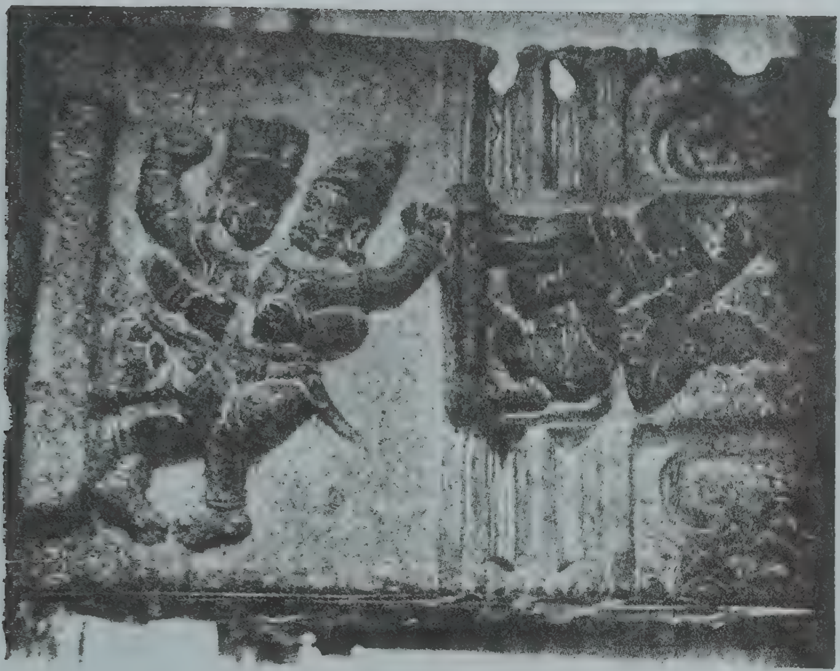

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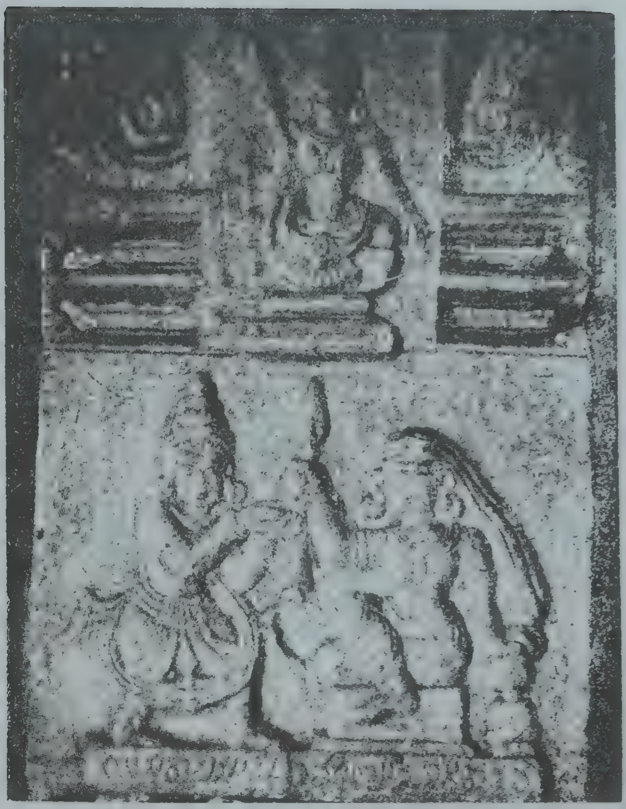

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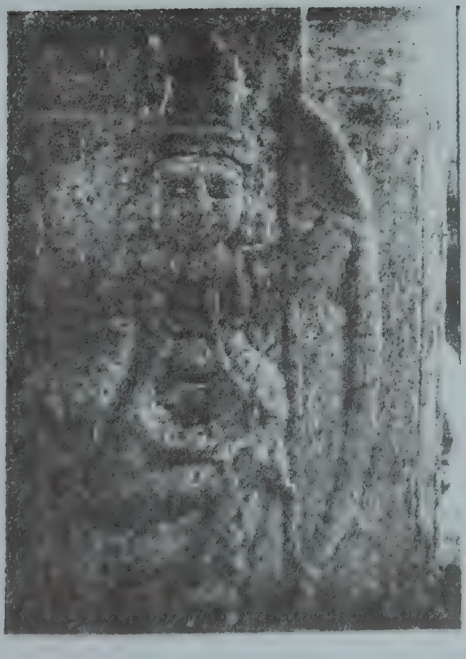

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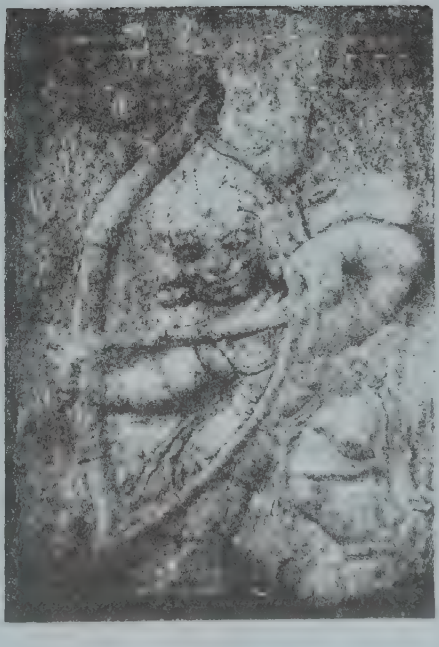

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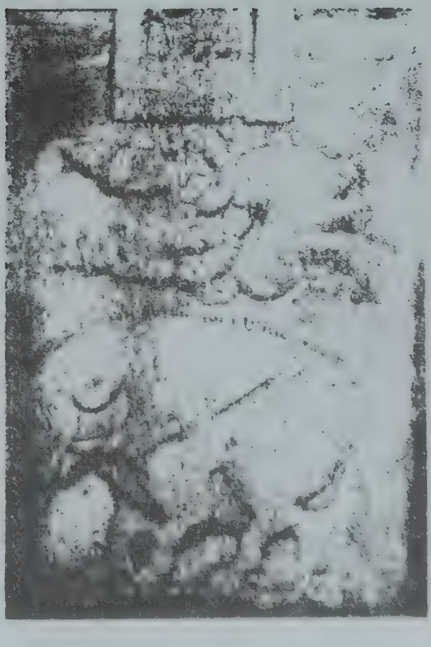

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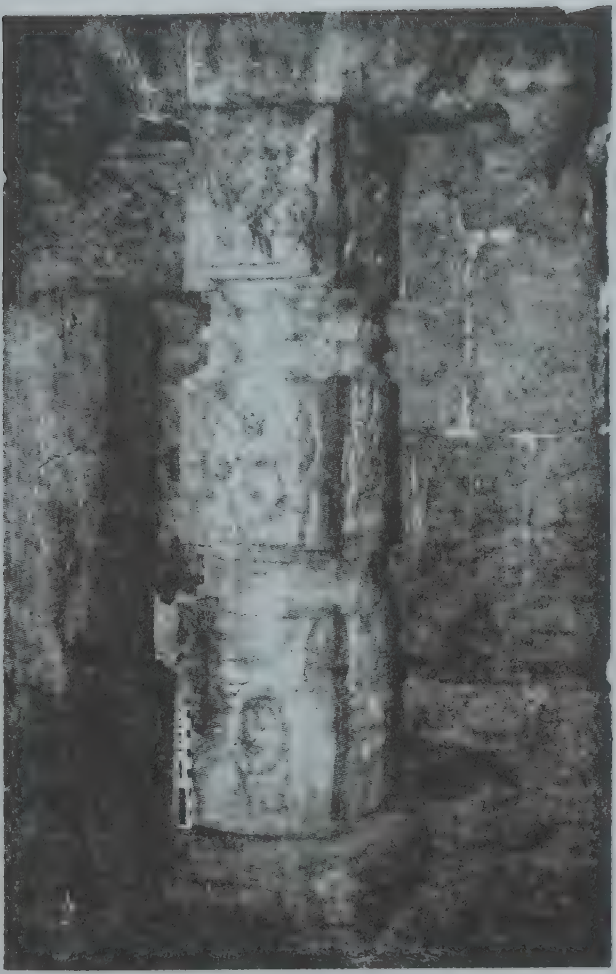

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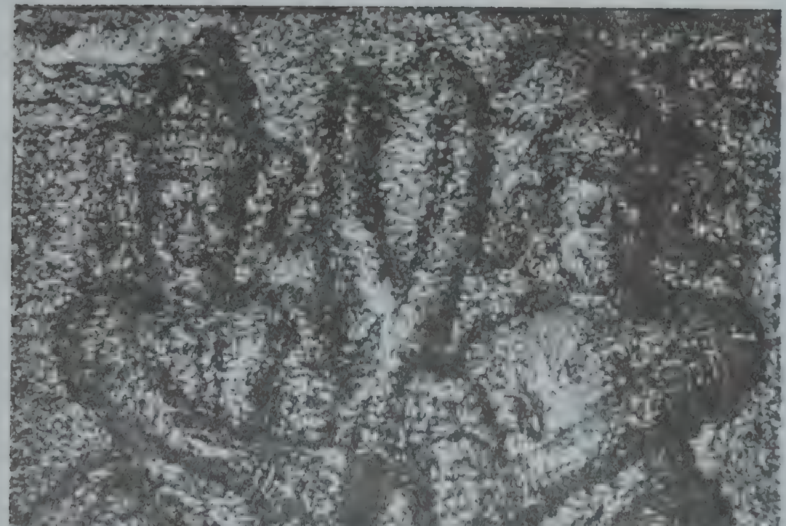

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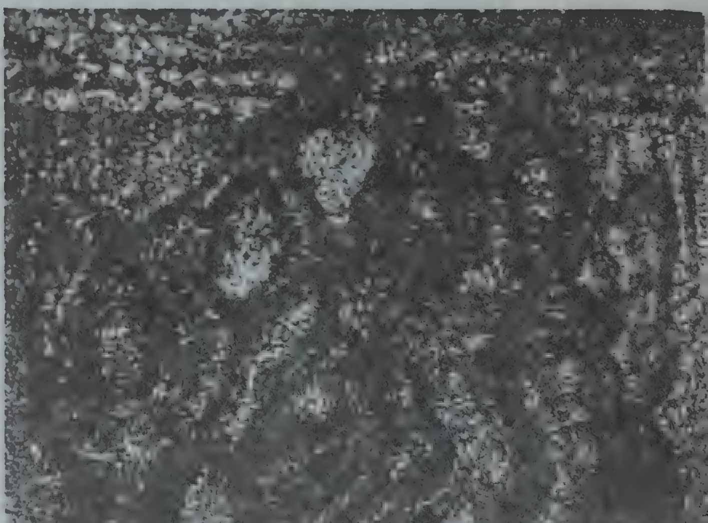

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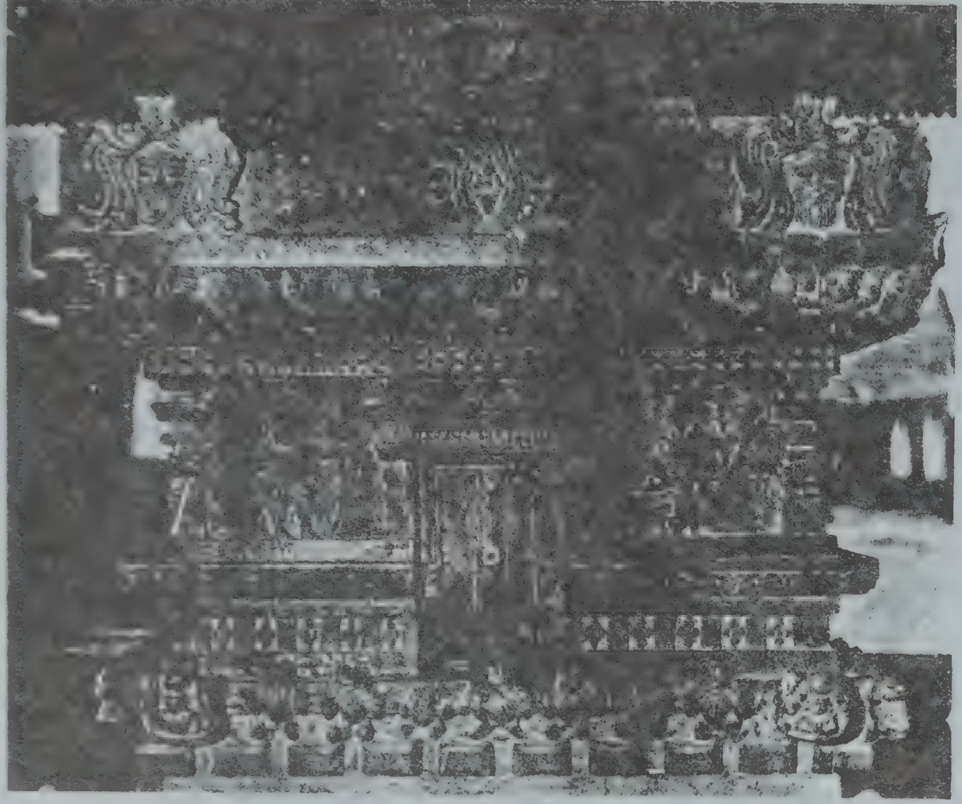

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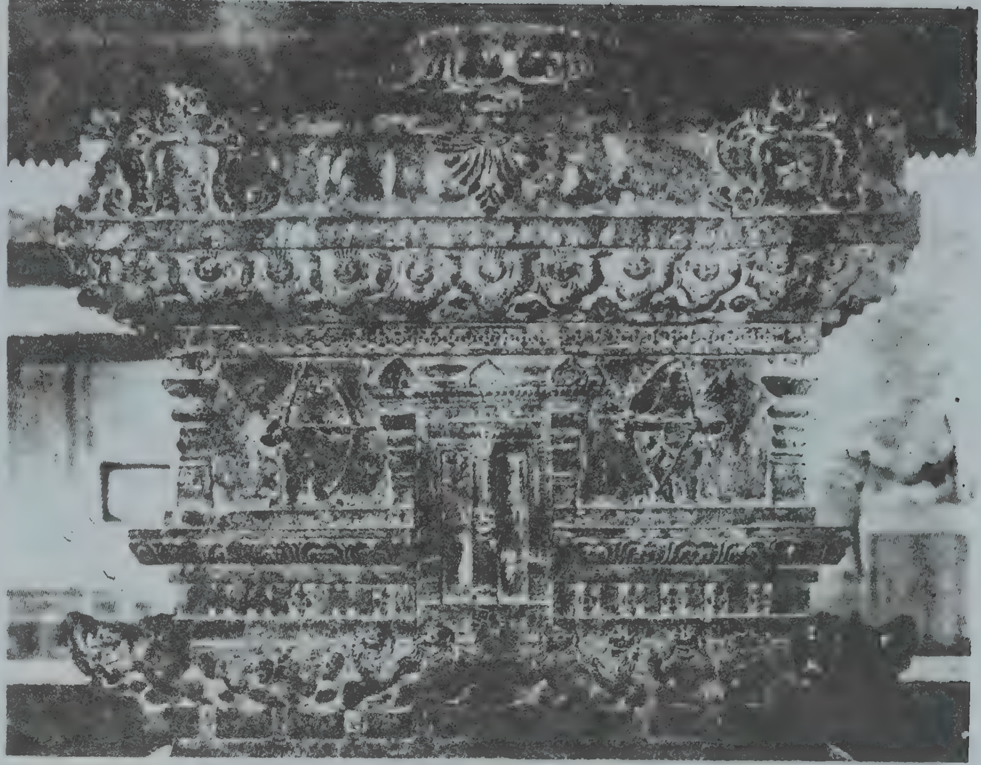

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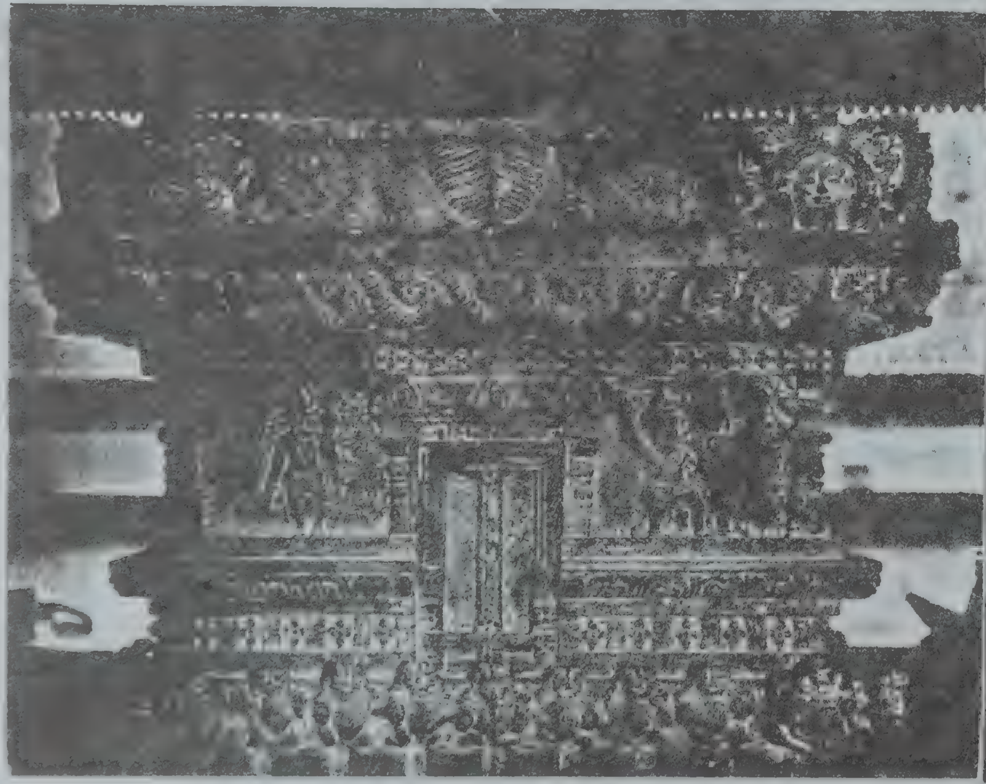

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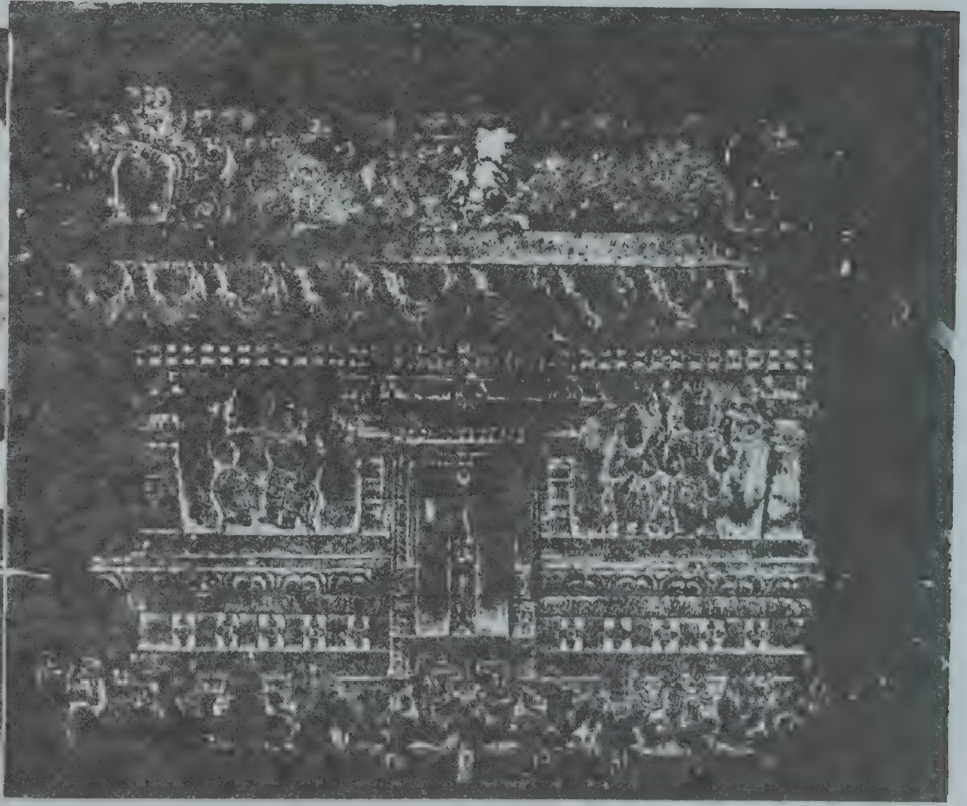

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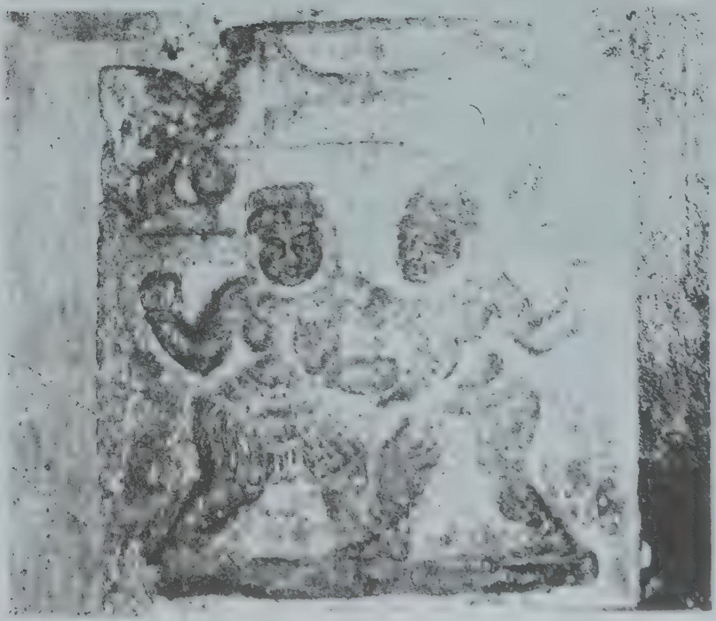

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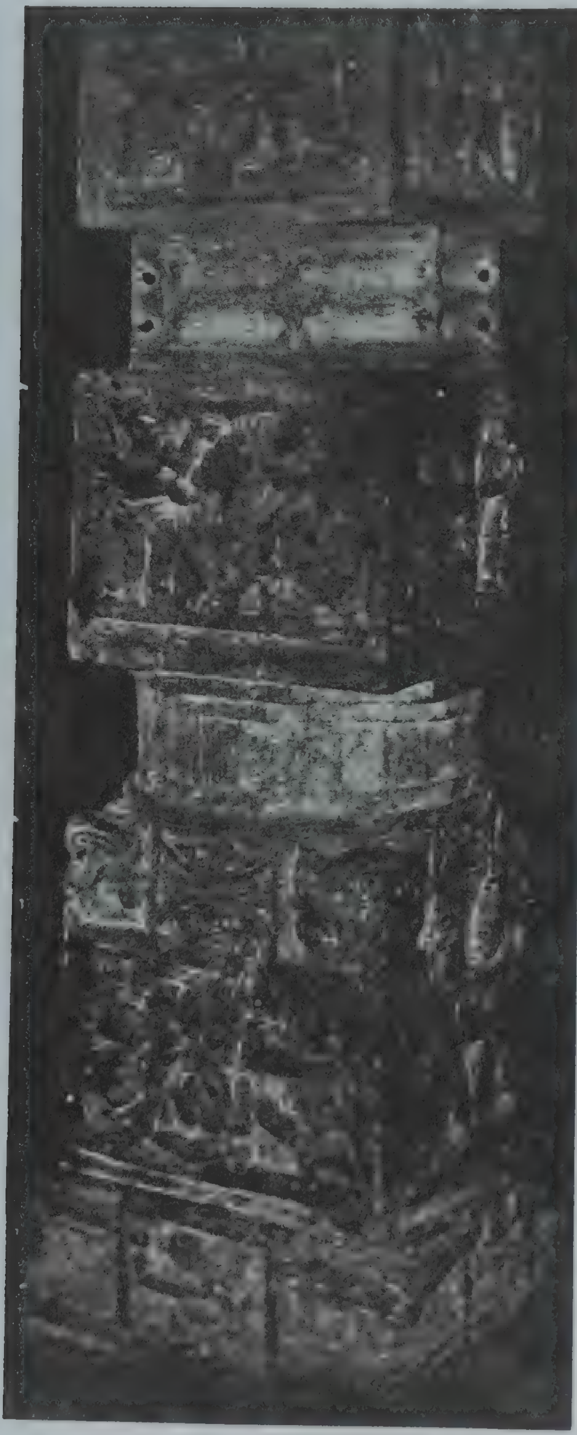

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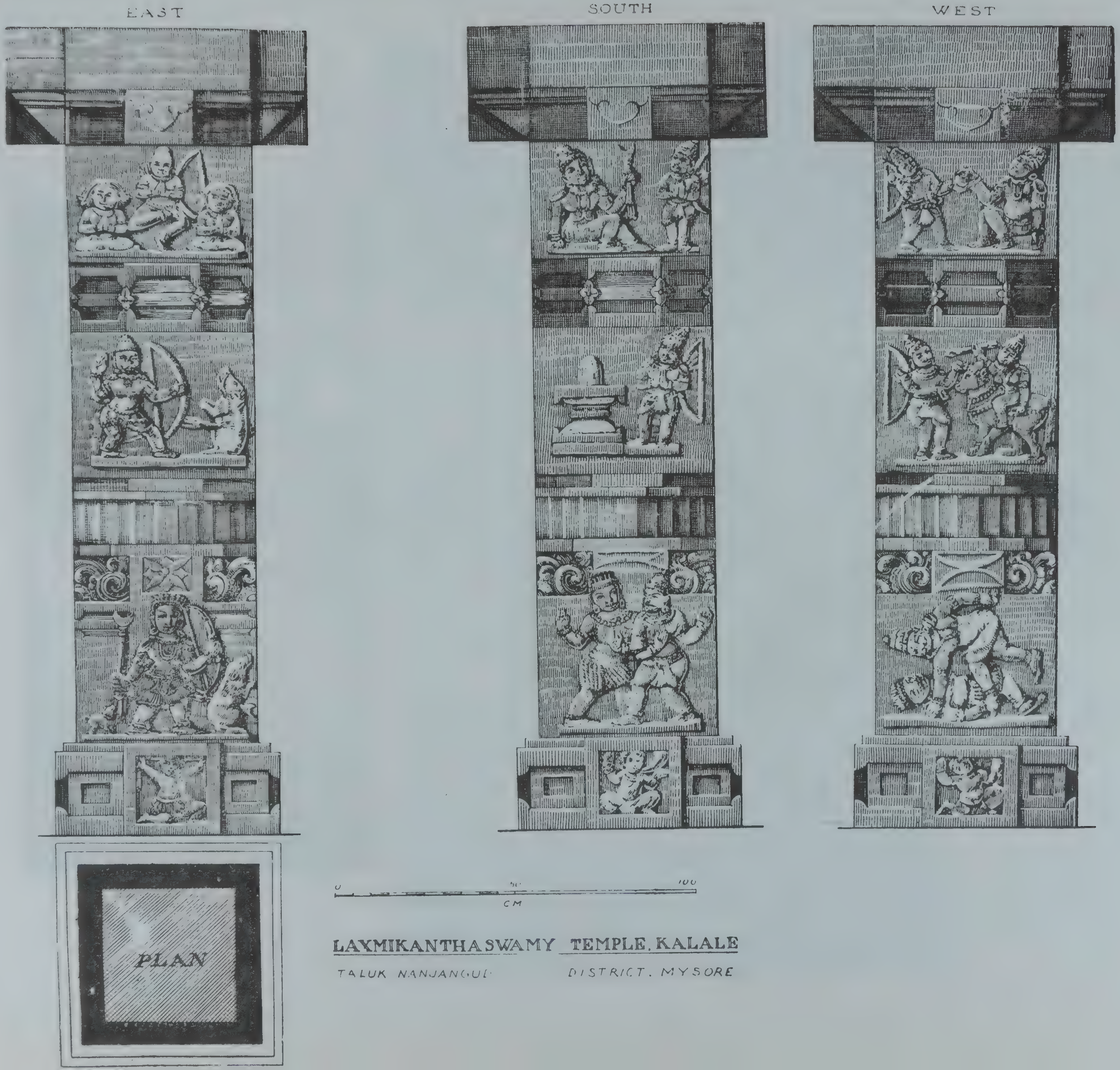

LAXMIKANTHASWAMY TEMPLE, KALALE

TALUK NANJANGUD DISTRICT. MYSORE

EAST
SOUTH
WEST
PLAN
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100
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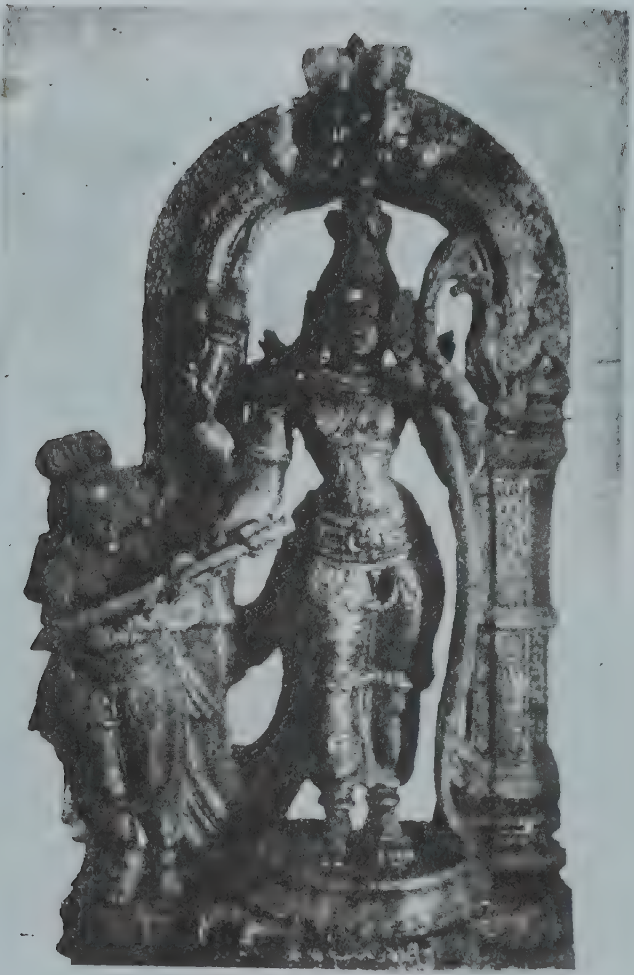

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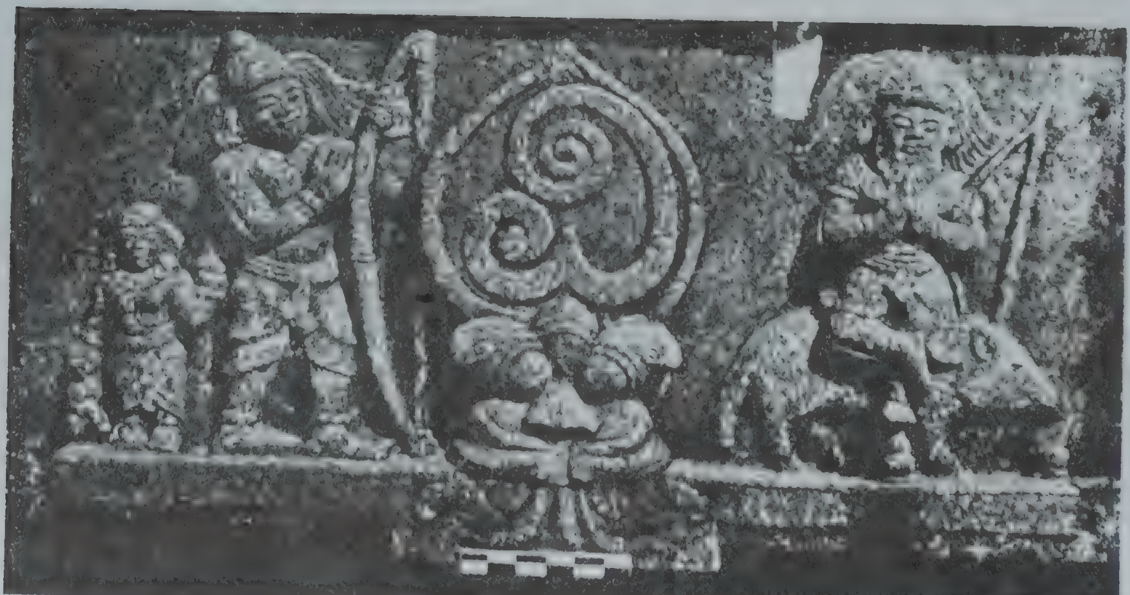

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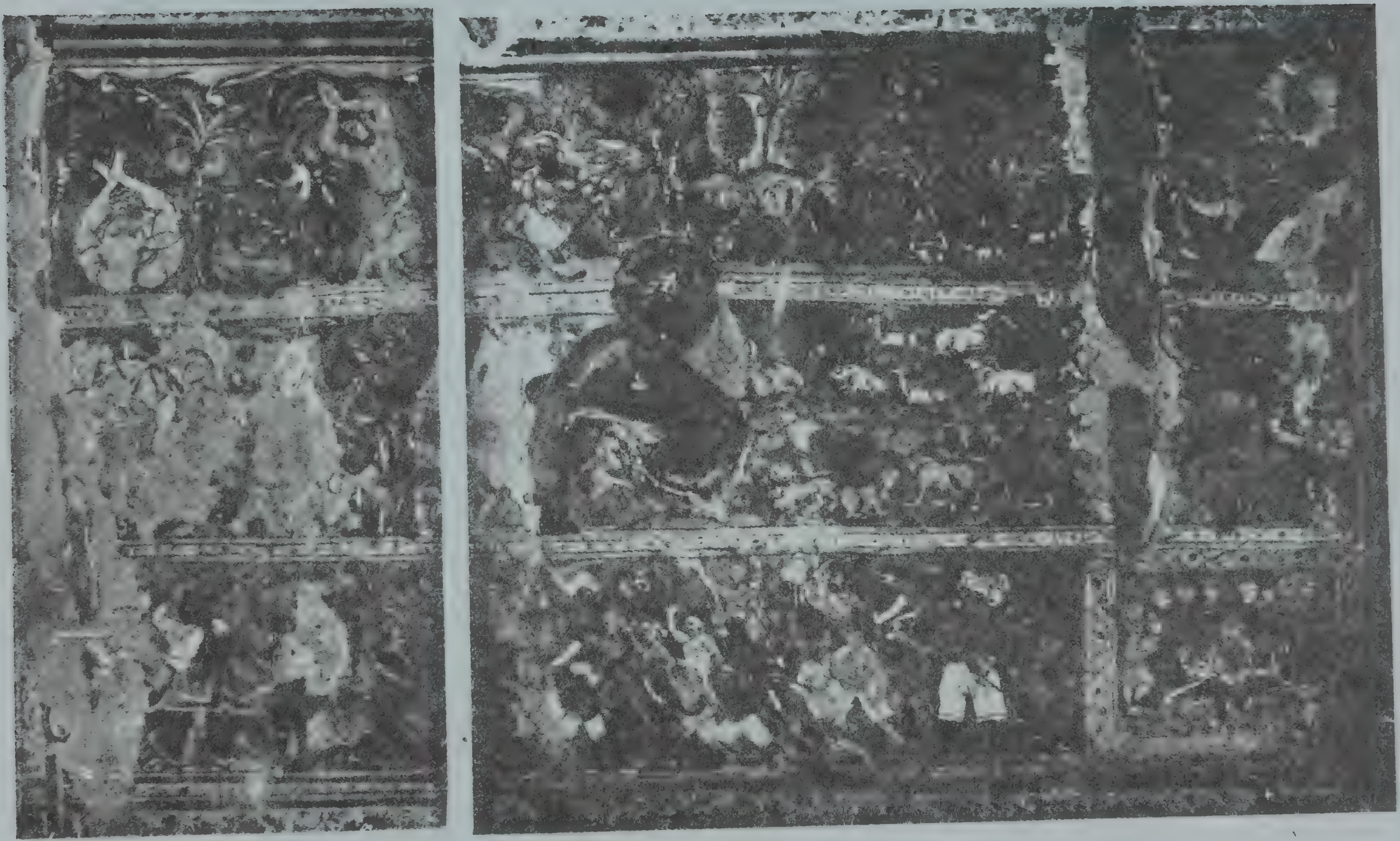

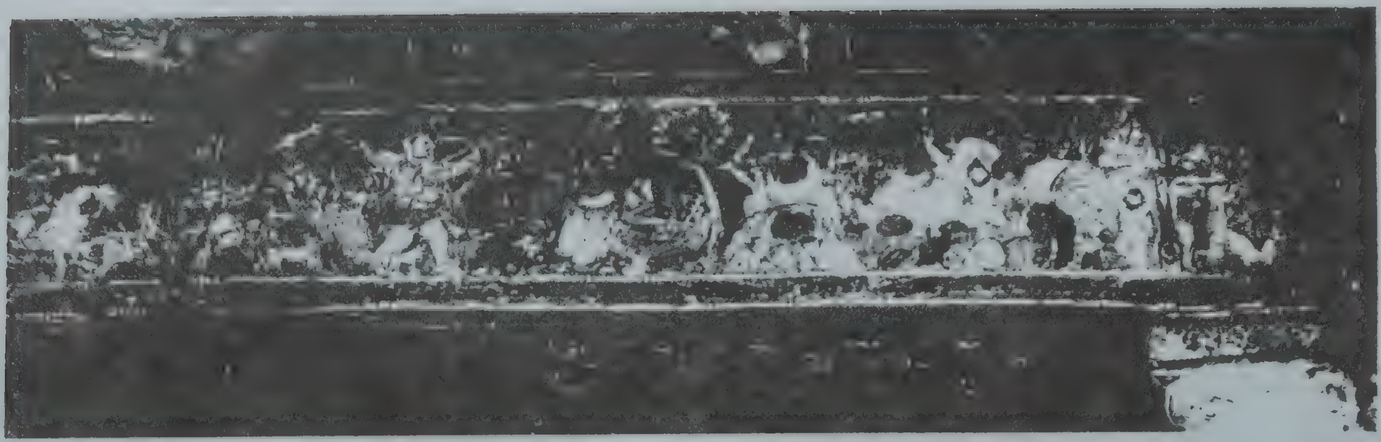

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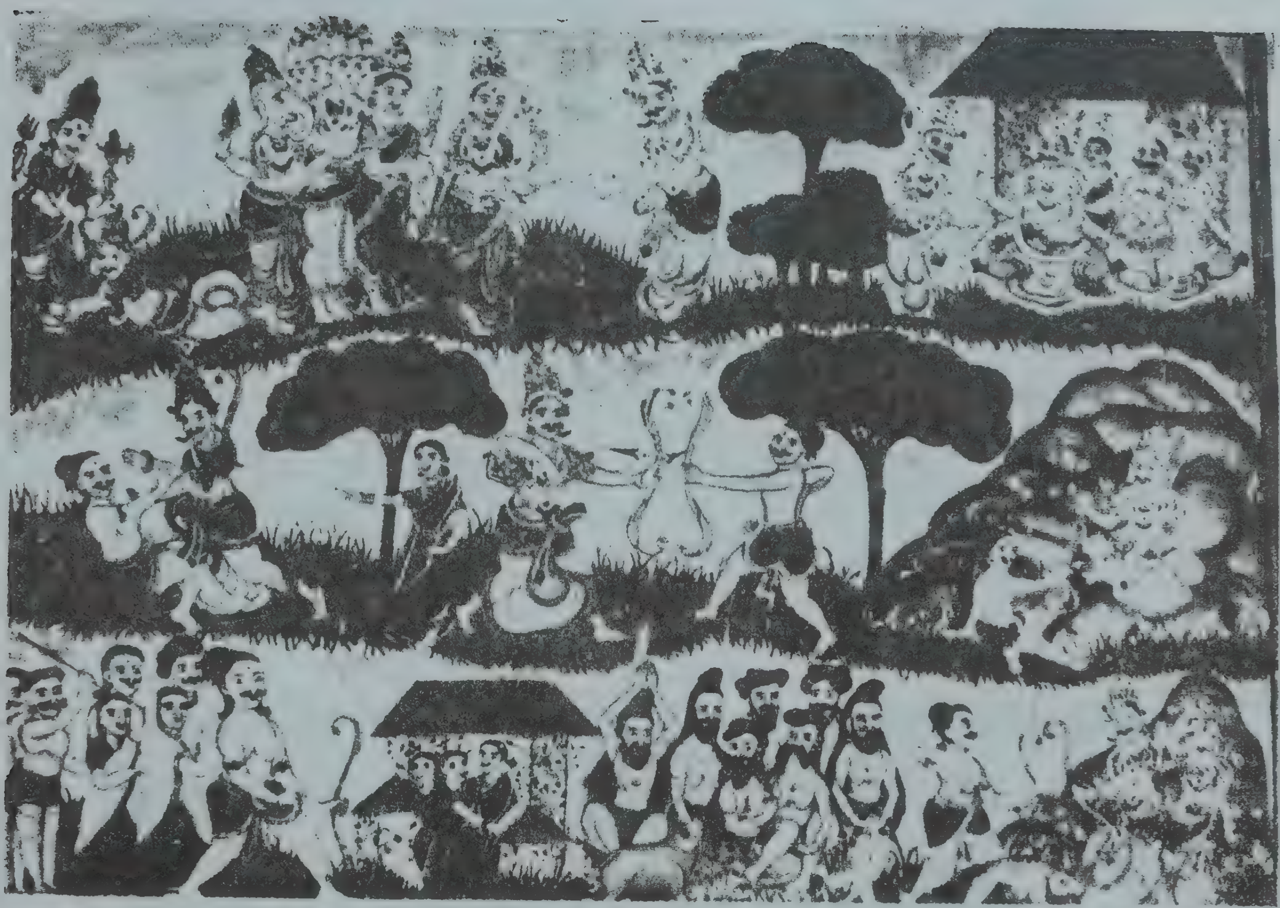

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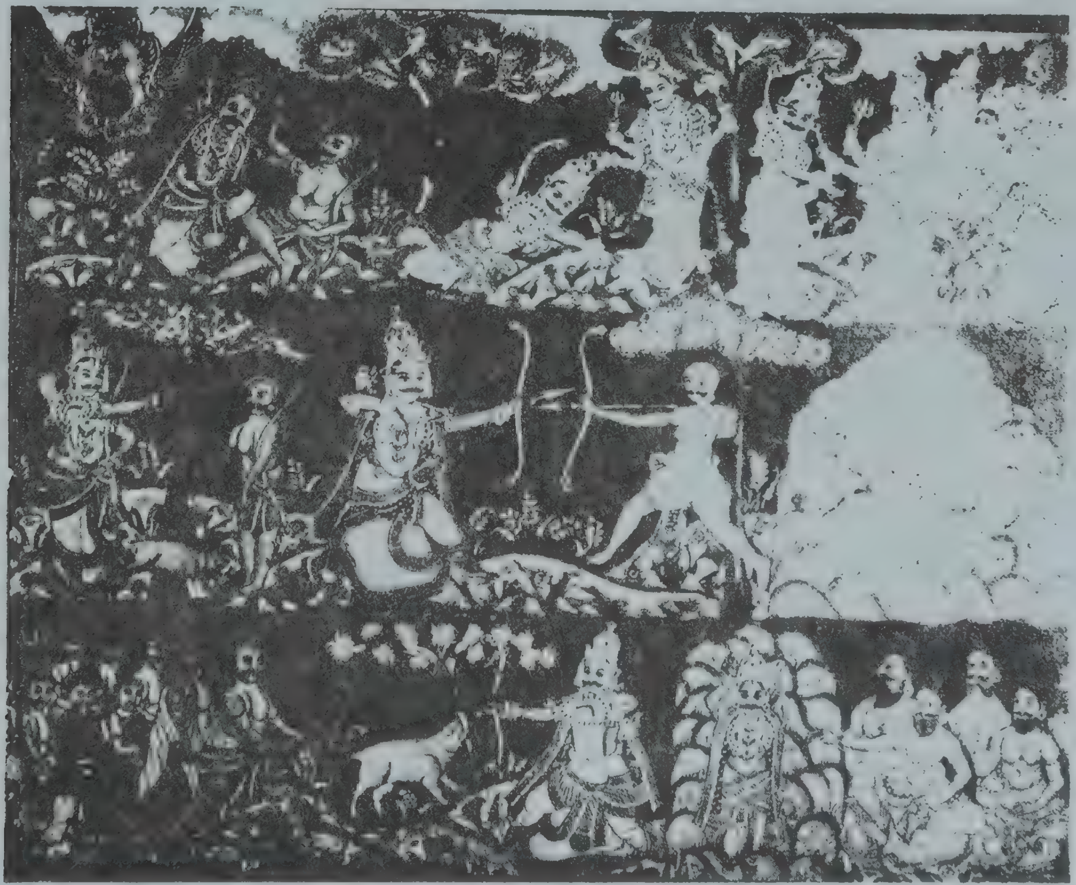
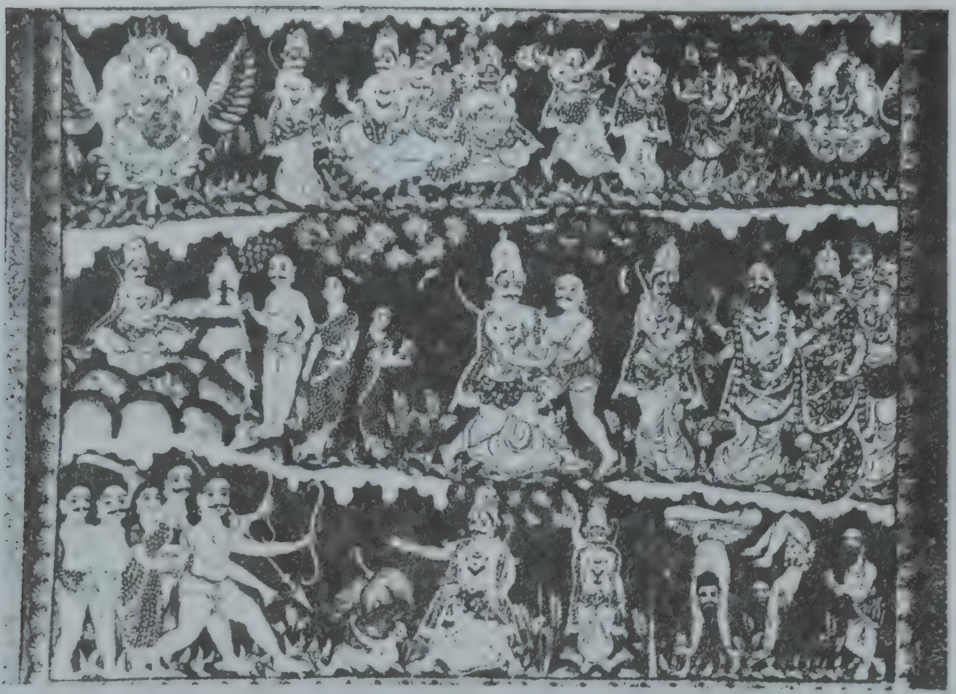


Kiratarjuniyam – Traditional Painting Mysore, 19th century A.D.

Courtesy **Karnataka Chitrakala** Parishat, Bangalore



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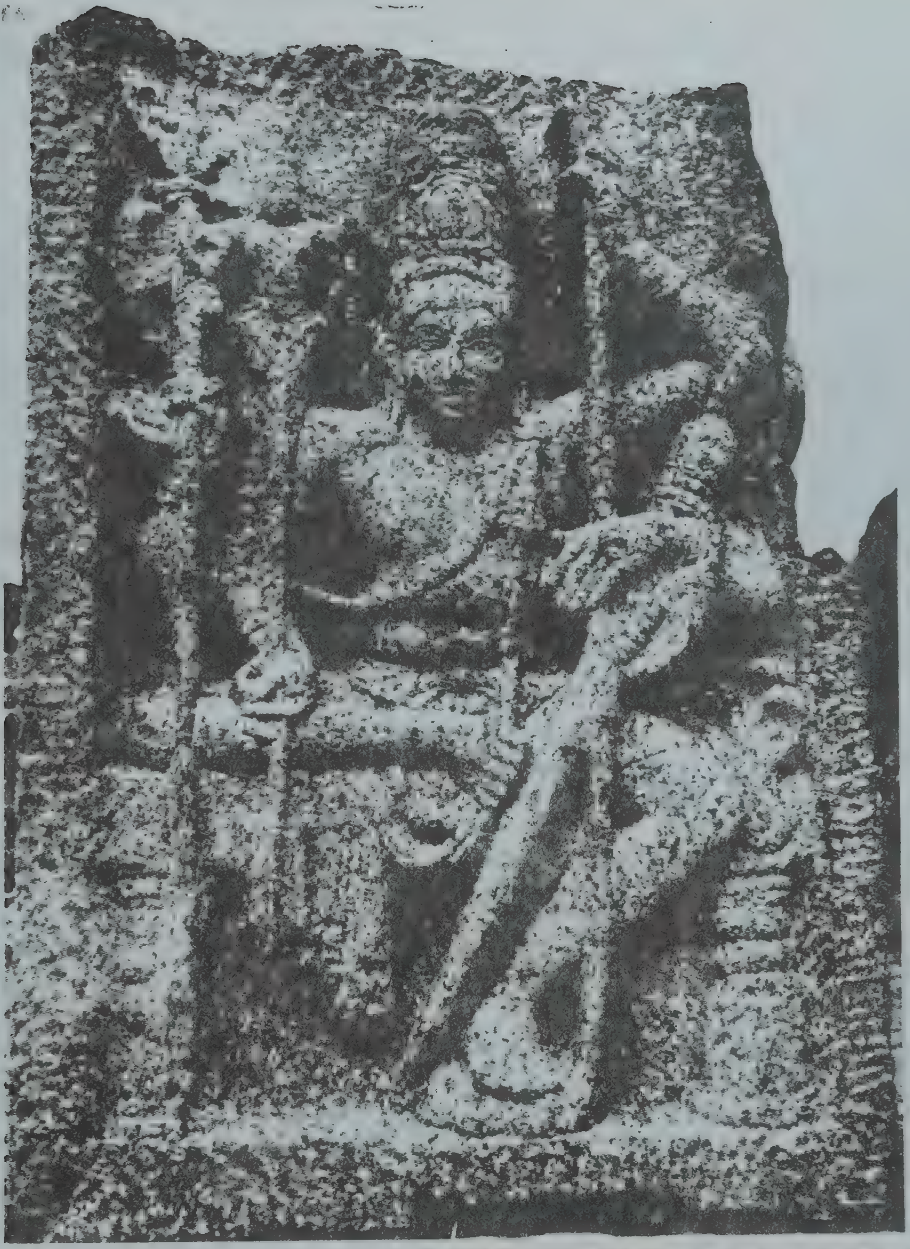

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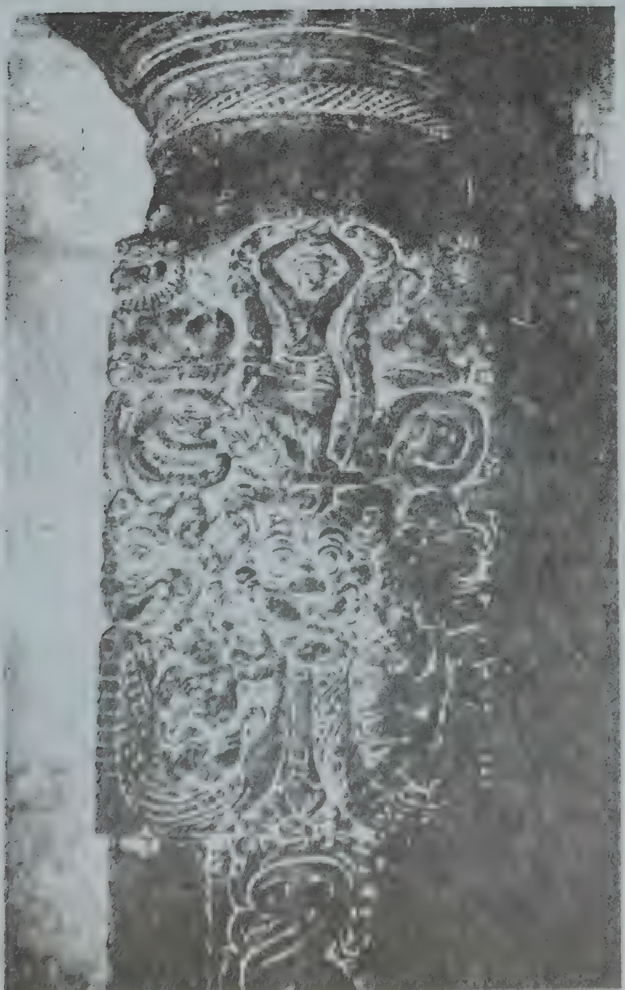

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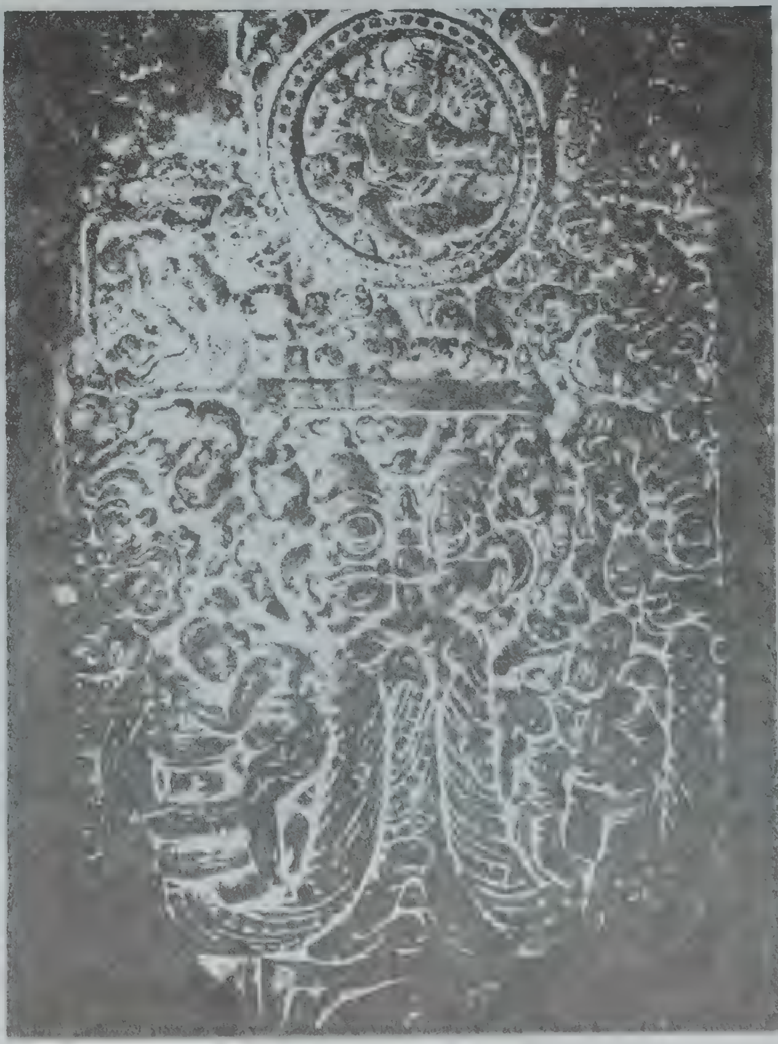

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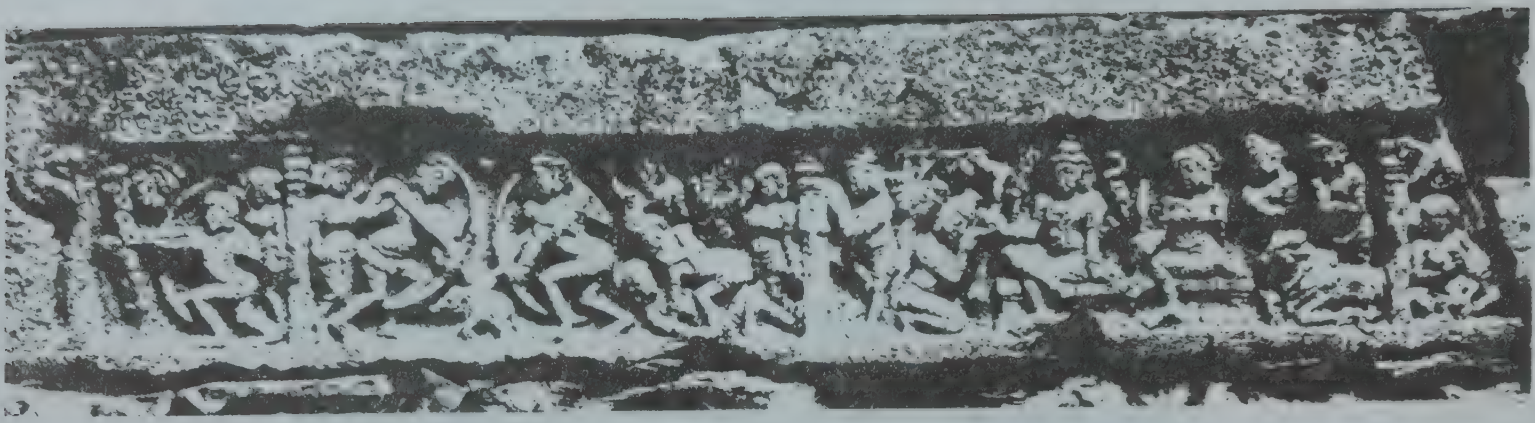

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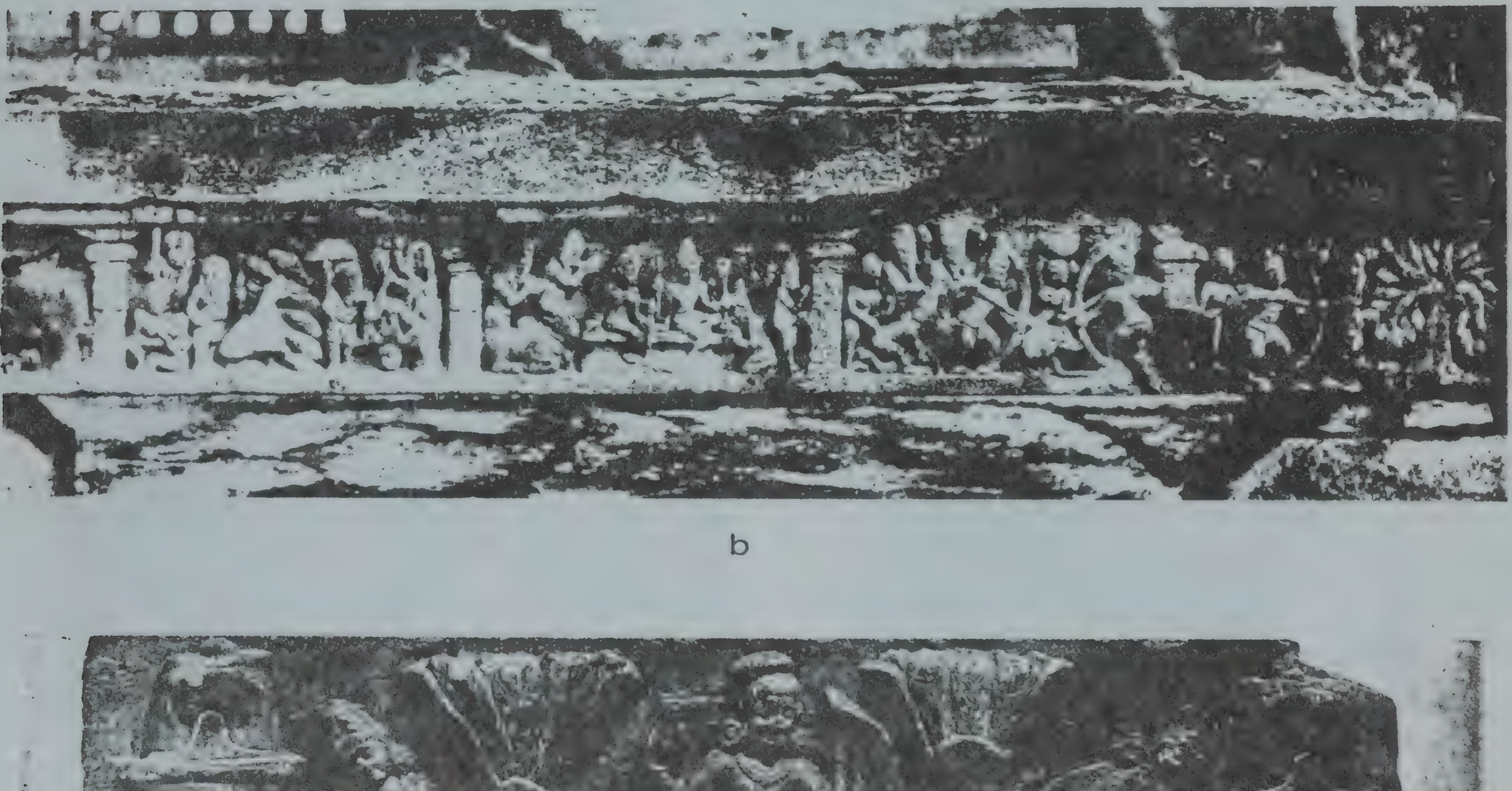

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Pl. 115

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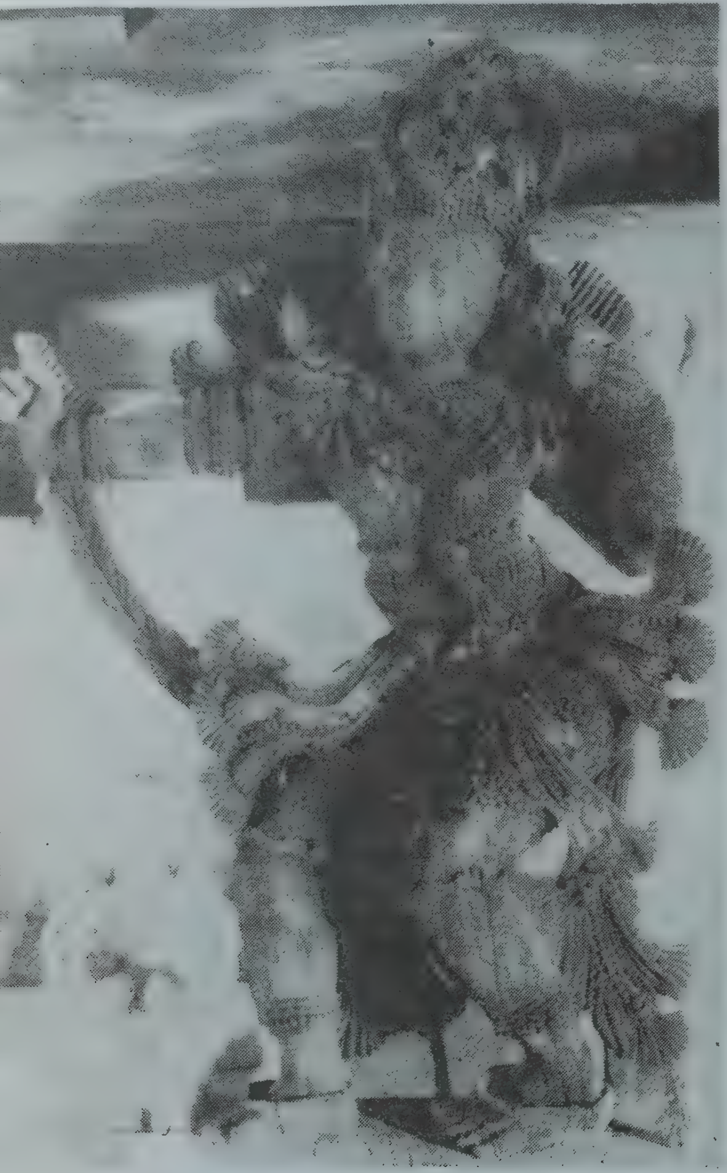

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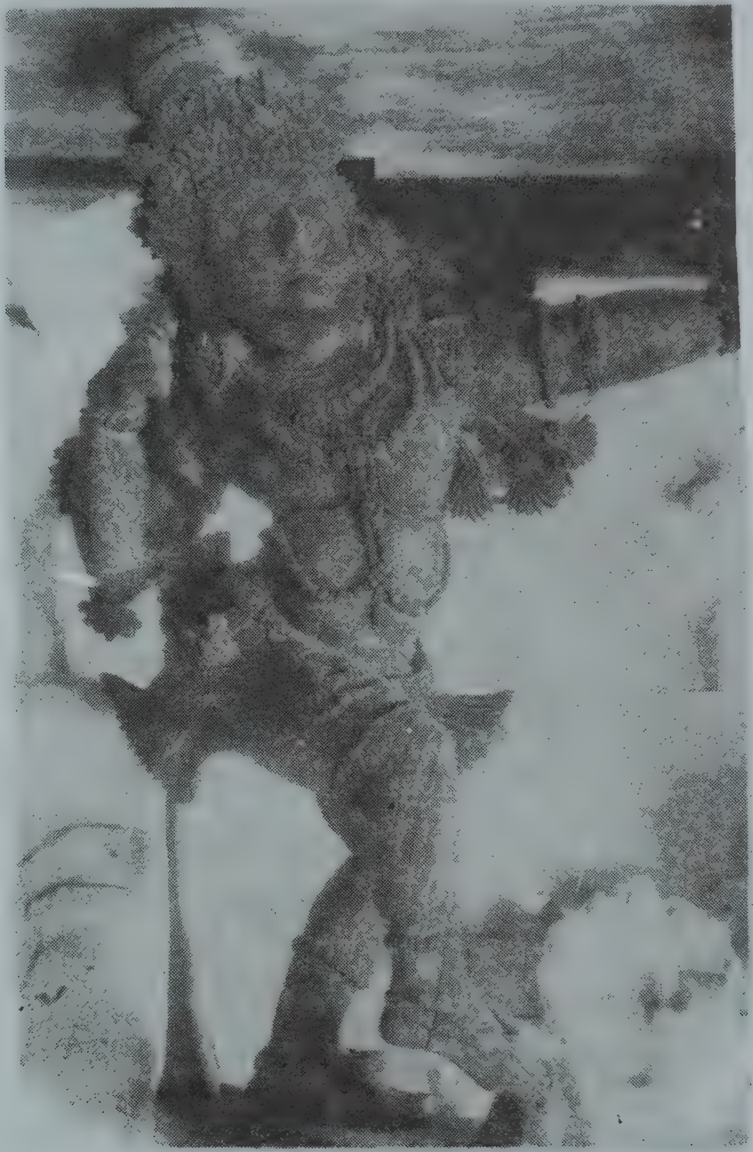

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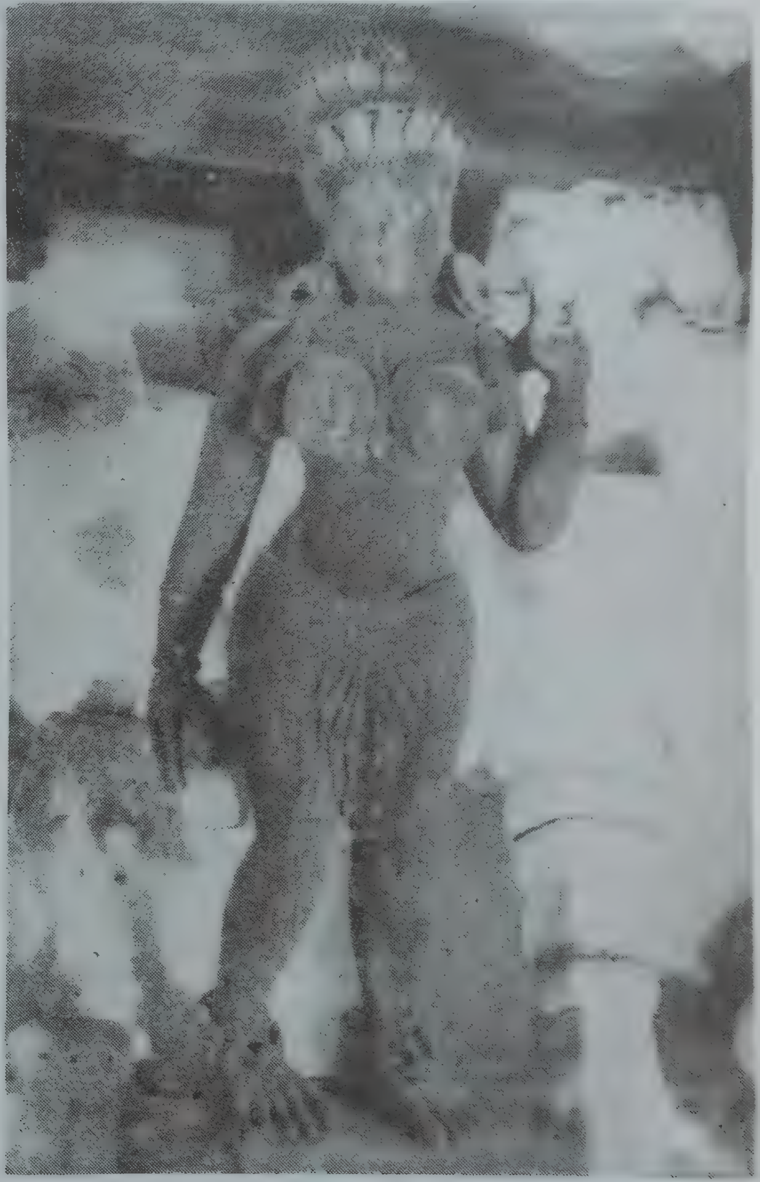

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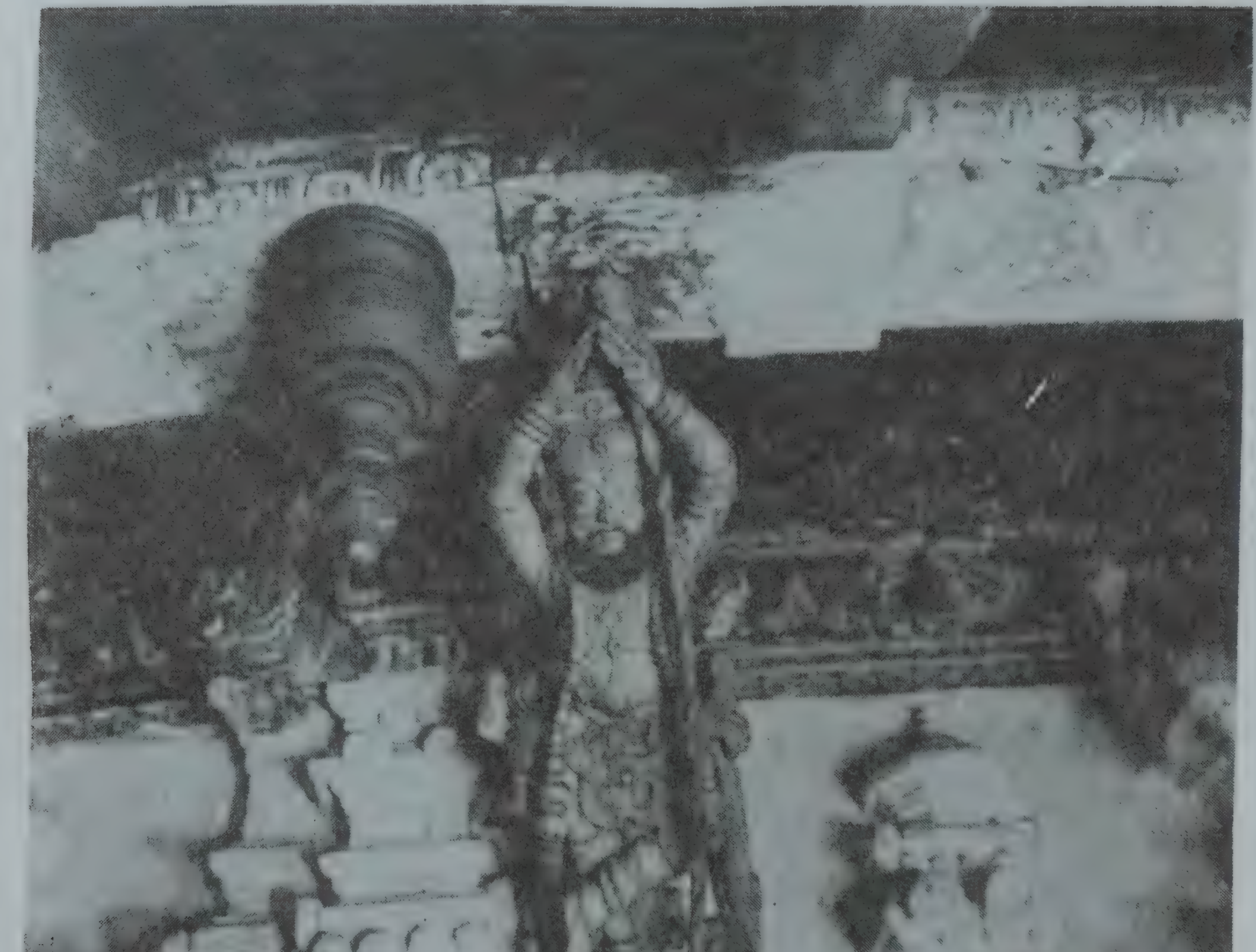

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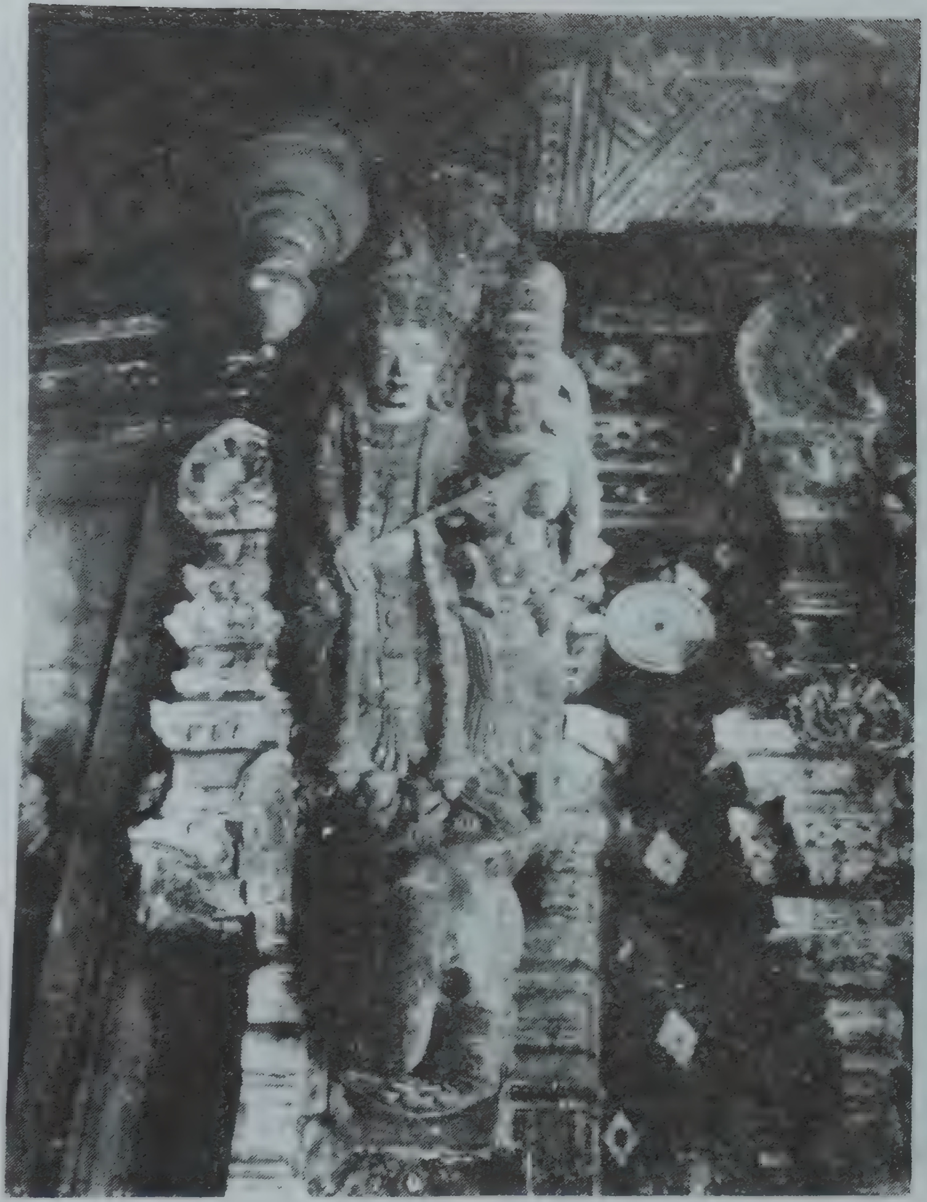

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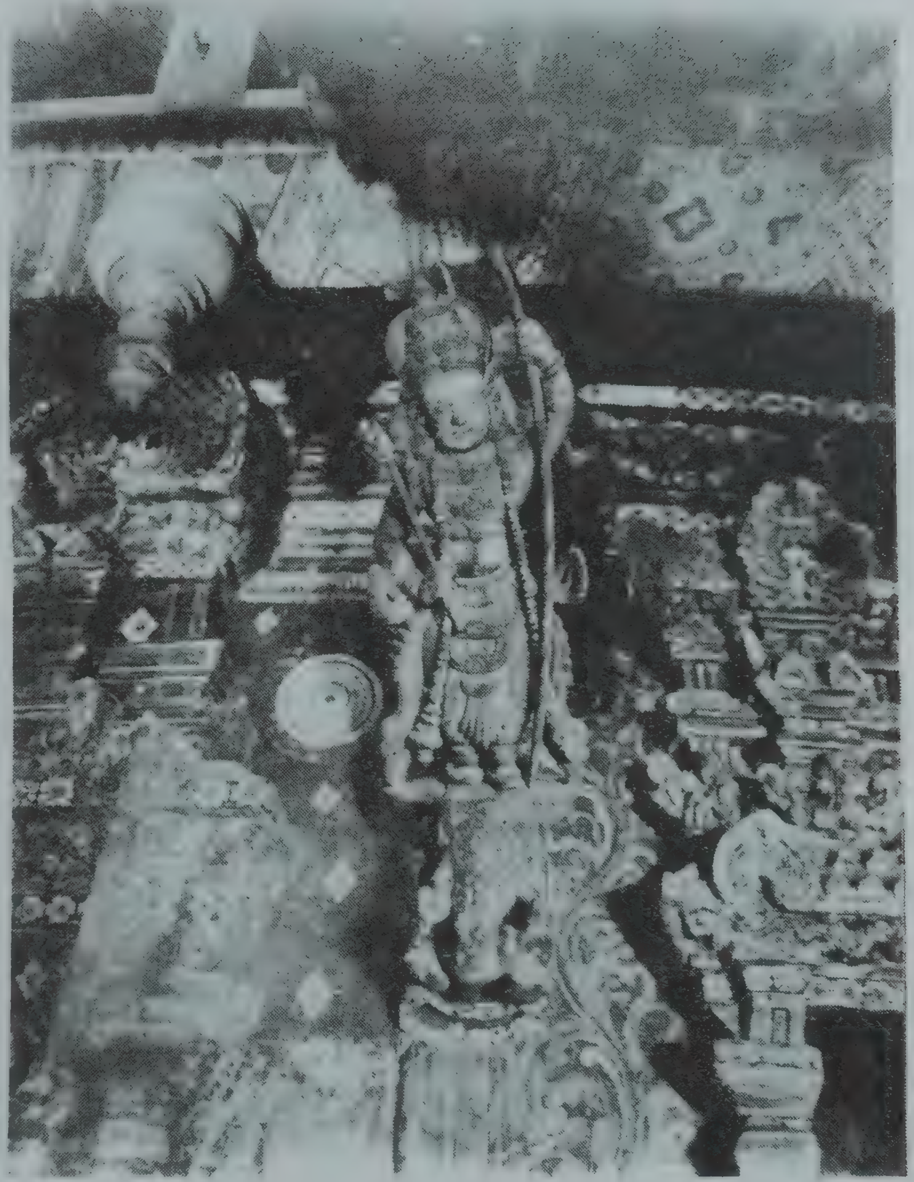

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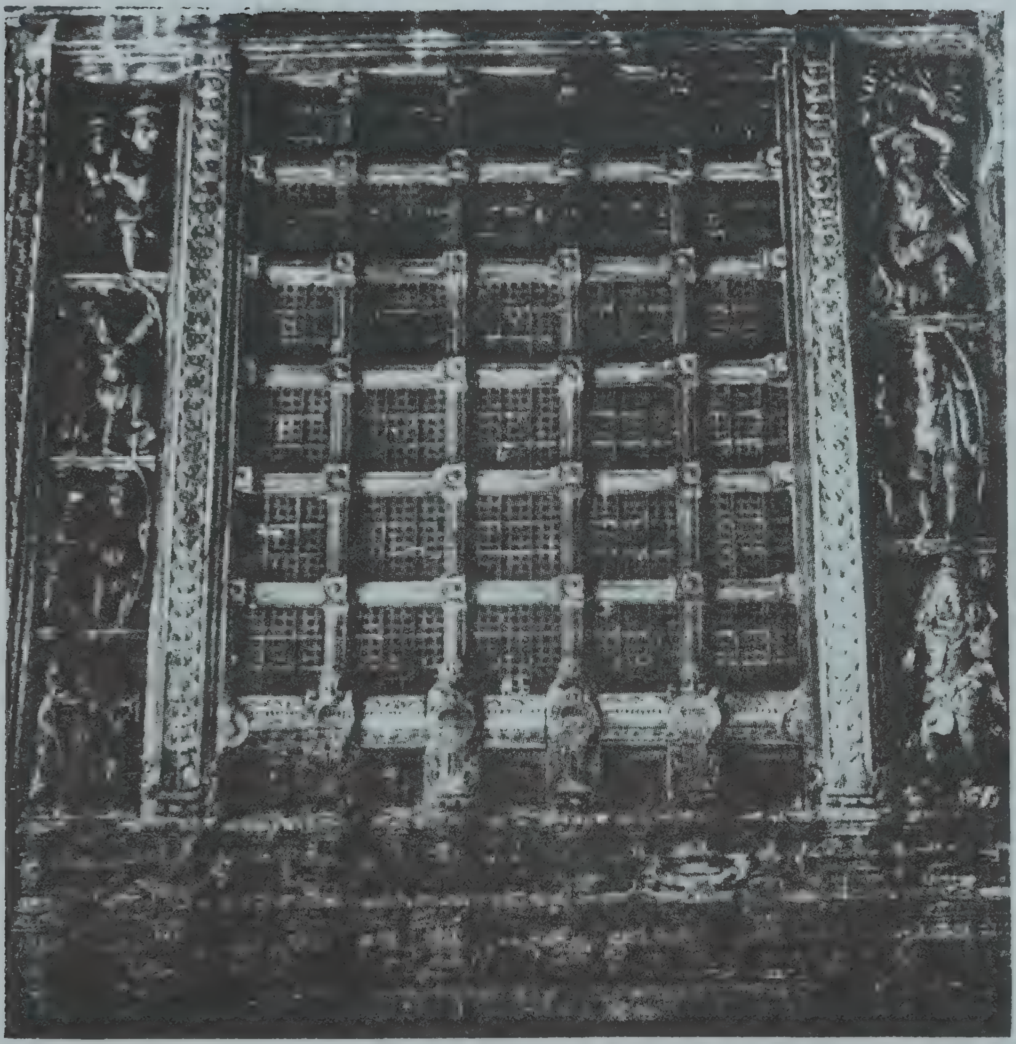

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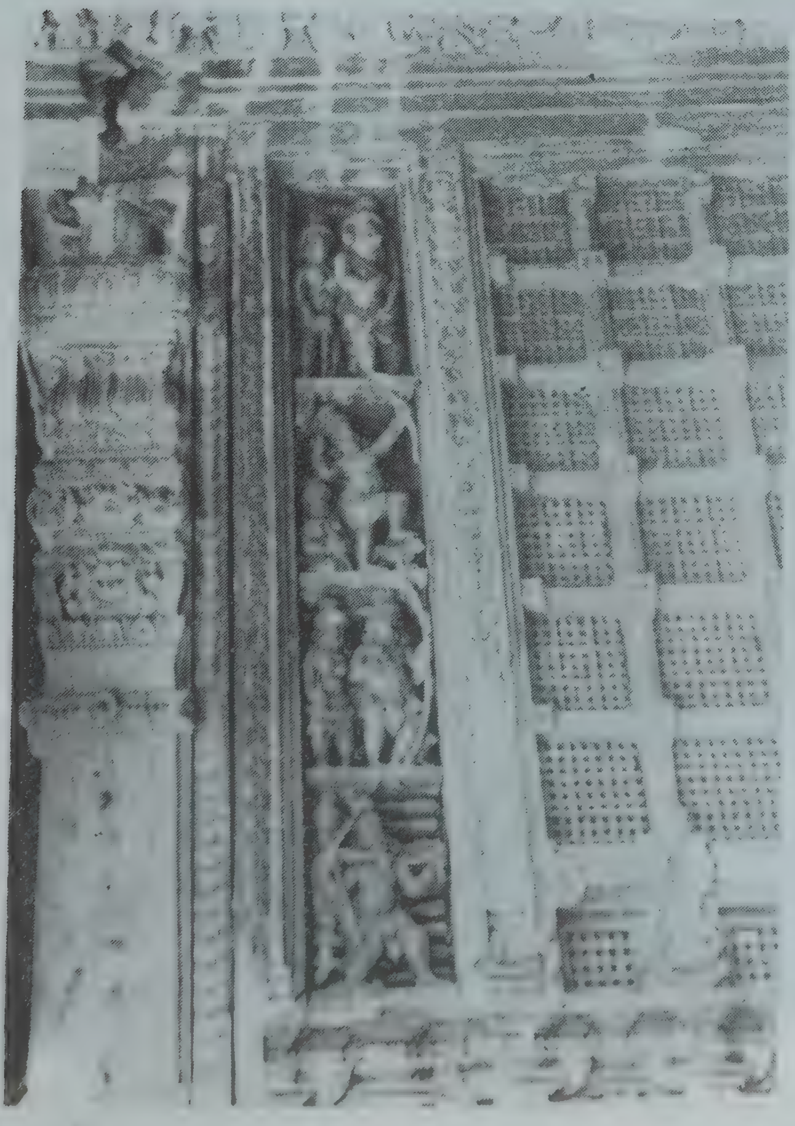

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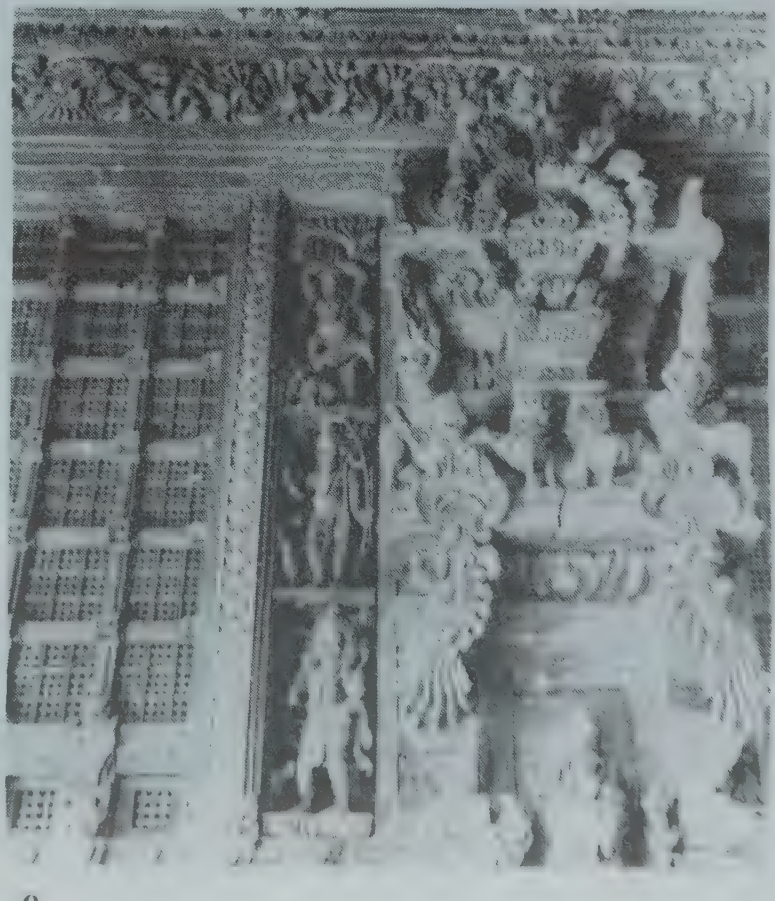

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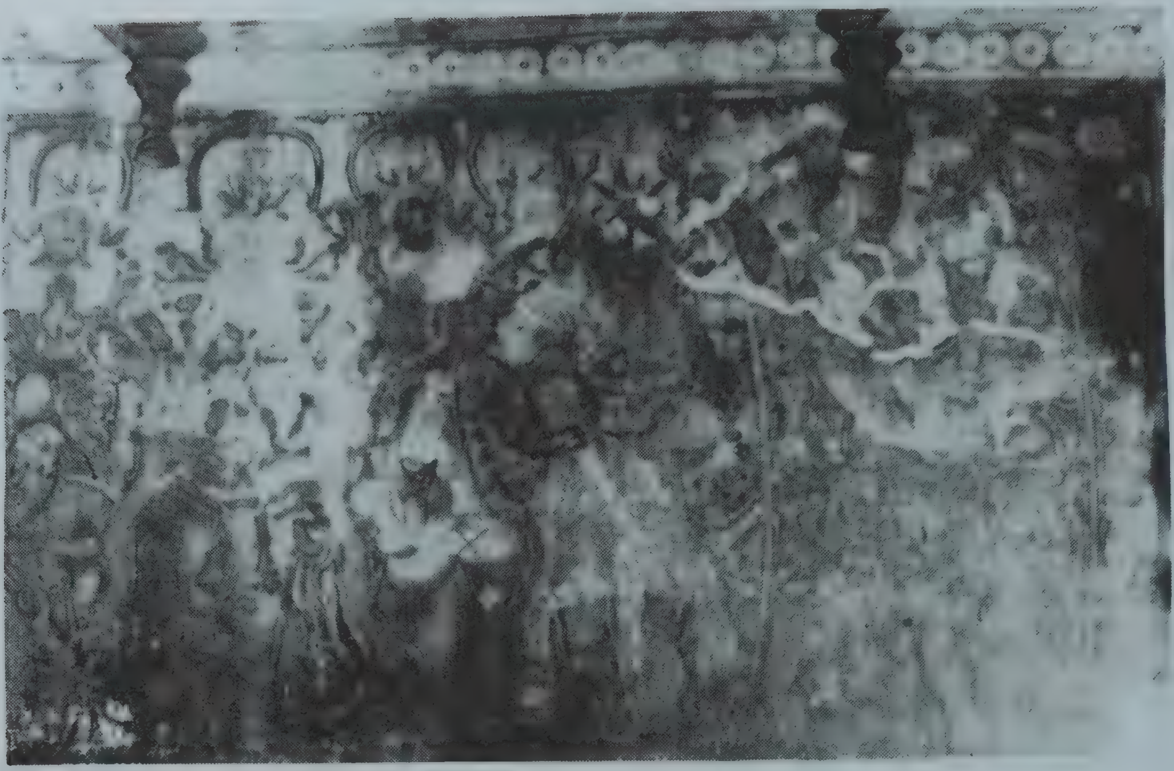

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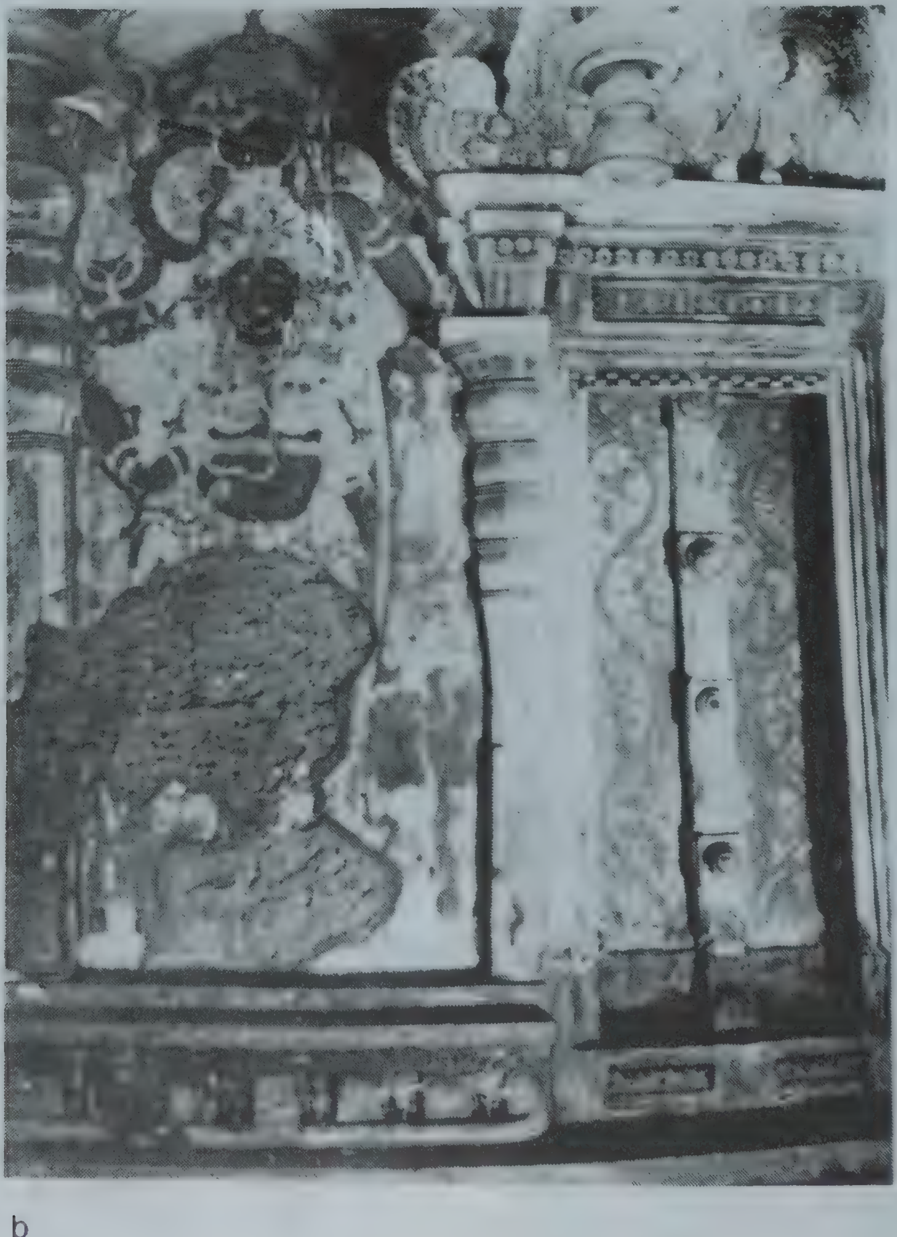

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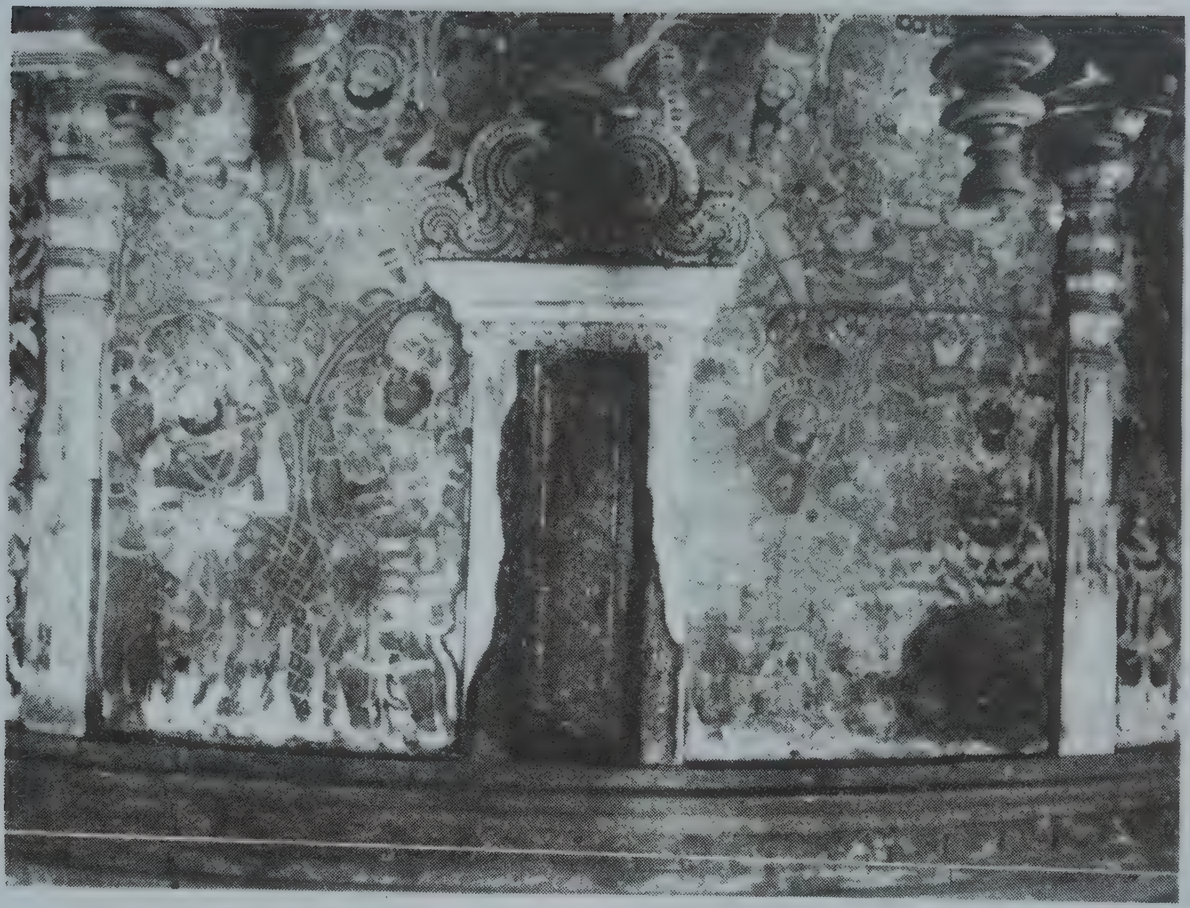

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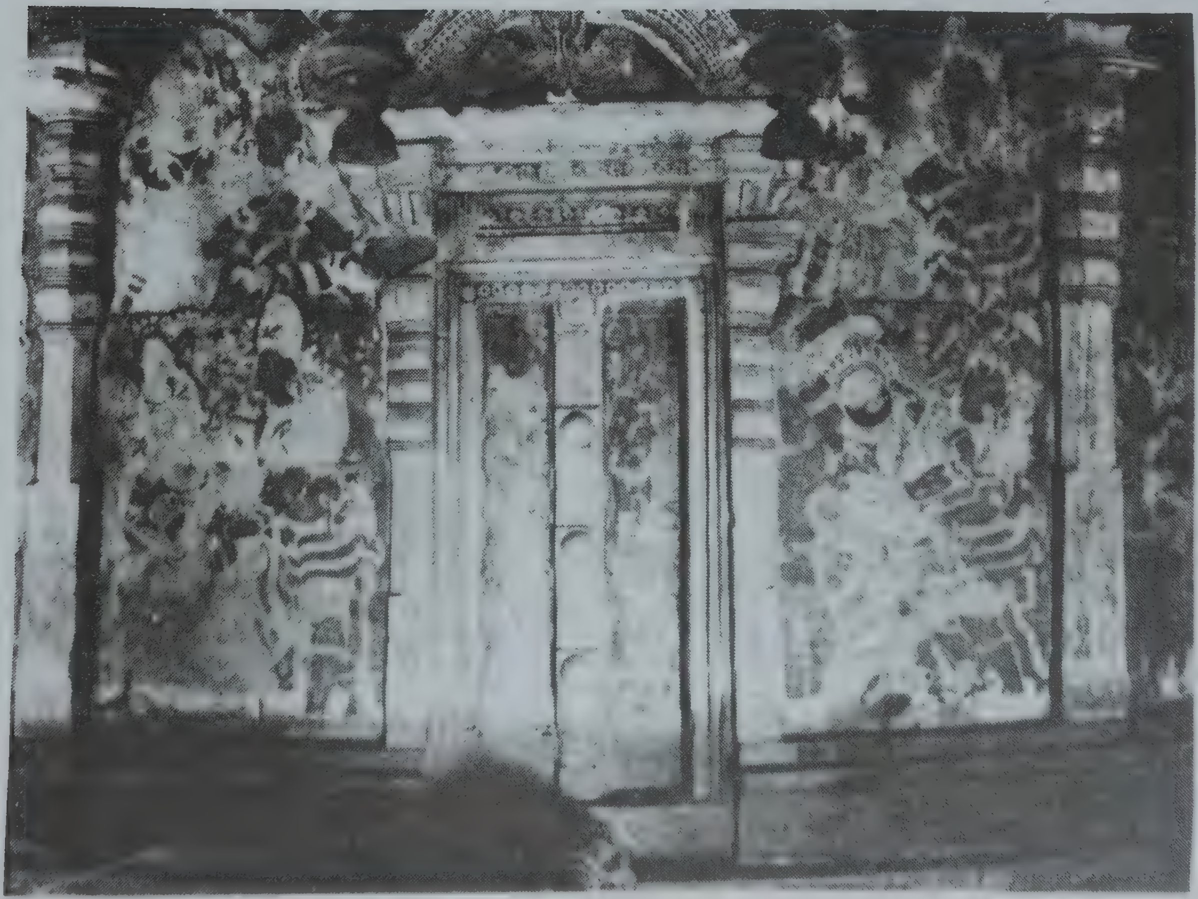

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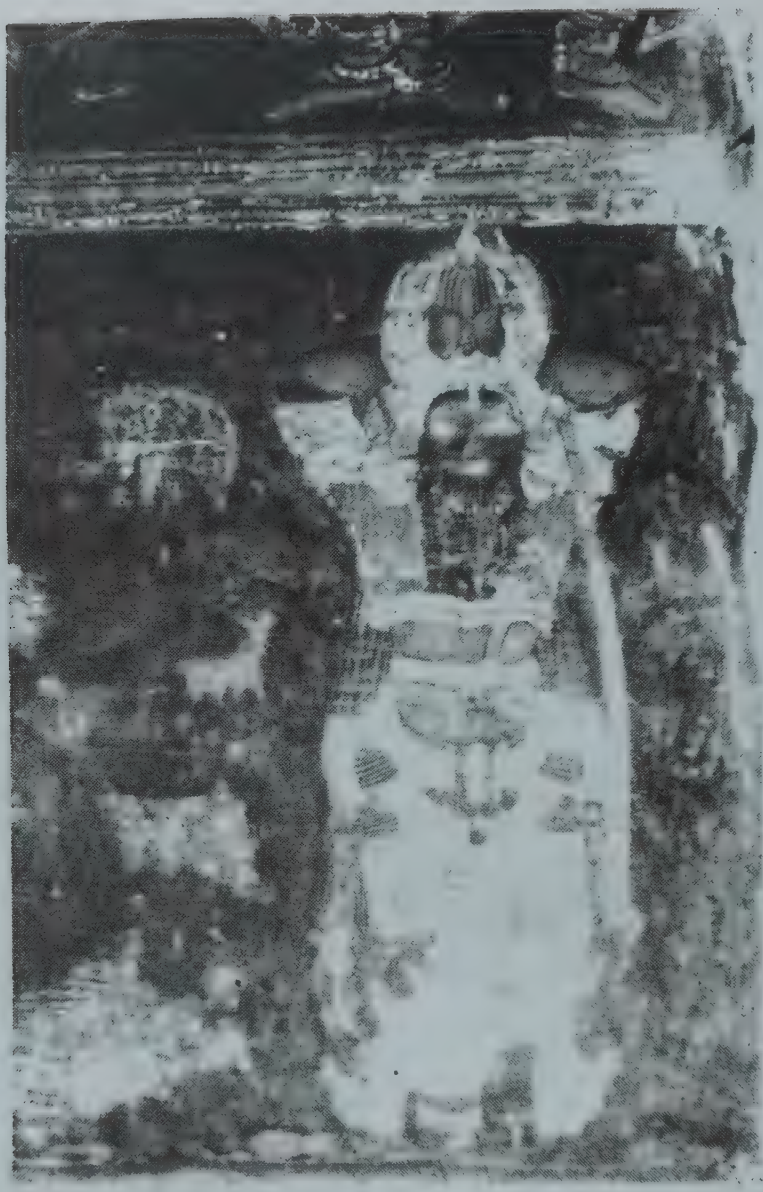

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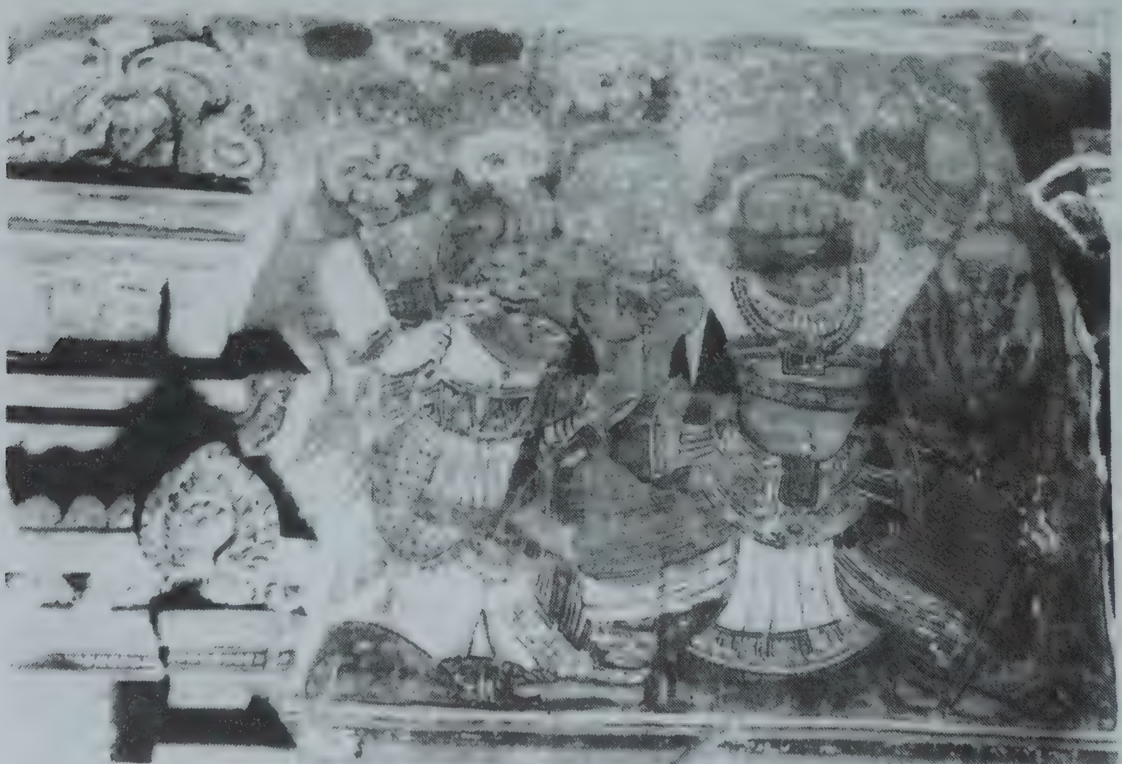

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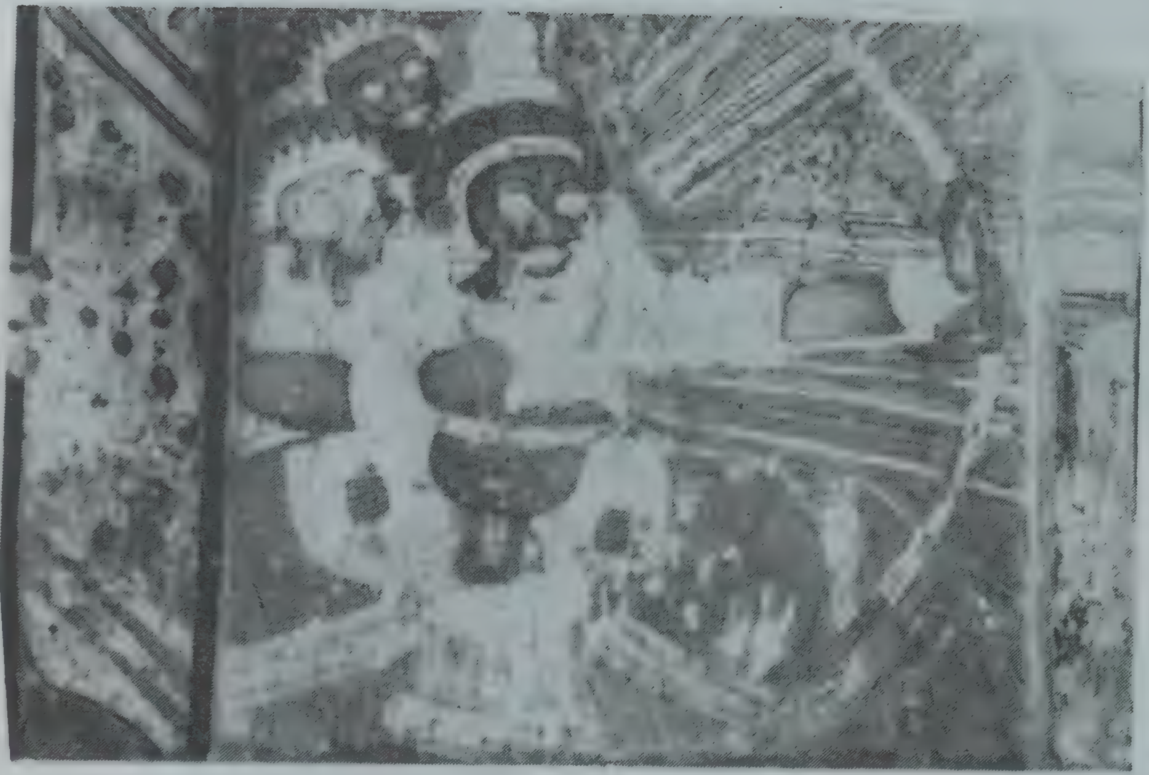

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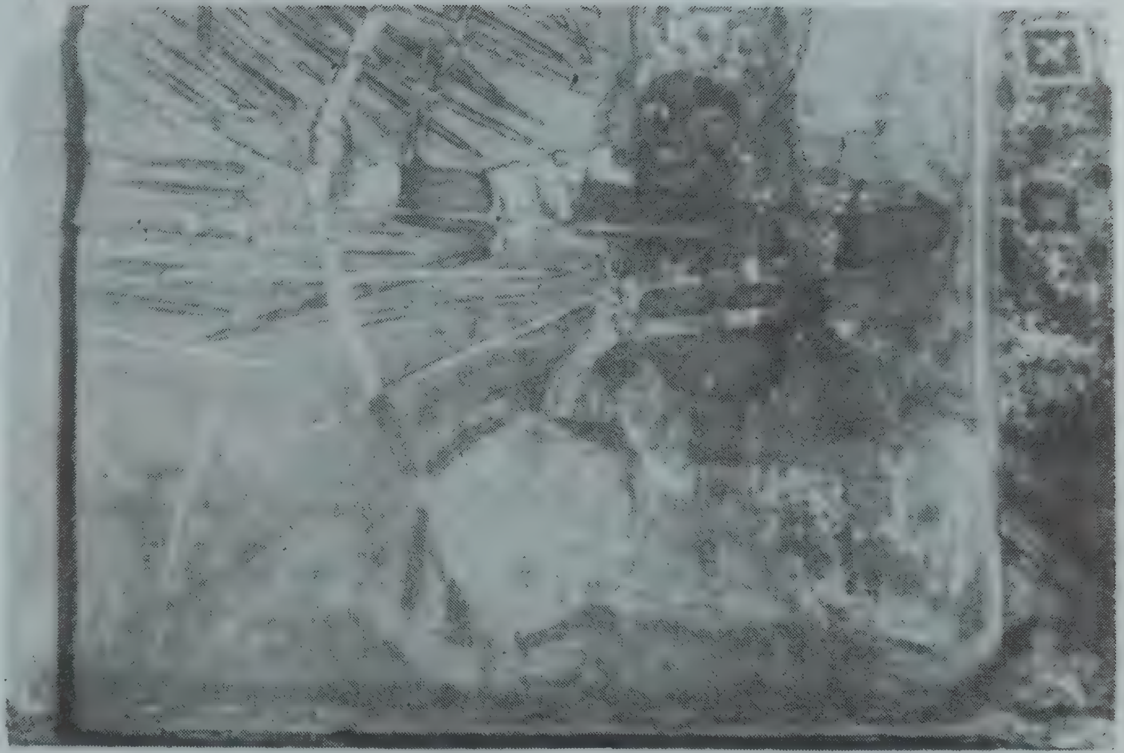

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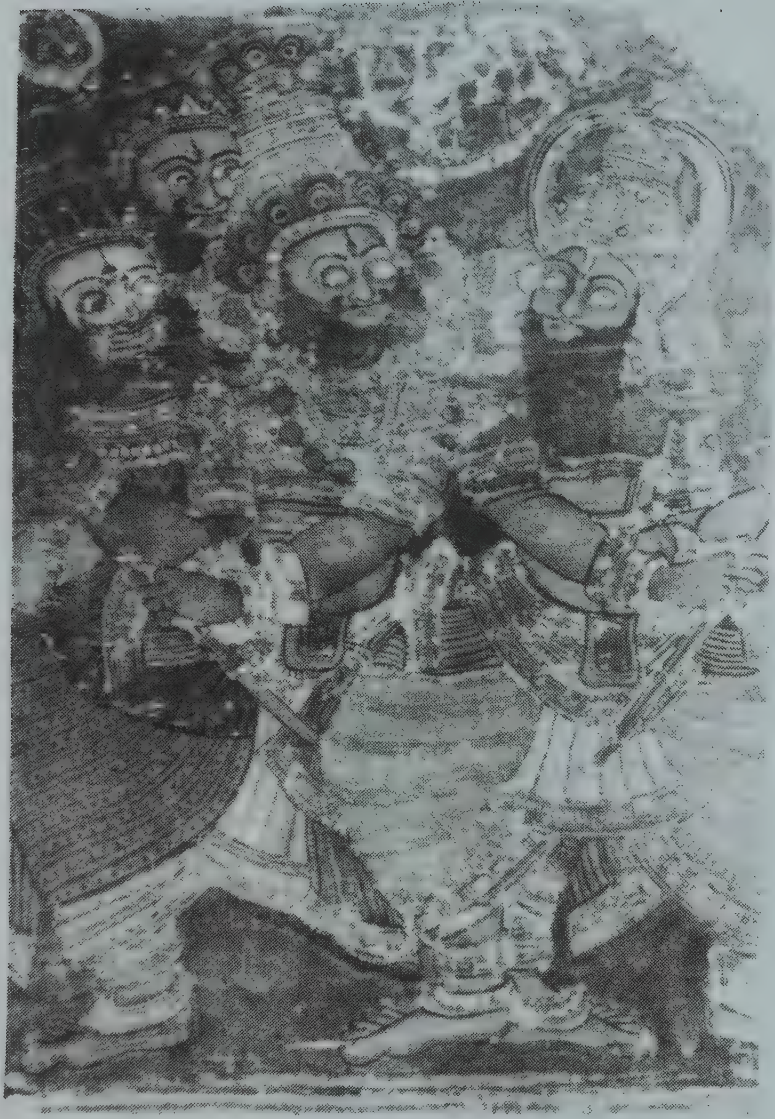

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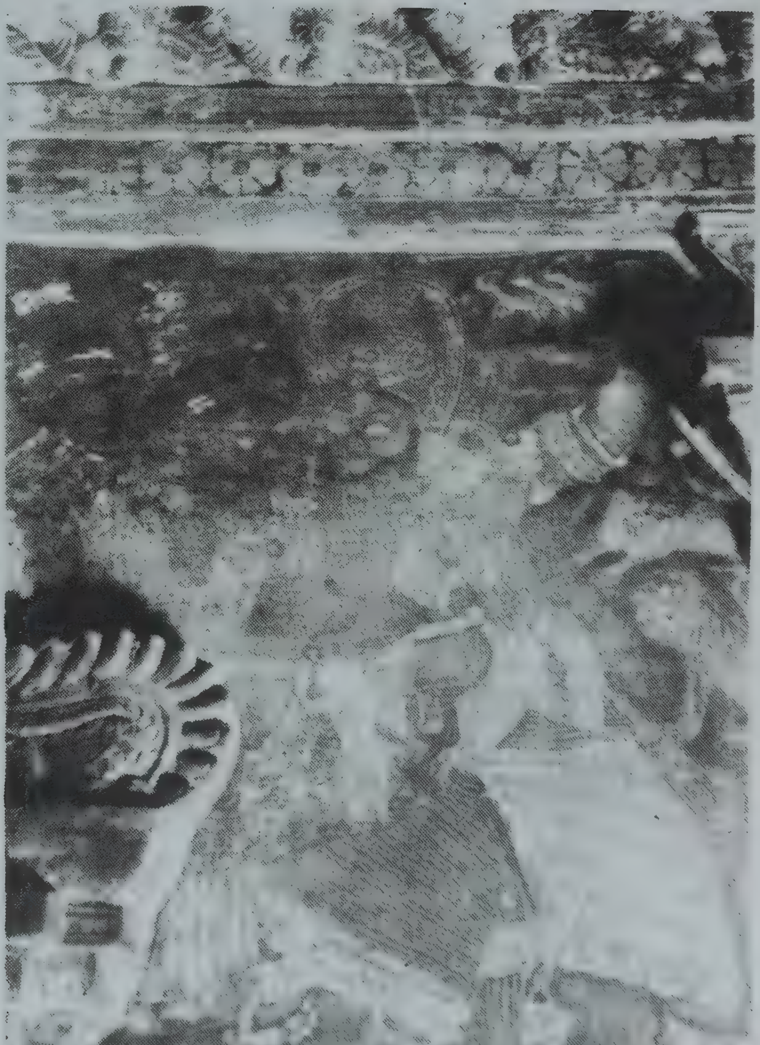

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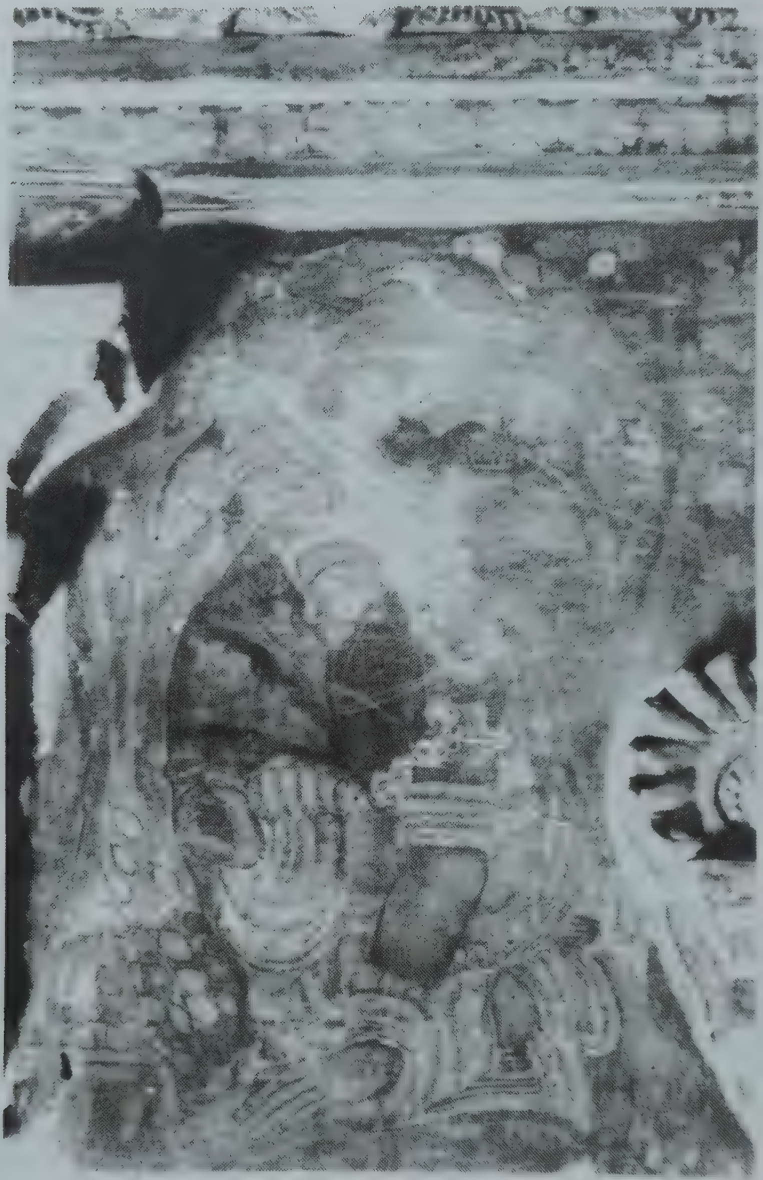

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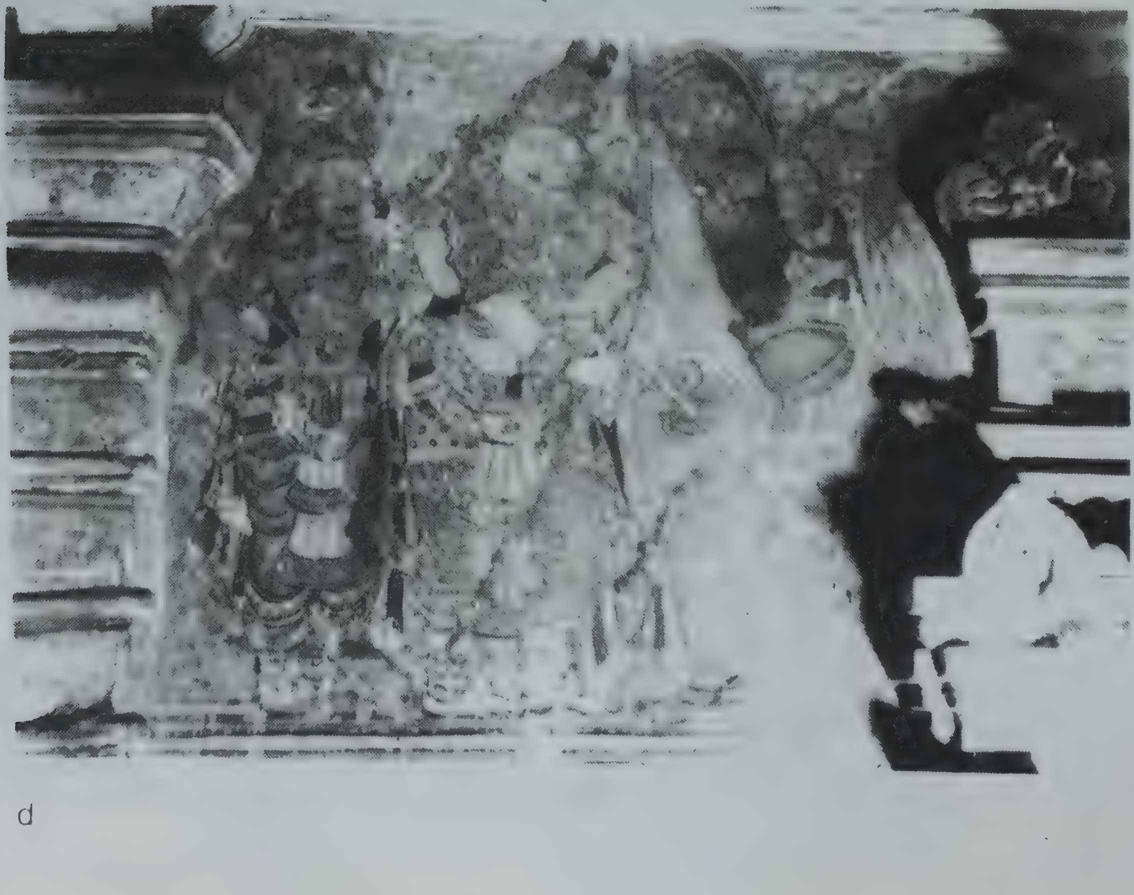

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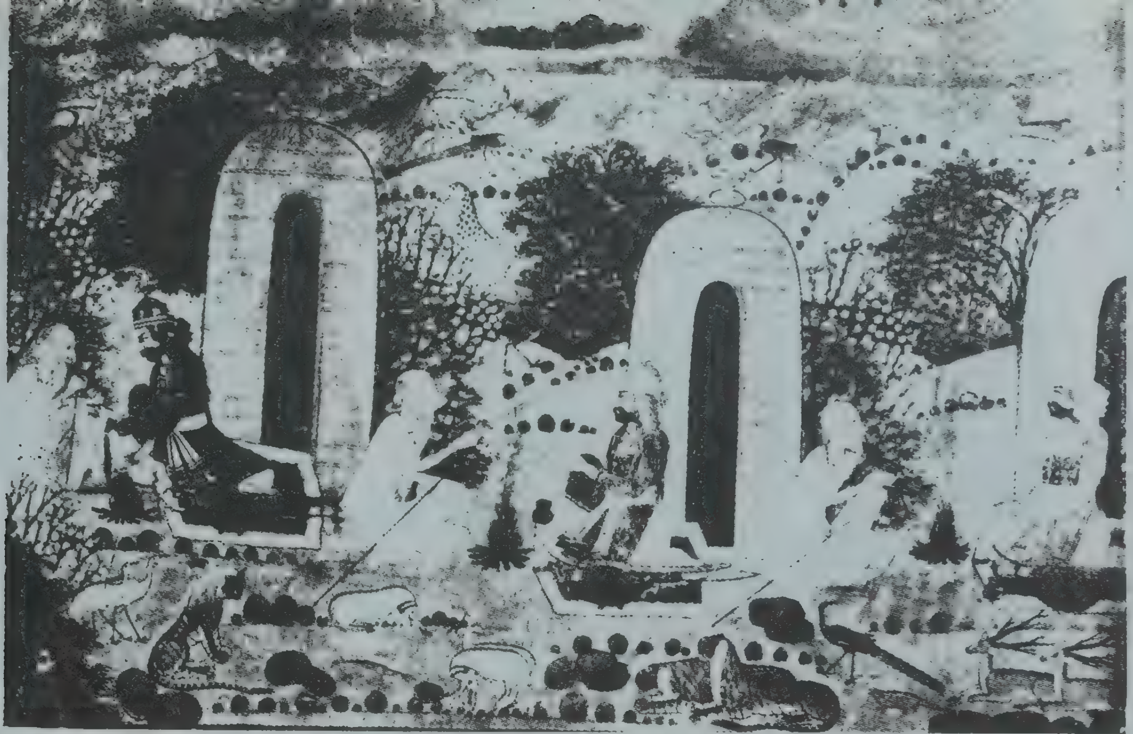

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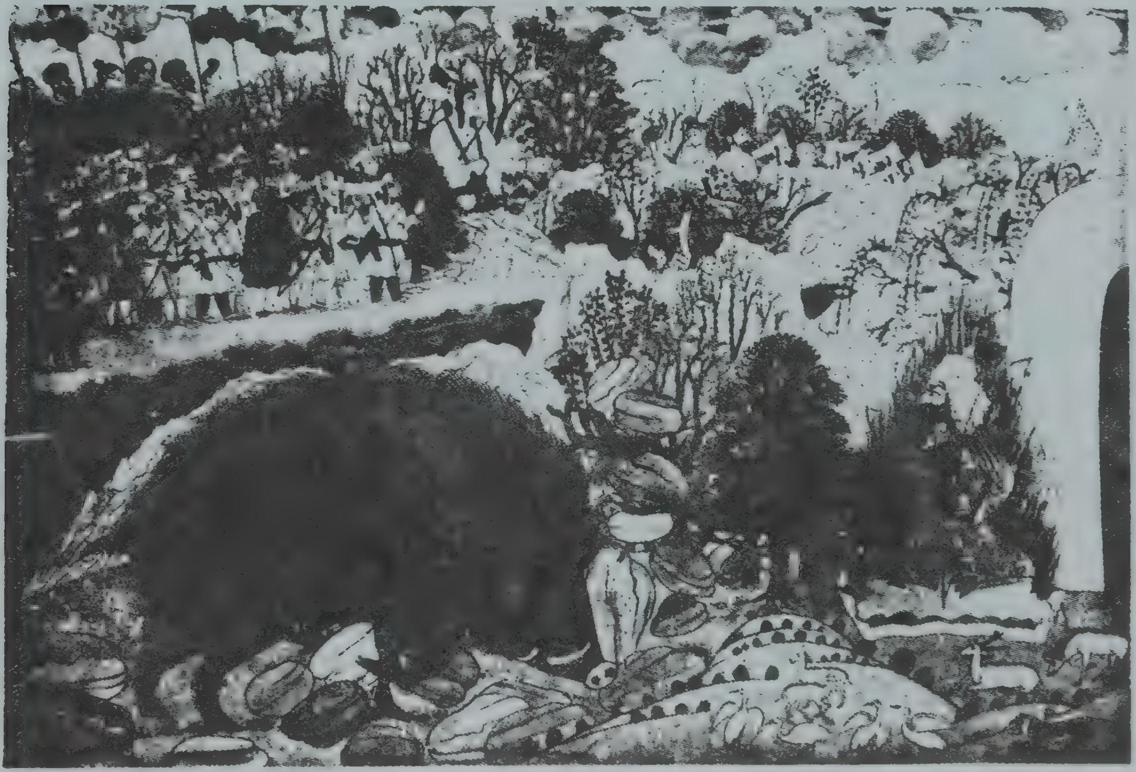

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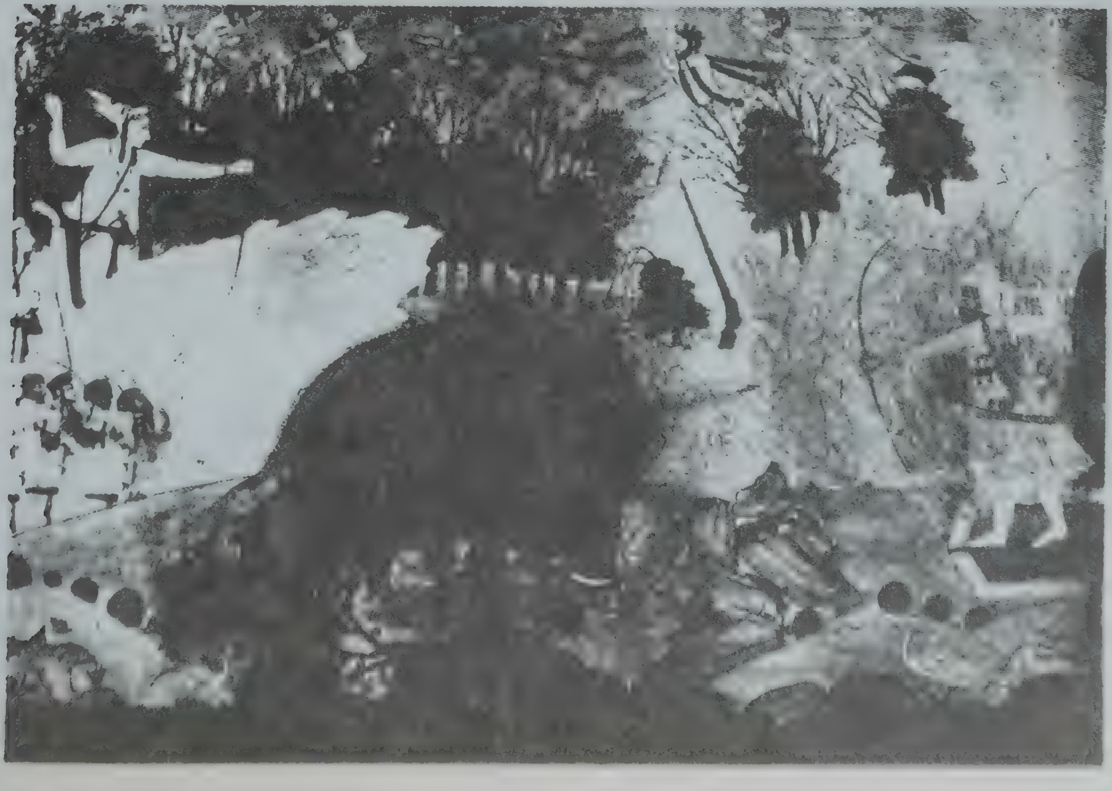

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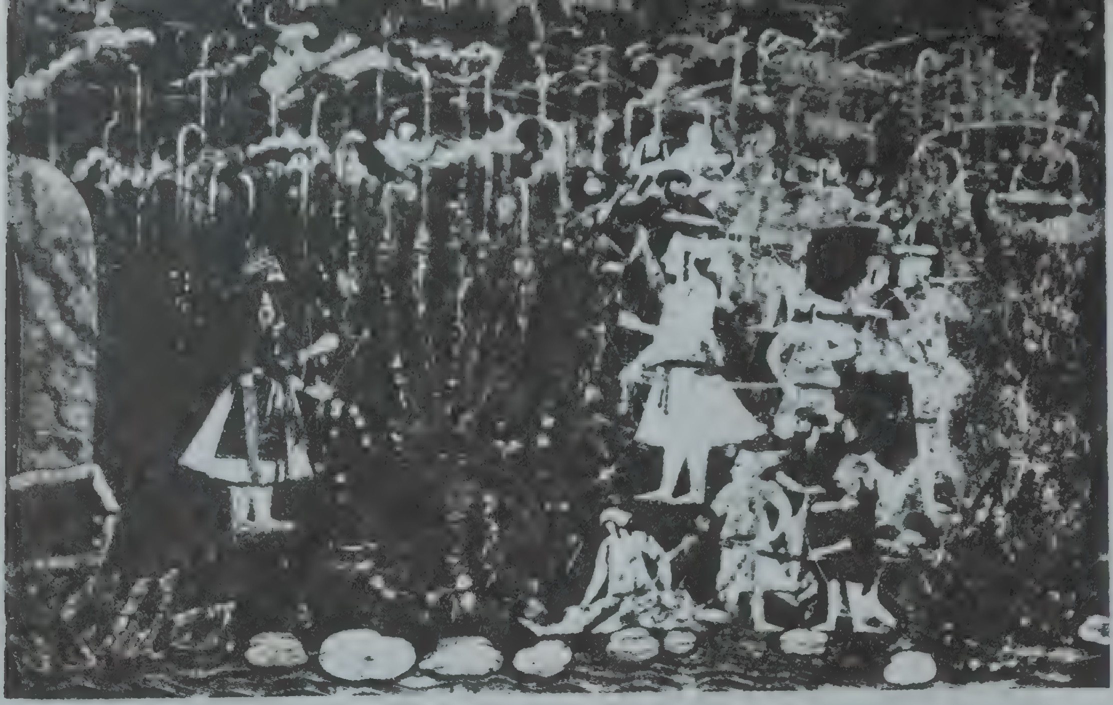

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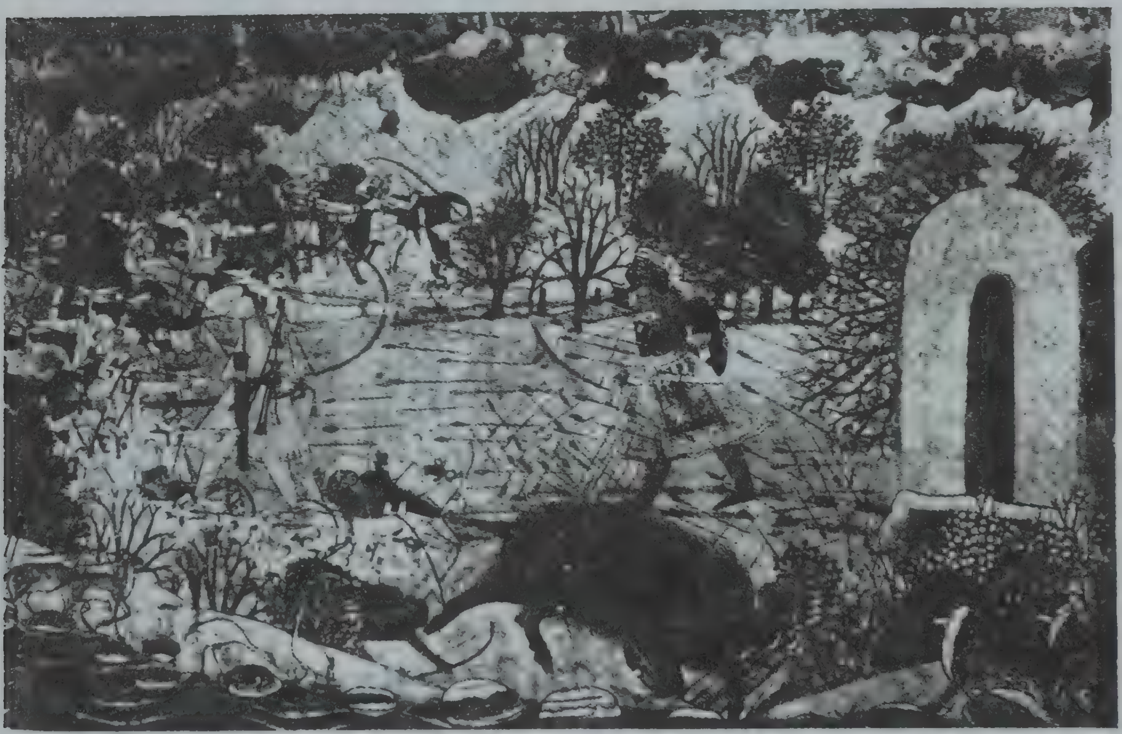

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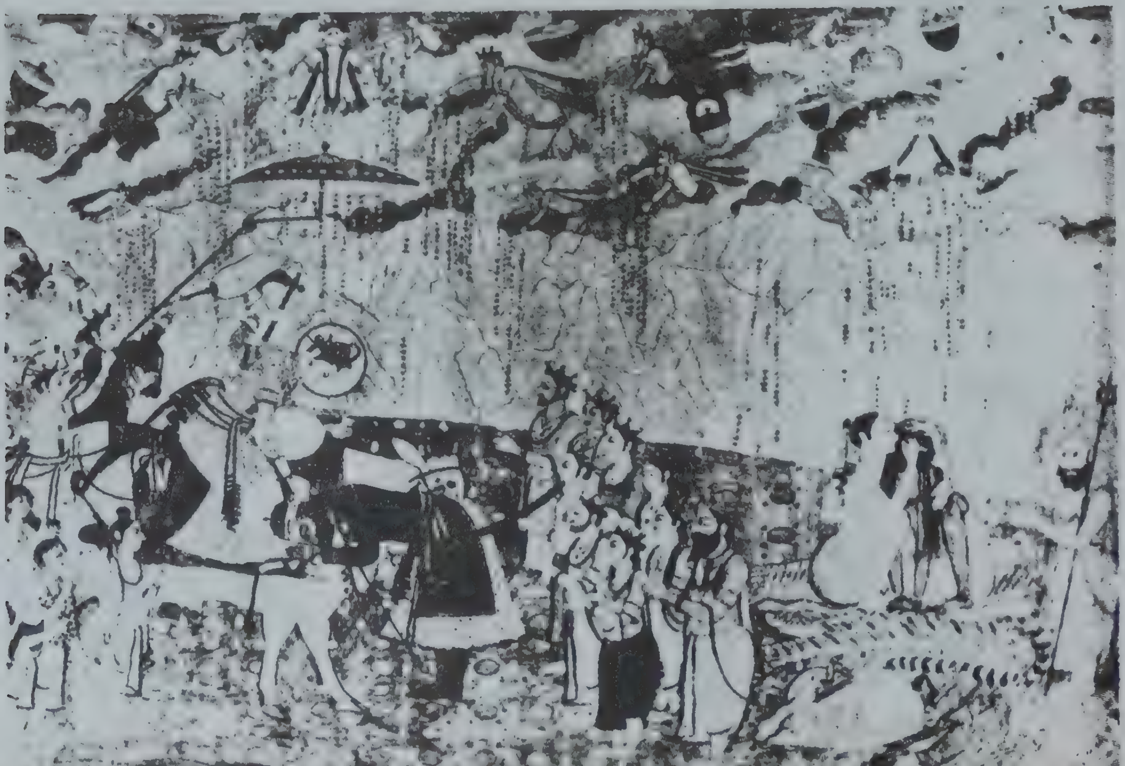

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20

THE STUPA AT SANGHOL*

One of the most distinguishing features of the early Buddhist architecture is the stupa. We are told that the Buddha himself had ordained that stupas should be erected over his corporeal relics on the cross-roads. Fortunately, we have in India a vast number of stupas among which a few go back to a very early period. Among these mention should be made of the stupa at Vaisali which is supposed to have been constructed immediately after the demise of the Enlightened One. Still later, the great Emperor Aśoka is credited to have erected 84000 stupas in different parts of his empire. Such imposing stupas like those at Sanchi (fig. 64a, pl. 135a) and Sarnath (pl. 135b) were probably constructed by Aśoka and were later encased with stone slabs and embellished with carvings and *toranas* at a later period. One such great stupa has recently been brought to light at Sanghol, District Ludhiana, Punjab (fig. 63). It must have been an imposing structure when it was standing in its pristine glory, but was ruined later, and only its plan has now been unearthed by the Department of Archaeology, Punjab.

The unearthing of this stupa at Sanghol can be termed as one of the most important events in the post-Independence period, particularly in the context of the associated sculptural wealth, excavated in recent times. The ancient site at Sanghol was already known as an extensive habitational site, but its antiquity could be established on secure grounds as archaeological excavations being carried out since 1968. The excavations clearly established that the antiquity of the site goes back to late Harappan times.

The Buddhist Stupa at Sanghol was first constructed in third century B.C., and it was probably the work of great emperor Aśoka. The habitation at Sanghol at this time appears to have been an urban centre and was a stronghold of Buddhism as is evident from the wealth of sculptural remains and architectural data. The ancient name of Sanghol was 'sanghpura' from which the present name is derived. It was already languishing in the 7th century when Yuwan Chwang, the celebrated Chinese pilgrim, visited India, between 629-641 A.D. After visiting the land of ku-lu-to (modern Kulu), the pilgrim came to the country of She-To-Tu-Lu. The pilgrim says,

> "From Kulu the pilgrim travelled south, over a high mountain and across a great river, for about 700 li", and reached the country called "She-to-tu-lu." It was above 2000 li in circuit bounded on the west by a large river (supposed to be the Sutlej), and its capital was 17 or 18 li in circuit. It was an agricultural and fruit producing country, and yielded much gold, silver, and other precious substances. The inhabitants were in good circumstances and led moral lives observing social distinctions and adhering

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* Published in S.P. Gupta (Ed.,) *Kushana Sculptures from Sanghol,* New Delhi, 1985, pp. 21-24.

> devoutly to Buddhism. In the capital there were about ten monasteries, but they were desolate and the Brethen were very few. About three li to the south-east of the capital was an Aśoka tope about 200 feet high and beside it, were traces of spots on which the four past Buddhas had sat and walked up and down".

It will be clear from the above description that She-To-Tu-Lu can be identified with Sanghpura or Sanghol of our times and the stupa to be the one which was constructed by emperor Aśoka, referred to by Hieum Tsang. What is most important from the point of view of the structural remains at the site is the observations of the Chinese pilgrim that "in and about the capital were ten monasteries, but they were desolate and the Brethren were very few". This clearly shows that the Buddhism was on the decline and the monks and the adherents of the religion had started deserting the monastic establishments. This, however, may in large measure, be due to the invading hoards of the Hūṇas led by Toramana, in the middle of 5th century A.D. and later still by his son and successor Mihirakula, who was a devout worshipper of Śiva. This observation of the Chinese pilgrim is extremely important in as much as it helps us to infer about state of the wealth of sculptures which was found in the course of excavations at the site, about which we shall comment later.

The excavations have revealed only the base of the stupa, for the simple reason that the superstructure was already destroyed by vandalism of man and nature. Today over the remains of a part of the stupa stands a medieval structure. As it is, the base of the stupa resembles a *dharmachakra,* an important Buddhist symbol. From the remains of the stupa, one can visualise the imposing structure of the stupa when it was standing there in its pristine form. The stupa stood on a 17 metre square platform. This is indeed significant, because it constitutes a characteristic feature of the Buddhist stupa architecture of the Gandhara region (fig. 64c, Pl. 135d), and suggests the presence of architects from the north-western region of the subcontinent.

To the north-east of the stupa were found the remains of the monastery, which was probably on the usual *chatuśāla* plan. All these structures, including the stupa, were built with fired bricks set in mud mortar (Pl. 135c).

The stupa was definitely embellished with a wealth of sculptured reliefs, and can be termed as one of the most imposing edifices in the country (fig. 64b). It is indeed enigmatic that the entire mass of architectural and sculptural members was found carefully deposited in a deep pit which appears to have been especially dug for the purpose, near the monastery complex, just outside the stupa platform. The pit contained a number of sculptured pillars, cross-bars (sūchis) and coping stones, all daintily carved with a variety of motifs, such as rosettes occurring on the cross-bars and pillars, figure sculptures on pillars and chaitya motifs on coping stones. All the architectural members were carefully piled one over the other, and bespeak of the attempt at preserving the sculptural wealth from further destruction at the hands of the marauding invaders.

The figure sculpture carved on the pillars which embellished probably the platform of the stupa is most artistic and must have been the handiwork of the skilled sculptors from Mathura. They depict women in full bloom of their youth, standing in alluring postures, and sometimes engaged in amorous pranks. Usually they stand in *tribhanga,* pose with one hand raised above and the other holding some object. They usually wear extremely scanty dress, which is nothing but a diaphanous lower garment secured on the waist by a broad *mekhala* composed of multiple strands (of pearls). In the neck is a torque, a characteristic central Asian ornament or a necklace composed of multiple strings of beads woven into a twisted pattern. The ear ornaments are cylindrical in form with a conical end. The hair is combed into a single-braid *(ekaveṇi)* or in a looped-knot at the top (Pl. 135e).

A feature of these damsels is their nudity which may be shocking to some of us. But it should be borne in mind that nudity in India, as in many other parts of the world, is always connected with fertility which makes it auspicious, hence its occurrence in a religious establishment.

All the figure sculptures appear to have been carved in a relatively low relief, as compared to the bold relief in which the typical Mathura sculpture of the Kushana period is carved. Secondly, from the point of view of aesthetic delineration, the modelling of the Sanghol figures, appears to be coarser than that at Mathura. Moreover, the figures are not marked by that free movement which is characteristic of the Mathura school. In fact the failure of the artist is evident in those sculptures in which the female is shown from the back. This has resulted in flattering of the female form. All this, however, need not be taken as a blemish on the part of Sanghol artist but is perhaps the product of the provincial school of the metropolitan Mathura. It is nonetheless not unlikely that the Kushana School which flowered at Mathura was probably on the decline in the beginning of the 3rd century, of the heydays of the Imperial Kushanas. In that case, Sanghol can be taken to represent the late facies of the Mathura School.

This leads us to the date of the stupa at Sanghol. Unfortunately, there is neither numismatic nor epigraphic evidence to securely date the stupa. And we are therefore left to ascribe it a provisional time bracket on the basis of art evidence. It may, however, be stated that a few copper coins of the Indo-Parthian king Gondopharnese and those of Soter Megas and Vima Kadphises occur at the site. They, however, are not of any way help in dating the stupa for the simple reason that the earlier coins continued in circulation till a late date. A few Hūṇa coins have also been found at the site. While on the evidence of Chinese pilgrim's account, we may surmise that Sanghol stupa was the work of Aśoka, on the basis of art evidence, the embellishment of the stupa may have taken place during late 2nd century A.D. or the first half of 3rd century. The stupa appears to have continued to be in worship till 5th century as is evident from the discovery of a stucco head which clearly belongs to the Gandhara workmanship. As is well known, stucco heads occur in Gandhara in the 4th and 5th century A.D. and hence the one from Sanghol may be placed in 4th century A.D.

The destruction of the monastic establishment at Sanghol, may have taken place sometime in the 3rd quarter of 5th century A.D., which marks in the Hūṇa invasion in India. The barbaric Hūṇas, a fierceful Central Asiatic nomadic tribe, enter into India during the time of Skanda Gupta (A.D.455-457) through the north-west and on their way, they destroy and plunder the Buddhist establishments, testimony for which is available abundantly. Even the large Buddhist establishment at Taxila was destroyed by the Hūṇas and Sanghol must have met the same fate. In this connection we may refer to the testimony of Yuwan Chwang referred to above that the monasteries at Sanghol were already desolate and there were only a few monks when he visited the place. This eye witness account enables us to explain the piling of architectural and sculptural members in a pit which was dug near the monastery complex. It is likely that the Buddhist Sangha at Sanghol was aware of the rampage caused by the Hūṇas at Taxila and other centres and therefore carefully removed the stone railings around the stupa and buried them carefully for us to rediscover. It is therefore clear that when the Hūṇas arrived at Sanghol, they only found the stupa standing, which was destroyed. The sculptures were preserved for posterity.

21

SCULPTURAL ART OF SANNATI*

Among the spectacular discoveries in the recent past can be included the Satavahana site at Sannati in Karnataka, situated on the left bank of the river Bhima, in Gulbarga district. It has an extensive habitation site, indicating a fortified city which has yielded rich antiquities such as terracottas, coins and beads. As some of the epigraphs indicate, this was probably a provincial capital of the Satavahanas under the administration of the local chiefs Maharathis. The city appears to have flourished from about 1st century B.C. to about 3rd century A.D.

Not far from the habitation site are situated two stupa sites. One of the stupas has been completely destroyed, leaving only the circular base. But we could retrieve more than 100 sculptures and 50 Brahmi inscriptions from this site. The other stupa is more or less intact, revealing the brickcore (Pl. 136a).

The sculptures recovered from the stupa site near the river, show that they embellished the stupa. They are all made of the locally available lime-stone of greyish hue. They bear close resemblances with the highly ornate Amaravati School, but exhibit their own local individuality. The themes of the sculptural representations vary from symbolic depiction of the Buddha to some of the Jatakas, donors and memorials. There are also sculptures of Yakshas which are carved in the round. The symbolic representation of the Buddha shows that the sect which lived at Sannati was the orthodox Hinayana one. We may now examine some of the sculptures.

Buddha represented in symbols:

There are two sculptures of this class. One relief represents the Lion seat (Simhāsana) below the Bodhi tree, with the feet of the Buddha carved on the footstool (*padapitha*). The simhasana is flanked by railings adorned with lotus flowers. Even though carved on a flat slab, the whole composition exhibits remarkable depth (Pl. 136b).

The next representation of the Buddha is his turban (uśṇiśa) on the top of a pillar fragment (PL. 137a).

Sculptures in the round:

the sculptures in the round include yakshas. One of them reminds us of a famous Yaksha from Pitalkhora (cf. Ancient India 15, Pl. LVI). Unfortunately the head is missing (Pl. 137b).

Another graphic representation is that of Naga Muchalinda. In spite of the fact that the stone is not quite suitable for carving, the five hooded naga has been carved in bold relief (Pl. 138a).

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* Published in Nagaraja Rao, M.S., (Ed.) *Kusumanjali, New Interpretation of Indian Art & Culture*, Sh. C.Sivaramamurti Commemoration volume, Delhi, 1987, pp. 159-161.

Similarly an another slab carved with a frieze of running animals are characterised by movement and are full of life. The first is a buffalo, behind which is a winged horse (Pl. 138b). The second slab has four animals in bold relief. The procession is led by an elephant followed by a winged lion with a human head. Behind this is yet another winged lion, and at the end is a winged stag. Below the animals is a row of bells (Pl. 139a). Such winged creatures have been carved in the early Buddhist caves of Western India, particularly at Karla and Pitalkhora and reminds us of similar ones in Persian art. Comparable sculptures are also known from Amaravati (of. Barret, Douglas, *Sculptures from Amaravati in the British Museum,* London, 1954, Pl. XXXVIII a).

Reliefs representing sculptures from the life of Buddha and Jatakas:

The panel depicting the birth of the Buddha shows Queen Maya seated on high seat. She is accompanied by three female attendants to her right, to one of whom she is giving a gift of necklace, as she is overjoyed. Behind her is another attendant, who is carrying the child Buddha in her hands. The whole composition exhibits grace, realistic physical anatomy and expression appropriate to the occasion (Pl. 139b).

In the other panel, queen Maya seated on a high seat, is having the blessed one on her lap, while an attendant is seated below to her left (Pl. 140a). The figure is carved rather crudely and appears to be lifeless.

Gautama in School:

A fragmentary slab depicts a number of children sitting in a structure. One of them is sitting and holding an oblong slate probably a wooden board with his left hand and is writing on it with his right hand. The boys are wearing skull caps with ear flaps (Pl. 140b). The child writing on the slate can be identified as Gautama. The motif is rather rare in early Buddhist art, but occurs in Gupta Art of 5th and 6th Century A.D. as known from the terracotta from shug. Mention may be made of a painting of this theme in cave 16 at Ajanta, ascribable to 5th Century A.D.

Hariti:

The panel to the right of Gautama shows a female with a child on her lap and a toy-rattle in her right hand. There are a few more children on her left, and a female attendant to her right. The scene can be identified as the story of *Hariti,* which occurs in Buddhist literature (Pl. 140b).

According to the story, Hariti, an ogress, had a number of children, but she used to devour the children of others. Buddha, therefore, once hid one of her children. Hariti was then very much distressed. Buddha gave back her child and convinced her of the feelings of other mothers. Hariti therefore, stopped devouring other children. Perhaps the child on her lap is the restored child.

Nandi Vishala Jataka:

The panel, probably represents the *Nandi Vishala Jataka.* On the right is a covered bullock cart of which the bull on the left side is seated and is refusing to get up. The other one on the right at standing helplessly, while the driver seated in the cart is cajoling the couchant bull. Upon this, the bullock seems to get up to move forward. The representation of the covered cart *(apavarita sakata)* is interesting, and is exactly similar to the metal specimen recovered from the excavations at Kolhapur (Pl. 141a).

Reliefs representing donors:

There are a number of slabs which represent donors, who have donated the sculptured slabs, to embellish the stupa in order to attain merit. These donors come from every walk of life. They include royalty, officials, businessmen and householders and even foreigners. A few are illustrated here.

Fragment of a slab divided into two registers, the upper one of which has a decorative motif of a chaitya window. The lower register depicts a domestic scene in which a lady is seated on a seat with high back and flanked by two female attendants, one of whom is holding a circular fan, *(talavrintaka)* while a musician at the bottom left is playing on a gourd-shaped *vina*, which has seven strings. Another lady at the bottom right is offering her a bunch of flowers. The whole scene is set within a room having octagonal pillars supporting the roof. The pillars resemble those in Western Indian caves having octagonal shafts and ghata shaped capital. Considering the attention the lady is receiving she appears to be a royal personality (Pl. 141b).

Another slab depicts a high dignitary. She is seated on a chair which is indicated only by incised lines. Two maids are attending upon lady. While one of them is pouring wine into a chalice, the other is holding a circular fan. A Brahmi inscription above records the donation of the sculptured slab by Rajamatya Ramasiri, wife of Rajamatya, gaganaka, a minister of the king (Pl. 142a).

Several important citizens also gifted pillars to the stupa. One of the ayaka pillars recovered from the demolished stupa site depicts a noble couple drinking wine, they are seen holding chalice in their hands seated in a luxurious room and attended by male and female attendants.

The purpose of the Brahmi inscription shows that this pillar was the gift by Giridatanaka, brother of Arika for, or in honour of, Naganika of Ahimarika, obviously a place name (Pl. 142b).

There are also instances of merchants donating sculptured slabs for the embellishment of the stupa. A large slab depicts the merchant Senanha seated along with his wife on a pedestal and attended by three female attendants. The oval top portion depicts three arched chaitya windows and a couple, probably the donor and his wife, looking out a Vatayana (window). In between, on the moulding, is an inscription which identifies the donor as Senanha, the merchant.

In this context we may also refer to another slab from Jevargi, located slightly upstream on the Bhima. In this example, there are three registers. The lowest one depicts a bullock cart of the type described above, with one bullock yoked and the other unyoked. The cart driver is in his position, while the carriage has another passenger. The middle register has the couple seated on a *pīṭha* attended by four female attendants. The top panel has a *gavaksha-the* donor at the centre, a hut motif on the left and a square motif on the right. A Brahmi inscription between the lower two registers identifies the couple as Vira, the merchant and his wife Anni (Pl. 143). It is suggested that the lowest panel may symbolically reflect the journey's end. Probably it was a memorial slab donated by the sons of the merchant, to embellish the stupa, so that the parents attain merit. Again the bullock cart depicted is exactly similar to the metal one unearthed at Brahmapuri, near Kollapur (Khandalavala, K.J., *"Brahmpuri",* a consideration of the Metal Objects found in Kundanagar Hoard", *Lalit Kala,* No. 7, Fig. 32).

It is interesting to find the shape of this memorial slab and the depiction of the three registers-the form and the motifs of which have been copied in the later *viragals* of Karnataka.

The sculptures from Sannati exhibits a distinctive style which is different from that of the Amaravati School. The Sannati examples show sparse presentation of reliefs avoiding overcrowding of panels. They probably reflect a local folk style, distinct from the classical Amaravati style. The reason could well be that the conservative Hinayana sect was still strong in this provincial city.

22

THE ROMAN PRESENCE*

The Indian contact with the Mediterranean world, of considerable antiquity, was essentially commercial and seaborne in character. It was in the beginning of the Christian Era that trade between India and the Roman world received a great boost and witnessed phenomenal expansion with the understanding of the monsoon, which helped the navigators to take a straight course across the approaches of the Persian Gulf to the Indus and Barygaza, the ancient Bhrigukaccha, present Broach on the Gujarat coast.

Periplus describes the prosperous trade the Romans had with India, and how ports such as Barygaza, Suppara (Sopara) and Kalliana (Kalyan) near Bombay, were great trade centres connected to inland towns like Pratishthana (Paithan) and Tagara (Ter). The Romans brought wine, tin, lead, coral, topaz, thin clothing, glass, gold and silver coins, while they transported on their return voyage items like ivory, agate and carnelian, muslin of all kinds, silk and long pepper. According to the then current diplomatic usage, the Romans brought costly vessels of silver, singing boys, beautiful maidens for the harem, fine wines, thin clothing of the finest weaves and the choicest ointments.

Roman influence in architecture is seen in the second century auditorium unearthed at Nagarjunakonda. The economic and socio- religious impact of the Roman relations with India is equally significant. Several Roman merchants patronised the early rock- cut architecture in western India. Many of the pillars in the *chaitya* hall at Karle bear inscriptions recording the gift by a *yavana* from Dhenukakata. The *yavanas* were undoubtedly Roman merchants who had established emporia at places like Kalliana and Tagara. It is well known that the term *yavana* in earlier references indicated Ionian Greeks, and during the classical period it referred to Romans or Romanised Greeks. Later the term referred to all foreigners. Another inscription from Alluru (Krishna District), datable to third century A.D. mentions among the objects of donations *yonaka* lamps *(yonaka divikaya),* lamps of Roman origin.

The commerce between India and Rome brought immense riches to the Satavahana empire which extended to the whole of *Dakshinapatha,* including Karnataka.

Coins (Pl. 144):

In Karnataka, hoards of Roman coins have been found from several sites. In the excavations at Chandravallị (Chitradurga District) 4 *dinari* - 1 of Augustus and 3 of Tiberius-have been recovered. The other hoards of Roman coins known are: 48 gold coins from Katryal (Bijapur

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District), found in 1922; a hoard of 163 silver coins found in a pot near Yeshavantapur railway station in Bangalore. During 1965, another hoard of 256 *dinari* was recovered while extending the runway of the Hindustan Airport, Bangalore. These belong to the reign of Augustus and Tiberius. At Akki Alur (Dharwar District) another hoard of 46 gold coins was recovered. Of these 43 belong to Byzantine rulers who ruled from 408 to 530 A.D., and were issued at Constantinople (modern Istanbul) while the remaining three are of early Roman kings: two of Septimus Severus (193-211 A.D.) and one of Caracalla, son of Septimus.

One more coin has been found in the excavations at Vadgaon-Madhavpur, a suburb of Belgaum. This is made of copper, but gilt with gold, an obvious attempt of forgery.

Many of these coins were perforated with a view to string them together to form necklaces, known in literature as *dinaramalas*. These coins attest the flourishing trade and commercial contacts between the Roman world and Karnataka.

Terracotta Figurines (Pl. 145a):

Scholarly researches have established that the art of making terracotta figurines in double moulds was a technique known to the classical world and that the Satavahana terracotta figurines exhibit in their technique a contact with the Roman world. Several Satavahana sites in Karnataka, such as Banavasi, Vadgaon- Madhavpur and Sannati have yielded terracottas which appear similar in style. The terracottas from Sannati like those from Ter, Kondapur and Nagarjunakonda are particularly noteworthy for their fine finish. Many of them even show features of Roman noblemen.

Sculptures (Pl. 145b):

Besides the terracottas, there are a few sculptures from Sannati which indicate the presence of Romans, in sculptural representations. One of them-a large limestone slab - depicts a royal scene in two registers, separated by a railing pattern with a row of geese below. In both registers, the royal person is attended by a number of maid servants.

The most important feature of several of these figures is their coiffure. The ladies have curly ringlets dangling on the forehead in a very charming manner. And in some instances they are held in position by a broad band which is decorated in a classical Roman pattern. This hair style exhibits Roman influence. It may be recalled that this particular method of leaving the tresses on the forehead was fashionable in the classical world and was probably introduced by the ladies from the Roman Empire. Some of these female attendants were of Roman origin, because Periplus records that young damsels were imported from the Roman world into India by Indian kings.

Many sculptures of ladies show them wearing *mekhala* or four-stranded girdles round their waists. Periplus tells us that such broad girdles were imported into India from the Roman Empire.

One of the fragmentary sculptures depicting, a female figure is in standing posture. By the side of the fragmentary figure, on the moulding are two short brahmi inscriptions mentioned two names, which read *amachi Yavanikā, amachi Samghanikā.* They are probably labels giving the names of the two ladies namely *Yavanikā* and *Samghanikā.* The significance of the term *yavana* has already been explained. Therefore, these two ladies could be identified as Romans.

The foregoing evidence proves beyond doubt not only the flourishing trade and commerce between Karnataka and the Roman Empire, but also the physical presence of Romans here in the early centuries of the Christian era.

23

SCULPTURES AND PAINTINGS OF THE BAḌĀMI CHALUKYAS*

Introductory:

The sculptures and paintings of the Chalukyas of Badāmi are invariably associated with the Architecture of the period. It is well known that all the architectural remains of this period are concentrated in and around the Capital Badāmi. Thus while the cave temples are found only at Badāmi and Aihoḷe, structural temples abound at Badāmi, Paṭṭadakal, Mahākūṭa, Aihoḷe and Nāgarāl. Outside this group, stuctures of the period are found at Alampur in Mahabubnagar District, Satyavolu and Mahānandi in the Kurnool District of Andhra Pradesh. Very recently a free standing *torana* with a sculptured lintel, ascribable to the late 7th cent. has come to light at Ittagi, in Raichur District.

The architecture of the period has been grouped into two varieties, viz., caves and structural temples. Among the caves, It is generally agreed that *Rāvalphaḍi* and other smaller caves at Aihole are the earliest and are ascribed to the middle of the 6th cent. A.D. Caves I and II at Badāmi follow the development, which is culminated in cave III, which was completed in A.D. 578. Structural temples, experimented upon at Aihoḷe, attain their perfection in the 7th and 8th centuries at Aihoḷe and Paṭṭadakal.

Sculptural Art (For illustrations see pls. 146-152):

Whether it is a cave or a structural temple, sculptures form part and parcel of these. Red sand stone, the locally available material, was adopted for both the construction of temples and carving of sculptures.

The general type of carving was bas-relief. In caves, the relief sculptures were carved on the walls themselves. But in the structural temples, they were carved on blocks and set up in their respective places. A much effaced *dvārapāla,* found near the Meguti temple at Aihoḷe, is the lone, surviving example of a sculpture in round.

Themes:

The Sculptures of the period are mostly religious in nature. They represent Śiva in various forms, Vishṇu and his several incarnations, Gaṇēśa, Kartikeya, Brahma, Durgā, the Saptamātrikas, Ashṭadikpālas, etc. Besides these, stories from Bhāgavatapurāṇa, Rāmāyaṇa, Mahābhārata and the Pañchatantra, also provided themes for the narrative reliefs. In the temples or caves dedicated to Jaina faith, tirthankaras, such Supārsvanātha, Mahāvira, Bāhubali, etc., are carved in bold relief. In addition to these, there are also secular themes, representing donor couples, *mithunas,* birds and animals. We may also mention the interesting secular themes, such as a *gurukula* scene, showing the hut of the teacher, in the *aśrama,* a wife beating the husband and a husband beating the wife and then feeling sorry and trying to appease the wife. These latter are found in Mallikārjuna and Virūpāksha temples at Paṭṭadakal.

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The main forms of Śiva represented are Naṭarāja, Vrishabhavāhana, Tripurāntaka, Gangādhara, Harihara and Ardhanārīśvara. Of Vishṇu, the common forms are Vishṇu on Ananta, Trivikrama, Narasimha and Varāha. Durga-Mahishamardini is another common theme.

There are several sculptures in which the stories from the *purāṇas,* particularly Bhāgavata, the epics and Pañchatantra, are represented continuously in a narrative sequence. Caves II and III at Badāmi have bas reliefs of stories from Bhāgavata; depicted on the lintels above, in the verandah. The stories represented are: Churning of the ocean by *suras* and *asuras,* stories from the life of Krishna, *Pārijātāpaharaṇa,* etc. Stories from Rāmāyaṇa, Mahābhārata and Pañchatantra are, however, found only in the structural temples, at Paṭṭadakal, on the pillars in the interior of the Virūpāksha, and Mallikarjuna, and on the external wall of Pāpanātha. The stories from the epics and Pañchatantra represented are: Lakshmaṇa cutting the nose and ears of Sūrpaṇakhī, Mārīcha appearing as a golden deer, Rāvaṇa carrying off Sītā, Jaṭāyuvadhā, Sētubandha etc., (from Rāmāyaṇa); Bhīshma on śaraśayya, fight between Bhīma and Duryodhana, Gograhana, Bhārata war and Kirātārjunīyam (from Mahābhārata); and the stories of monkey and the crocodile, and monkey and the wedge (from Pañchatantra).

From the available evidence, it becomes clear that Bhāgavata and other purāṇas provided the main themes for the sculptors of the earlier phase, represented in the caves, and stories from the epics were not common then. However, the epic themes become more popular, and were profusely used in the later phase of the sculptural art of the Chalukyas, as evidenced in the temples at Paṭṭadakal.

Characteristic features:

The characteristic features of the Chalukya human sculptures are: rounded face with chubby cheeks, fish-like eyes, thick lips with a smile, broad chest and limited ornamentation. The best examples of these are found in caves of Badāmi. However, there are also sculptures, which possess features unlike these. The local sculptors seem to have attempted to incorporate the contemporary sculptural traditions and styles. Thus we notice a blend of the autochthonous style with other styles. Examples of such a blending of styles, can be noticed at Ladkhan, Kontigudi and Huchchimalligudi at Aihoḷe. A fine example of this is the Kārtikēya on peacock, depicted on the ceiling of the *maṇḍapa* of Huchchimalligudi at Aihole. Like the contemporary sculptures, in this example also, the depiction of the god is quite simple. Sparse ornamentation, smiling face, slim body exhibits divine qualities of the god. perhaps the influence of the Gupta style is discernible in this.

Similar simplicity and natural expressions are found in the *mithuna* sculptures of Kontigudi, Ladkhan temple and the temple at Nāgarāl.

Sculptors :

We are fortunate, in knowing the names of many of the sculptors who worked and some of the master pieces of Chalukya sculptures. From the inscriptions at Paṭṭadakal, we already know the names of the architects, such as Sarvva *Siddi Āchāri,* Guṇḍa Anivāritāchāri, who was bestowed with the title of *Tribhuvanachari, Āditya,* son of *Śrīpādadeva, Rēvaḍi Ovajja,* disciple of *Sarvva Siddhi Āchāri,* etc. In addition to these, many of the sculptors have signed their names near or below the sculptures they carved, at Paṭṭadakal.

The sculpture of *Dvārapāla,* on the southern *ardhamaṇḍapa* of the Virūpāksha was the work of *Baladeva* son of *Śrī Duggi-āchāri. Śrī Duggi āchāriya magan Baladēvakrita* is the inscription. The same *Baladeva* also carved the *dvārapāla* image on the eastern *ardhamaṇḍapa* of Pāpanātha temple *(Śrī Baladēva nirmmita rūpu).*

Chañgamma carved the standing image of Śiva on the eastern exterior wall of Virūpāksha. The *mithuna* couple inside the *nandimaṇḍapa* in the Pāpanātha was also the work of *Chañgamma.*

The inscription above the Śiva image, on the northern wall of Virūpāksha reads: *Śrī Pullappan Nirmmaṇa deva (mmu) ttida pratime.*

So Pullapa was the sculptor of this Śiva sculpture.

The sculpture of Naṭarāja, in the *Ardhamaṇḍapa* of Pāpanātha is the work of the sculptor *Baladēva Ammayya. Śrī Baladēva Ammayyanirmmita,* is the inscription engraved, near the left shoulder of Śiva-Naṭarāja.

In the southern part of the same temple, is a mutilated image of Naṭarāja. On the windows, on either side of the image are two inscriptions, one in Nāgari, and the other in Kannada which read:

Deva Ārya (pa) nirmmita rūpū (in nāgari) and
......n Aryagadeva ārya nirmita rūpam (in Kannada).

Another sculptor who worked in Virūpāksha was *Dāmōdaran.*

The *Tōraṇa* at Ittagi, mentioned in the beginning of this paper has two pillars, on which a sculptured lintel is placed. It is of red sand stone. On either side of the beam are sculptures flanked by two *Kuberas,* possibly *Śankhanidhi* and *Padmanidhi.* In between are the *mangaḷachinhas,* such as *pūrṇakumbha, nandi, minadvaya, Chāmaradvaya* besides boar and lion. At the centre is the Gajalakshmi (Figs. 65 a-b & Pl. 152 a-b). On one face of the pillar is an inscription mentioning *Yuddhamalla Satyāśraya* (A.D. 681-696). It reads:

Svasti yuddhamalla
Satyāśraya Śrī prithivī

Vallabha mahārājādhi
rāja paramēśvara bhaṭṭāraka (prava)
rddhamāna vijayarājya...... gaṇa Śōmayāji......
Śrī.........

Therefore this structure can be dated to the end of the 7th cent. A.D. On the brackets of the lintel and on the face of the pillar names of three sculptors are engraved.

1. *Śrī gōṇadēva krita*
2. *Śrī Kaṇṇappa krita*
3. *Śrīmat Āṇagam krita.*

So the lintel was the work of these sculptors.

Some of the names of sculptors sound unfamiliar in Kannada. For example *Pullappan.* It is possible that some sculptors from the south also participated in the sculptural art as a result of the Pallava contacts.

The sculptors not only carved their names in many instances but they also labled some of the sculptures. Thus in Virūpāksha, Mallikārjuna and Pāpanātha temples names are written below the images. For example: *Rāma* and *Angadi* below the wrestling images of Rāma and Angada; *Indra, Vajran* and *Ahale,* below the images of *Indra, Vajra* and *Ahalye; Rāman, Lakkaṇa, Suppaṇakhī, Kharadūshaṇan, Sugrīvan, Bāli, Aṇuma, Jambavan, Naḷan* and *Angaja* (Angada) etc., below the sculptures of these on the outer wall of Pāpanātha.

So much for the sculptural wealth of the Chalukyas. From a general study, it is evident that the sculptors were able to attain fine finish. They were able to attain equal quality and fineness whether it was a massive sculpture or a small relief. While the sculptures are noted for their simplicity and expression, the sculptor could, at the same time, exhibit vigour and movement. For these, we may quote the examples of the famous Naṭarāja in Cave I, and the massive sculptures of Śiva Tripurāntaka, Vishṇu-Trivikrama and Narasimha. While he could treat such serious subjects as Trivikrama and Narasimha with ease, the Chalukya sculptor did not forget the human aspect. The best examples of these are the *gaṇas,* in various acrobatic postures in the lower panels of the caves at Badāmi.

Paintings:

Examples of Early Chalukya paintings are available only in Cave III at Badāmi. They are painted on the interior of the cave in the front portion of the cave. There are four panels.

The first panel depicts the interior of a palace. In the centre is seated a nobleman with one of his feet placed on a stool. He wears an *yajnōpavīta* and stringed pearls. He is attended by a number of attendants holding various insignia. At a distance, in the top, a balcony is depicted with a number of spectators. To his left is a company of musicians and dancers. A lady dancer is performing a dance number. Her complexion is a blue-green. She has an attractive coiffure. She faces a flutist playing nearby. To her left is another dancer and a group of lady musicians.

The second panel is a similar scene. It is said to depict a court of a king, identified by some as Kīrtivarman I. He is seated on a raised seat, with one leg raised and placed on the seat, and the other on a foot rest. His queen is also seated to his right. She is depicted as half reclining on a seat and pillow. She is painted in yellow ochre. Behind her stands a half clad damsel holding a fly-whisk. At her foot stands another maid awaiting orders. The king has around him a number of crowned princes.

The other panels depict, two heavenly couples *Vidyādharas* flying in the in the sky. They are similar to the bas-reliefs found in the cave. The male *Vidyādhara* is depicted in pink while his partner in greenish-blue. The representation gives a feeling of their floating movement. In an another instance, the male is shown playing a *Vīṇa.*

Originally, the entire cave appears cave appears to have been painted. The style of paintings is comparable to the Ajanta murals. These murals are very important as they are the earliest among the wall paintings of Hindu temples in India.

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24

CHRONOLOGY OF PĀPANĀTHA TEMPLE AT PAṬṬADAKAL - A RECONSIDERATION*

Pāpanātha temple at Paṭṭadakal is located to the south of the famous Virūpāksha, on the right bank of the river Malaprabha. It faces east. It is a very ornate structure and has a *sikhara* in the northern style. The date of construction of this temple has always been controversial. Most of the scholars agree that it was constructed before the Virūpāksha and have ascribed circa A.D. 680 as the date of construction. We differ from this dating on the basis of epigraphs found in the temple. Hence this reconsideration.

Cousens came to the conclusion that "judging from the character of a few short inscriptions, it cannot be later than Virūpāksha."[1] Further, he considered the inscription on the eastern face, on the soutside of door, the characters of which are, according to Fleet, not much earlier, if at all, then seventh century.[2] This inscription is in praise of a certain Chaṭṭara Revaḍi Ovajja who is said to have *made the southern country,* i.e., was the builder of the temples of the temples of the southern country, and hence, by inference, builder of this temple.[3]

Finally Cousens argued that "it is hardly likely that three great costly temples would have been in hand at one place at nearly the same time. 650 A.D. as the latest possible date, therefore, would be, perhaps, as near the mark as we can get with the present date."[4]

Fergusson ascribed it approximately to A.D. 700.[5] Without giving any reasons, Coomaraswamy put down A.D. 735 as the date of construction of this temple.[6]

Percy Brown, however, assigned the construction of Pāpanātha to about A.D. 680, on architectural grounds.[7] He thought that Pāpanātha retained the heaviness found in the cave architecture at Badāmi, and did not possess the architectural advancement discernible in the Virūpāksha at Paṭṭadakal. He found no concordance between the plan and elevation of the temple. The unusually large antechamber, and the stereotyped niches without proper spacing between one another on the outer walls of the temple led Brown to conclude that the art of temple construction was still in its formative stages when Pāpanātha was built.[8]

Annigeri, although he mentions that some of the sculptors worked both at Pāpanātha and Virūpāksha, agrees with the dating of Brown, and states that "Virūpāksha appears to have been erected only within a period of 30 or 40 years from the date of the construction of the Pāpanātha temple."[9]

Soundararajan is the latest to concur with the dating of Pāpanātha to about A.D. 680. He observes that "the Pāpanātha shrine at the same place is quite obviously much earlier (than

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* Published in K.V.Ramesh (Ed.) et al., *Srikantika,* Prof. S.Srikantha Sastri Felicitation Volume, 1972, Mysore, pp. 36-39.

Sangamesvara)[10] and was probably one of the first batch of temples coming up at Paṭṭadakal in the reign of Vikramaditya I."[11] He apparently bases his argument on the ground that the art of temple construction was not yet developed. He states that "the Pāpanātha temple is archaic to a degree in its combination of the *hara* parapet of the southern *vimana* usage of the early Chalukyas with the truly *sandhara* and *Rekhanagara* shrine lay-out. The rater ṣubdued *sukanasa,* the *petite sikhara* outline, the incipient pillared porch projection on the cardinal points of the sanctum on the outer wall, the rather straight and unrelieved line of *mahamaṇḍapa* and *rangamaṇḍapa* strike the disequilibrium between the carved exterior and the inadequate pierced windows of the two front halls: all support its early stage at Paṭṭadakal."[12]

The epigraphical evidence from the temple itself helps us to date the construction of the temple almost perfectly. Many of the sculptures inside and on the outer walls bear the names of the sculptors who carved them. At least three of these have worked in the construction of the Virūpāksha temple. We may examine these epigraphs.

(a) On the east face, south side of the main entrance of Pāpanātha:

೧. ಸ್ವಸ್ತಿ ಶ್ರೀ ಶಿಲೆಮುದ್ದರ
೨. ಮರ್ಮನ್ ಸರ್ವ್ವಸಿದ್ಧಿ ಆ
೩. ಚಾರ್ಯ್ಯನ ಚಟ್ಟರ್ ರೇವ
೪. ಡಿ ಒವಜ್ಜರ್ ತೆನ್ಕ
೫. ಣ ದಿಶೆ ಮಾಡಿದೋರ್

This means that Revadi Ovajja, disciple of Sarvvasiddhi Archarya, grandson of Silemuddara, made the southern part (of the Pāpanātha temple).

(b) Above the *dvarapala* image, in the eastern *ardhamantapa* of Pāpanātha:

೧. ಶ್ರೀ ಬಲದೇವ
೨. ನಿರ್ಮ್ಮಿತ ರೂಪ

'This sculpture is carved by the sculptor Śrī Baladeva'.

The same Baladeva has also carved some of the Rāmāyaṇa scenes on the southern wall of the temple. Near the sculpture of Surpanakhi, the name Baladeva is carved, indicating that some of these sculptures are his works.

(c) Below the amourous couple, on the pilaster, on the north wall of the *nandimantapa* of Pāpanātha:

೧. ಶ್ರೀ ಚೆಂಜ್ಗಮ್ಮ

Chengamma is the name of the sculptor who carved the couple. As already mentioned, three names of the artists mentioned in the above inscriptions are associated with the construction of the Virūpāksha temple. They are: Sarvvasiddhi Achari, Baladeva and Chengamma. We will consider these sculptors one by one.

Sarvvasiddhi Achari is mentioned in two inscriptions in the Virūpāksha temple. The inscription on the right pillar in the *ardhmantapa* in front of the Virūpāksha temple,[13] near the river, states that Vikramaditya won three battles over Kanchi, the capital of the Pallavas. He made over certain gifts thrice to the *Sutradhari* (master- architect) of the Lokesvara (Virūpāksha) temple constructed by his queen Lokamahadevi. The *Sutradhari,* Sarvvasiddhi Achari is said to be the *pitamaha* in *vastusilpa* and *murtisilpa,* and was the crestjewel in architecture. He was the architecture. He was the architect of the southern part of the Lokesvara (Virūpāksha) temple.

Another inscription, on the outer wall of the *nandimantapa* has a three- line text which states that the architect of the south side (of the temple) is Sarvvasiddhi Achari:

೧. ಶ್ರೀ ಸರ್ವ್ವಸಿದ್ಧಿ ಆಚಾ
೨. ರ್ಯ ತೆನ್ಕಣ ದಿಶೆಯ
೩. ಸೂತ್ರಧಾರಿ

Sculptor Baladeva is said to be the son of Duggi Achari. An inscription above the *dvarapala* image, on the right side of the Southern *ardhmantapa* of the Virūpāksha states that this dvarapala sculpture was made by Baladeva, son of Duggi Achari.[14]

The Śiva image on the southern wall of Virūpāksha is the work of Chengamma. Here Śiva is in the standing pose, holding *sula, dhvaja* and *naga* in three of the four hands, while the fourth, lower left hand is placed on his thigh. He has matted locks of hair. Below, in the space provided for the label, is an inscription which states that Chengamma made this sculpture.[15]

೧. ಶ್ರೀ ಚೆಂಙ್ಗಮ್ಮ ಈ ಪ್ರತಿಮೆ
೨. [ಯ] ಕುಟ್ಟಿದೋನ್

It is clear from the above epigraphical evidence that a number of artists worked in the construction of both the Virūpāksha and Pāpanātha temples. Secondly, Revadi Ovajja who was the architect of the southern part of the Pāpanātha temple, was the disciple of Sarvvasiddhi Achari, the master-architect *(sutradhari)* of Virūpāksha. The master must have allowed his disciple to independently work on a major construction like Pāpanātha only when he was convinced of the ability of his disciple. We know from the inscription of Lokamahadevi that the Virūpāksha temple was constructed in about A.D. 740, to commemorate the triple victory of Vikramaditya II over Kanchi. Therefore, if the disciple of the master-architect of Virūpāksha should have participated in the construction of Pāpanātha, the construction of the temple should have been contemporary to that of Virūpāksha, if not later. The argument of Cousens that "it is hardly likely that three great costly temples would have been in hand in one place at nearly the same time",[16] and therefore, the date of Pāpanātha is early, i.e., circa A.D. 650, is not convincing. We are inclined on the epigraphical evidence, therefore, to think that the construction of Pāpanātha was in all probability contemporaneous to that of Virūpāksha, if not later, which confirms the dating by Coomaraswamy.

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2. *Ibid.*
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5. *Ibid.*
6. Coomaraswamy, A.K., *History of Indian and Indonesian* Art, Dover Edition, 1965, p. 96.
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9. Annigeri, A.M., *A Guide of Paṭṭadakal Temples,* Dharwar, 1961, p. 41.
10. Sangamesvara temple, originally called Vijayesvara, is attributed to Vijayaditya (A.D. 696-733) on the inscriptions found in the temple. See Annigeri, *Op. Cit.,* p. 34.
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12. Ibid., p. 28.
13. For text, see Annigeri, A.M., *Paṭṭadakalla Gudigalu* (in Kannada). Dharwar, 1960, p. 78, No. 1.
14. *Ibid.,* p. 83.
15. *Ibid.,* p. 8.
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25

A ROYAL MEMORIAL TO CHĀLUKYA VIKRAMADITYA II*

In Karnataka, monuments of the early Chālukyan period are found in clusters in and around Badami, Aihole and Pattadakal. Some of them are under worship and were meant to be so. Outside these groups, no other monuments were known, until the decorative *toraṇa* was located recently at Itgi, in Raichur district.[1] Uptill now, no temples or other structures of funerary character of the period were identified. Recent discoveries in the vicinity of the village, B.N.Jalihal adds a new dimension to the architecture of the early Chālukyan period.

Bhadra Nayakana Jalihal (B.N.Jalihal) is a village about 5 kms. west of Pattadakal. To the west of the village is U-shaped valley formed by the red sand stone hill range. A ribbon-water fall from a perennial spring adds to the idyllic setting. In this valley locally called *Huḷigevvanakoḷḷa,* a cluster of eleven red sand stone shrines and a large rock-shelter were located by Sundara.[2] The shrines were built at different heights, the largest found at the bottom of valley. Within the rock shelter, itself was the representation of Brahma, Vishṇu, Mahēśhvara, and Saptamātrikas in bold relief (all of which are painted recently). A small shrine facing east, within the shelter has an interesting female deity. She has two hands, holding sword and shield. She is richly decorated with ornaments. What is interesting is that she has wings and an owl rests to her left. The attributes of this deity closely corresponds to *Bhūtamāta* described in *Vishṇudharmōttarapurāṇa.* Three other sculptures noteworthy in the vicinity are two of *lajjagauris* and one *nāgarāja* who can be identified as *ananta* or *Vasuki* (Pl. 156a). We may also note is passing that there are a couple of monolithic votive shrines, cut into blocks of stone, with *śikhara* motifs.

Of the eleven shrines located at different heights of the valley, five of them (except the main one which is the subject of our study), have a sanctum and a front porch. Above the sanctum is a *nagara śikhara.* Seven of the eleven have a *liṅgam* in the sanctum sanctorum.

The main shrine at the foot of the hill, flanked by two smaller shrines, consists of a *garbhagriha* and an *ardhamaṇṭapa.* It stands on an *ādhisṭhāna,* but does not have a *śikhara* or superstructure. On the top portion of the wall, just below the eaves is a floral fastoon design (Pl. 153a). The shrine is facing north and has an ornamental entrance, flanked by two royal *dvārapālas,* with regal parasol over their heads. They rest each of their hands on a mace. At the base of the door jambs are *Śaṅkha nidhī* and *Padma nidhi* (Pl. 154 a-b). The lintel above has the representation of Umāmahēśhvara reclining on the bull, Nandi (Pl. 153b).

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* Published in Nagaraja Rao, M.S., *MADHU, Recent Researches in Indian Archaeology and Art History,* Shri. M.N. Deshpande Festschrift, Delhi, 1981, pp. 175-177, with K.V.Ramesh.

The entrance to the *garbhagriha* has the representation of the river goddesses, *gaṅga* and *yamuna*. On either side of the door jambs are carved sculptures in relief Gaṇēśa, Mahishamardini and two male devotees with flower baskets. The sanctum has a *liṅgam*.

One of the most interesting features is the occurrence of an inscription in three lines, to the right of the left *dvārapāla*, as we enter the shrine. The epigraph in 8th Century Kannada characters reads as follows:

1. _Svatthi (sri)* Śrī-Vikramāditya-Satyāśriyā (ya)*_
2. _Dēvāriya mā (ma) ganu Benamma Kara(ṁ) ḍada_
3. _Paradana kesida dharmmav-akke*_ (Pl. 155a).

It means "Be it well. This is the casket (Karamda)-like structure of the illustrious Vikramāditya Satyāśraya. The pious work (is) of Benamma, the son of Devāri".[3]

Though the inscription bears no date, it could safely be assigned to the middle of the eighth century A.D., and hence the ruler referred to therein is to be identified with Vikramāditya II A.D. (733-744). Benamma was probably the architect, who constructed this shrine. From the epigraphical evidence associated with Chālukya Vikramāditya II, it appears that this simple shrine, is a memorial shrine of the said King. If that be so, the two smaller shrines, near this shrine could be identified to be the memorials of the two queens of Vikramāditya II, viz., those of Lōkamahādēvi and Trilōkyamahādēvi.

The identification of this group as royal memorial is confirmed by further evidences around the structures. Just behind the main shrine is a memorial carved in three registers, on a natural rock in a style similar to the famous hero stones known from all over Karnataka (Pl. 155b). The lower register shows three bullocks, two in moving posture, and the third one lying down. The middle register has a hero and two ladies being escorted by a fourth figure. The top register has royal personage seated in the middle flanked by two female figures. The representation of reclining bull appears to represent journey's end, *i.e.,* the end of life. The middle register depicts the journey to heaven, and the top one attainment of heaven. Such representations of unyoked bullocks representing the journey's end is known from early buddhist settlements in Karnataka. Ramesh has already referred to a similar memorial stone from Belavadgi in Gulbarga district, dating back to 2nd-3rd Century A.D.[4] Another slab from jewargi represents a memorial to the merchant Vira and his wife (Pl. 156b). There are also examples of *Chhāya sthaṁbas* from Nagarjunakonda.[5] Therefore, we may not be wrong in assuming that this memorial representation is probably that of Vikramaditya and his two queens, particularly as the carving is located just behind the main shrine. The smallness and simplicity of the shrines in the valley also indicate that they were not really meant to be places of worship. They may have been the memorials to the kith and kin, and officers of the King. The monolithic votive shrines in the rock shelter also indicate probable periodic offerings, suggesting ancestor worship.

The sculpture of *dēvi,* corresponding to *Bhūtamāta,* further suggests that the location was probably the cemetery of the royalty, of which she was the presiding deity.

That the tiny valley with the rock-shelter and monuments was intimately connected the Vātāpi Chālukyas is clearly borne out by the relief sculpture of the *Saptamātrikas,* to whom the Chālukyas attributed their phenomenal raise into an imperial power.

There are at least two more similar location which could be associated with Chālukyan memorial. Siddhanakolla near Aihole has also the features noted at Jalihal. Aralitirtha, near Badami, also indicated the occurrence of such sculptural representations at a later period.[6] Therefore, it is probable that Chālukyan rulers selected valleys with water falls or streams where they caused the erection of memorials.

The identification of the structure at B.N.Halihal as a memorial shrine of Vikramāditya II will have wider ramifications as to their significance elsewhere in the far east. In erecting such memorials to Kings, whether the Kings were defined or not will have to await further research. However, the idea of deifying a King was known very early in India, and the King was considered to be god himself. Bhasa's *Pratimānāṭaka* refers to the *Pratimagriha* in which the statues of Daśaratha and his ancestors were conserved. Near Mathura, was a unique example of a structure which yielded headless portraits of Kushana Kings, Wima Kadphesis and Kanishka. Nearer home in Tamil Nadu, there are several instances of funerary temples called *Paḷḷipaḍai* koils erected over the mortal remains of dead Kings, Princes, as also images, perhaps portraits of Kings, queens and other royalty, as attested by the Chōḷa inscriptions of 10th-11th Century A.D.

Farther away, in South East Asia, Indian idea of royal funerary temples was elaborated and got integrated into an aristocratic cult, known as the cult of Devaraja.[7] The royal memorial of Vikramāditya II at Jalihal is probably the earliest memorial to be identified; and, evidence is as yet too meagre to say whether this cult had become as complex in Karnataka as the later Devaraja cult in South east Asia. But the subject gains in interest in the light of the fact that Karnataka too had played a significant rule in the early overseas colonisation as is well borne out by a comparative palaeographical study of early inscriptions from Karnataka and South East Asia.[8] We believe that the present paper will open an entirely new field of enquiry, at least in so far as the study of the Early Chālukyan monuments is concerned.

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2. Sundara, A., "Some recent significant Archaeological discoveries" (in Kannada) in *Karnataka Bharati,* Vol. 9, No. 4, pp. 79-95, Karnatak University, Dharwar, 1977. Mrs. Carol Radcliffe Bolon, Research Scholar of New York University has also studied this group and brought to our notice the existence of this complex.
3. We are at the moment unable to offer a convincing explanation to the meaning of the word *Paradana.* It appears to refer to the entire memorial structure possibly as a vehicle meant for carrying the dead to the world beyond.

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26

A NEW GROUP OF RASHTRAKUTA TEMPLES AT SIRIVALA (GULBARGA DISTRICT)*

There are hardly any structural temples which can be definitely attributed to the Rashtrakutas on unimpeachable evidence. A few temples Viz., the Navalinga temple at Kukkanur, a Jaina temple at Hallur, near Bagalkot, the temple in Khidrapur etc., have been ascribed to the Rashtrakuta period on stylistic grounds. It is surprising that Rashtrakutas, who created such architectural splendours as those at Ellora should have totally neglected the building of structural temples. Under the circumstances a new group of temples at Sirivala, Shahpur taluk district Gulbarga, Karnataka recently discovered by me which on the basis of inscriptional evidence can be dated to the Rashtrakuta period, forms an important landmark.

Sirival, (Srivolala of epigraphs) is a small village on the right bank of the river Bhima. On the opposite bank of the river Bhima. On the opposite bank of the river is a famous site of Sannati, with Buddhist remains, located by S.Nagarju. It has over 20 structural temples constructed out of blocks of limestone which is plentifully available in the village itself. A majority of these temples are in very bad state of preservation and what is more, some of them were almost buried under the debris accumulated against them for over a thosand years. The State Directorate has taken up clearance operations and exposed two structures, and repaired one. However, large scale clearance operation followed by proper conservation measures are necessary for restoring the pristine glory of the temples.

The most important temple of the group so far exposed is the Isvara temple (Pl. 157a). It stands on a low plinth over which is a heavy torus moulding, and is severely on the exterior. It is, however, an independent structure, joined to the principal shrine and standing on the same plinth. It reminds us of the entrance gate was of the Kailasa temple at Ellora, which also is an independent unit joined to the temple proper by means of a gallery. The present temple has a squarish *maṇḍapa* supported by four pillars in the center forming the *ranga-maṇḍapa*. The pillars are rather squat and heavy, and have a squarish shaft which, in its upper part, is carved on all four sides with the *kirtimukha* motif. Pearl festoons are shown issuing out of the mouth of the semidivine animal. Above this is carved a medallion over which is a sort of constricted coushion capital squarish in shape. The capital is two armed and is equally heavy. Stylistically, the pillar is far removed from those in the early Chalukyan monuments but is related to the heavy, stumpy pillars to be found in Indra sabha and Jagannatha sabha at Ellora. The latter, however, are too florid and have been carved with greatest possible care, but those in the Isvara temple represent the deterioration in the artistic standards and can, therefore, be taken to be the jejune shadows of their highly ornamental prototypes at Ellora.

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* Published in Gopal B.R., *The Rashtrakutas of Malkhed, Studies in their history and culture*, Mysore, 1994, pp. 291-293.

The *sabhā-maṇḍapa* is well lighted by means of four windows, two each in the side walls. The windows have been daintily carved with a floral scroll entwining two dwarfs, one in the upper curve and the other in the lower. It is noteworthy, that, whereas the entire temple is built of lime stone, the stone used for the window is black basalt. In all probability the basalt was used for its finer grained quality and hardness in preference to limestone.

The *garbhagriha* which is devoid of the presiding deity is joined to the *sabhā-maṇḍapa* by means of an *antarala* which is also severly plain. There are two entrances, one each in the side walls at the junction of the *sabhā-maṇḍapa* and the *antarala.*

The exterior of the temple appears to be severely plain in the first instance.. But on closer observation we find that the portion above the plinth has been carved with a variety of figures sculptures. Among these, mention should be made of scenes depicting the *Rāmāyaṇa,* the *Mahābhārata sabhā-maṇḍapa.* The exterior of the *garbhagriha* has recesses at the back and sides and seated *gaṇas* have been carved in a band above the torus moulding. Equally noteworthy are the lions carved in a low relief on the band above the plinth, on all sides of the temple.

The most important discovery within the temple is that of an inscribed lime-stone slab, which is built in, at the front of the *ardha-maṇḍapa.* The record belongs to the reign of Akalavarsha Krishna III, and is dated in Saka 861=939 A.D., Vilambi, Phalguna suddha panchami, Sunday. It referes to one Buddha, a *mahasamanta* under Krishna III, and says that he was governing Ededore 20. The *nāḷgāmuṇḍa* of Sagara-nadu, in which Srivolala (i.e., Sirivala) was situated, is said to be one Chandayya. The purpose of the record is to register certain grants in cash to the temple by many dignitaries of the village, whose names, such as Chamudarayya, Pollayya, Ponneyya and Ajjayya etc., are mentioned.

The second temple which is locally called Basavanna, is similar to the preceding one in plan, but is much smaller in size (Pl. 157b). Although the temple is in a much dilapidated condition, it appears to have been carved with interesting figure sculptures on its exterior. Among these, the noteworthy sculptures are number of *gaṇas* playing upon musical instruments, which have been carved on the back of the *garbhagriha.* Since the temple is almost identical to the Isvara temple, on plan, it may be dated to the time of Krishna III.

The temples described above are but only two from a group of over 20 temples, which have so far been noticed. It is highly likely that when the remaining temples are exposed, we may know more about the structural temples of the Rashtrakutas, Be that as it may, it appears that this group of temples represents the final phase of the Rashtrakuta art because the inscription from the Isvara temple shows that the structural activity at the site belongs to the time of Krishna III. This is also indicated by the deterioration that had set in, in the Rashtrakuta art, by the middle of 10th century A.D.

27

KĀLI - AN EXQUISITE CHŌLA BRONZE FROM MALANGI, MYSORE DISTRICT*

An exquisite bronze has been recently acquired by the Department of Archaeology and Museums, Government of Mysore. A group of village boys stumbled upon the idol, near the *pīṭha* of a *liṅga,* locally called Mahābalēśvara, about 65 metres, from the bank of the river Kaveri. Mālangi, incidentally is a few miles from Talakad, the seat of Gaṅga dynasty.

The image is a solid bronze, placed on a pedestal, and surrounded by a *prabhāvali* decorated with flames. It measures 34 cms. high, including the *pīṭha* and *prabhāvali* (Pl. 158). The deity is in seated position, in *'Vīrāsana',* and has eight hands, of which three (two on the left and one on the right) are broken. In the three of the right hands, she holds, *Khaḍga, ḍamaru* and flower, while in the left are *pānapātra,* in the existing two hands. Behind the head is a halo, with flames indicated by wavy lines. The left ear has a scroll while the right appears to have a *Sarpa Kuṇḍala.* The drapery below the waist is indicated by wavy lines. The breasts are fully and realistically depicted, with a *nāga-Kucha-bandha* above them. The portraiture of the hands show considerable amount of vigour. The entire figure exhibits fine balance, in the depiction of arms on either side. The workmanship is remarkable for the fine modelling of the limbs and the torso. The embellishments are quite restrained. The facial expression shows a combination of *raudra* and *saumya.* The idol is originally a cast bronze and gold gilt all over.

The bronze of Dēvi from Turaikkadu, Tanjore district, Tamil Nadu now in Madras Museum an exact parallel to our image, with the exception that the Tamil Nadu example has the image of a demon on the pedestal. This image has been identified as "Mahishāsuramardini" by Sivaramamurti,[1] and the demon, as Mahishasura. Srinivasan, however, differs with this view, and states that "in view of the fact that the demon shown on the pedastal is not buffalo-headed, he may be taken as the other demon Nishumbha who was also destroyed by the goddess".[2] He, therefore, prefers to identify this deity as "Nishuṁbhasūdani".[3] There is also another example of similar deity, but datable to 15th century from Tambikottaivadakadu, Tanjore District.[4] Thiru, Saw. Ganeshan, however, identifies this image as *'Kāḍukāḷ'* (or forest Kāḷi).[5] Nagasami reports more than fifty comparable sculptures both in bronze and stone.[6] Nearer home, the image can be compared with the stone sculpture of Kolaramma in the Kolaramma temple at Kolar.[7]

Our example, however, does not have any demon represented on the *pīṭha.* Therefore, we cannot identify her either as Mahishamardini or Nishuṁbhasūdani. Soundararajan, who examined the image, felt that she could be identified as Durgā-Ashṭabhujī. However, the overwhelming evidence from Tamil Nadu prompts us to identify her as Kāḷi, or more precisely Kāḍukāl.

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In order to date the image, we have to depend on comparative evidence. The Turaikkadu image, which bears a close resemblance to our image, has been ascribed to 1000 A.D., by Sivaramamurti.[8] Srinivasan, however, assigns the image to the middle or the 3rd quarter of the 11th century A.D., on the grounds of style.[9] The shrine in which the image of Kolaramma at Kolar is kept, is said to have been added sometime before the 35th year of Rājēndra Chōḷa,[10] which corresponds to the middle of the 11th century. Our image, however, can be ascribed to 1000 A.D., purely on the stylistic grounds.[11]

The gold gilding also appears to be original. There is epigraphical evidence in the Chōḷa country, for the practice of gold gilding of bronzes. Rājarāja's inscriptions are mention images of copper coated with gold (*Taghadu porti*).[12] Our image is unique for the excellent preservation of gold on it.

Finally, is this image a result of Chōḷa inscription? It is found in the heart of Gaṅgavāḍi. But so far very little is known of Gaṅga bronzes. Even the one known image, with inscription, comes from Sravanabelgola, and is of Jina.[13] But the similarity of the image with the Turaikkadu idol strongly favours a Chōḷa craftsmanship. The site of discovery certainly experienced Chōḷa influence, and therefore we may not be wrong if we assign the image to a Chōḷa artist.

REFERENCES

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2. Srinivasan, P.R., *Bronzes of South India,* Bulletin of the Madras Government Museum, New Series, General Section, Vol. VIII, 1963, p. 279.
3. *Ibid.*
4. *Ibid.,* p. 284.
5. Opinion expressed at the seminar on 'Chōḷas' in Madras.
6. Information from Thiru. Nagasami, Director of Archaeology, Madras. and acknowledged with thanks.
7. *MAR.,* 1935, p. 45, pl. XVIII, 3.
8. Sivaramamurti, C., *op.cit.*
9. Srinivasan, P.R., *op.cit.*
10. *MAR.,* 1935 p. 45.
11. This date was accepted by scholars who examined the bronze, at Madras, during a seminar on 'Chōḷas'. Thiru Nagasami felt that it could even be ascribed to the end of 9th Century.
12. Information of Thiru. Nagasami mentioned with thanks.
13. Seshadri, M., 'A Rare Ganga Bronze' *Mysore University Journal,* 1971, pp. 48-49.

28

THE AṢṬAMĀTṚKĀS FROM HAVERI*

Haveri (dist. Dharwar, Mysore state), also called Nalapuri in the epigraphs,[1] is one of the oldest *Agrahāras* in Karnataka. The earlist mention of the place is made in an inscription of the Rāshṭrakūṭa king Kṛṣṇa.[2] It has a number of architectural and sculptural remains datable to the Later Calukyan period. Of these, the temple of Siddeśvara, an ornate structure, situated on the eastern outskirts of the place, is rich in sculptures and epigraphs. The most notable among the sculptures is the panel of *Aṣṭamātṛkās* in the ceiling of the *sabhāmaṇṭapa* of the temple (Pl. 159). It is carved on a block of stone measuring 9' x 9', in bold relief and covers the south-eastern square of the ceiling of the *sabhāmaṇṭapa,* which is divided into nine squares, each of which is decorated with a lotus medallion.

This square in which the panel is carved is further divided into nine compartments divided by bands which are decorated with floral designs. In each compartment is carved a *mātṛikā* in bold relief, the central compartment having Śiva in the from of Gajāsurasaṁhāramūrti. The panel is unique in the sense that it has no parallel, though a similar panel, but with Mahākāḷi in the centre and Gaṇēśa in one of the compartments, is reported from a small temple near the Gokak Falls in the Belgaum district.[3]

Before describing the panel the panel in detail, it is worthwhile to note some of the general features. All the deities are in dancing postures, in the *atibhaṅga* unlike the usual seated posture. They are all attended by chauri bearers on sides and two musicians at the left hand corner below playing on some instrument or the other. The vāhanas of the deities are invariabley carved at the right hand bottom corners. There are flying *vidyādharas* at the top corners in all the panels except in the case of Brāhmī and Chāmuṇḍā, carrying garlands of flowers save the two in the Vaiṣṇavī panel wherein they are playing upon the *vīṇa.* In the Brāhmī panel they carry the *chhatra* and the *khaḍga,* the significance of which is not certain. In the case of Chāmuṇḍa, the attendants are hideous-looking and ferocious-which betrays their abode, the nether world.

We shall now study the panel in detail. The deities are described clockwise commencing with Brāhmī, who occupies the top left corner compartment.

Brāhmī is depicted as having three heads decorated with tiered *kirīṭamukuṭa,* richly ornamented with necklaces, bracelets and other ornaments. She has four arms, the upper right and left hands, holding *śakti* and the *sruva* (ladle) respectively, while the lower ones have the *akṣamālā* and the *kamaṇḍalu.* Her paraphernalia include the chauri bearers; flying *vidyādharas;* two musicians playing upon the drum and the cymbals; and the *vāhana,* goose, with its head turned towards its back.

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* Published in the *Bulletin of the Deccan College Research Institute,* Poona, Vol. XXIII, pp. 78-82.

Māheśvarī, who is found next, is decorated with the *jaṭāmukuṭa* with the hair falling on the nape. In her four hands she holds the *ḍamaru* and the *śūla* in the upper right and left, while the lower two are in the *varada* and *abhaya mudrā* respectively. All the other attendants are present as already noted. The humped Nandi is standing majestically at the right bottom corner.

In the next compartment is another *Mātṛkā*, about the identification of whom we shall speak presently. She is also decorated with the *jaṭāmukuṭa.* She has four hands, the upper right and left of which hold the *khaḍga* and *kheṭaka* (?) respectively, and the lower right and left have a shield and the *Danta* respectively.[4] The flying *Gandharvas* and the *chaurī* bearers are also present. One of the musicians is playing on the flute and has a fine headdress with a peacock plume above. At the bottom right corner is a human figure seated in the Vīrāsana.

Chāmuṇḍa is found in the next compartment. She is depicted with an emaciated body with pendant breasts, sunken eyes and a terrific face with a grin.[5] She is decorated with a conical *jaṭāmukuṭa* and wears a *Ruṇḍamāla* in the *yajñōpavīta* fashion. She has four hands. The top right and left hold the dagger and the Pānapātra while the lower ones have the ḍamaru and a severed head held by the hair respectively. She is dancing cross-legged on a dead body. Above the attendant standing to her left, is standing what looks like a dog. At the top right are standing two figures with Pānapātra in their hands. The figures at the top left are two, one, whose head is horned, is holding a *musala* (?), the other a dagger; while in between is again an animal which is indistinct. The nude dwarf, 'Kubja', at the bottom left is having an agitated face. The one at the bottom right is playing on *ḍamaru.* The dog near the latter is attacking the head of the dead body. The whole composition is frightful and of direct appeal which creates fear at the very sight of it.

Next in succession is Indrāṇi. She is also decorated with a conical *jaṭāmukuṭa* and holds in the top right and left hands, the *vajra* and the *aṅkuśa* respectively, while the bottom right and left are in the *varada mudrā.* The other attendants are also there. The musical instruments played upon are the *mṛdaṅga* and the *tālas.* At the bottom right is the elephant Airāvata, her *vāhana.*

The deity who occupies the next compartment could easily be identified as *Vārāhī* by the very head of the boar with which she is represented. She has a *karaṇḍamukuṭa* and behind her head is a conical spread, probably the halo. She has four arms and holds in the top right and left hands the *daṇḍa* or the *hala* and *pāśa* respectively, while the bottom right has the *akṣamālā* and the bottom left in the *siṁhamukha mudrā.* Her retinue consists of the chauri bearers, *gandharvas* and the musicians and the *vāhana,* the elephant, in the bottom right corner.

Vārāhi is followed by Kaumāri. Only three of the six heads of this deity are seen, since the sculpture is carved in relief. She is decorated with a *kirīṭamukuṭa* like Brāhmi. In the top right and left of the four hands, she holds the *aṅkuśa* and the *pāśa* respectively, while the lower right and left hands are in *varada* and *siṁhamukha mudras* respectively. The *gandharvas,* the chauri bearers and the musicians are all present. Her *vāhana,* the peacock, with a plume on the head, is seen at the right hand bottom corner.

The last of the goddesses in this panel, Vaiṣṇavi, occupies the next compartment. She is decorated with the *karaṇḍamukuṭa.* In her top right and left and the bottom right hands, she holds the *chakra,* the *śaṅkha* and the *gadā* respectively, while the lower left is in the *gajahasta* mudrā. The two female *chauri* bearers are found on sides, while the *gandharvas* are found at the top corners, playing upon vinas as already mentioned. At the bottom left are the musicians. Her *vāhana, gāruḍa* in human form, is seated in the vīrāsana with his hands folded in *añjali* mudrā. His wings, on the shoulders, are prominently seen.

Surrounded by all these goddesses is Śiva in the central compartment in the form of Gajasurasamhāramūrti. Unfortunately the face of the Lord is slightly mutilated. He has the *jaṭāmukuṭa* on his head. He has torn open the demon, *Nīla,* who attacked him in the form of the elephant, and is holding the skin of the animal in the top two of the eight pairs of hands, in such a way that it should cover his head above. The other pairs of hands hold from the top the *khaḍga* and the shield, the dagger and the bow (or the skin of the elephant), the *triśūla* and the *akṣamālā,* two hands playing upon *vīṇa,* the *danta* and the *pānapātra,* the *vajra* and the *kheṭaka,* and the *ḍamaru* and the *ghaṇṭā.* Besides other ornaments, he has an *ūrubandha.* The skin of the elephant is terminated by the head of the elephant at the right, and by the hind legs at the left. The trunk of the animal is clearly seen at the right.

Like Chāmuṇḍā, the Lord is cross-legged and is in a dancing posture. At the top corners are seen Visṇu and Brahma, who have specially come for the occasion on their *vāhanās.* Only three of the four heads of Brahma are seen, the fourth being unseen as the carving is done in relief. Both the gods are holding their respective attributes in their top pairs of hands, while the lower pairs are in the *añjali mudrā.*

At the bottom left is Gaṇēśa in a dancing posture, while on the opposite corner is Kumara on his *vāhana,* the peacock. On the sides of the Lord are Indra, Agni, Yama, Varuṇa, Vāyu or Nirṛti and Kubers, all of whom could be identified by their respective vahanas, while the other two are not depicted, probably for want of space.

The whole composition depicts the theme of the extinction of the great Asura Nīla, an associate of Andhaka, who attacked the Lord in the form of an elephant, and who was killed by the Lord Śiva, who made the skin of the animal his garment. It represents the Lord dancing in ecstasy after the event, while all the *Mātṛkās* who came to help in the encounter are also rejoicing by way of dancing.

In the panel under study, all the goddesses except the third one described above, could be identified with the help of their respective vāhanas and the attributes. But the third goddess, as already described, holds the *khaḍga,* and the *khēṭaka* (?) in the upper right and left respectively, and the shield (?) and the *danta* in the bottom right and left. Except the *khaḍga* and the *danta,* the other attributes are indistinct. At the corner, where the *vahana* is depicted in all the panels, is a human figures seated in the *vīrāsana.* These features make it very difficult to identify the deity. For, no *Mātṛkā* is shown having these attributes, particularly, a human being as *vāhana.* Secondly, generally only the *Saptamātṛkās* are depicted in the region to which the panel belongs.

But according to the *Varahapurana*,[6] the *Mātṛkās* are eight in number, the eight being Yogēśvari. But Yogēśvari is supposed to have ten arms, three eyes and carry the sakti, the *khaḍga* and the *ḍamaru* in the three of her right hands, ghants, the *khēṭaka*, the *khaṭvāṅga* and the *triśūla* in the four of her left hands, while nothing is known of her other hands.[7] Even making allowance for the supposition that for the sake of uniformity, the deity is depicted with only four hands, it is difficult to reconcile the attributes held by her with those prescribed in the canonical texts. Further, the *vāhana* is a human being. The deities having a human being as *vāhana* are Kubēra and *Nirṛti*. But then, we cannot account for the *khaḍga* and the *danta* in the hands of our deity, should we identify her as the 'Kauberi', the counter part of Kubēra; for, the latter is never associated with *khaḍga* and *danta*. Nor can we identify her as Nirṛti as nowhere in the whole range of iconographical texts, has the latter been considered as one of the *Aṣṭamātṛkās*. Neither could we identify her as Mahālakshmi, also supposed to be one of the *Aṣṭamātṛkās* according to the Īśānaśivagurudevapaddhati.[8] The only probability, therefore, would be to identify her as Yōgēśvari tentatively, until further evidence is forthcoming. This also obviates the contention of Cousens, who identifies the panel as that of the *Saptamātṛkās* with Brāhmī repeated twice in order to fill up the space.[9] For, no other deity in the panel, except Brāhmī, possesses any of the attributes and the *vāhana* associated with Brāhmī.

A word is needed regarding the central figure, the Gajāsurasṁhāramūrti. Cousens has wrongly identified it as Bhairava.[10] But a look at the figure is quite sufficient to show that it is Śiva in the form of Gajāsurasaṁhāramūrti.

Though, in general, the representation conforms to the canons of iconography, there are certain departures which are quite striking. Generally, the *Mātṛkās* are shown in the seated postures, whereas in the panel under study, they are all in a dancing posture, which can be accounted for in that they are all rejoicing at the triumph of the Lord over the Asura, Nīla. Secondly, they are always flanked by Vīrabhadra and Gaṇēśa. But here, Śiva, as Gajāsurasaṁhāramūrti is the principal figure, while Gaṇēśa is replaced by an extra goddess.

The panel could easily be dated to the Later Calukyan period, since it forms part and parcel of the ceiling of the temple to which it belongs. The earliest reference to this Siddhēśvara temple is found in an epigraph of A.D.1109[11] belonging to the reign of Chalukya Vikramāditya VI, in which certain grants to this temple are, registered. This proves the construction of the temple before A.D. 1109, and along with it, the panel in question. Hence, the panel could safely be dated to the 11th century A.D.

REFERENCES

1. *ARSIE.*, 1932-32, Appendix D, No. 102.
2. *Ibid.*, No. 101. 3. Cousens, H., *Chalukyan Architecture*, p. 86.
4. The attributes of the upper left and lower right hands are indistinct.
5. According to *the Vishnudharmottara*, see Rao; T.A.G., *Elements of Hindu Iconography*, Vol. I, Pt. 2, p. 386.

6. *Ibid.,* p. 381.
7. *Ibid.,* p. 365.
8. *Īśānaśivagurudevapaddhati,* I. 52.79b, ed. T. Gaṇapati Sastri, Anantasayana Granthavali, Vol. 72, Trivandrum, 1921; It may be mentioned here that Astamatrkas are common in the Vagmati Valley of Nepal; see P.R.Sharma, *The Archaeology of Nepal,* p. 272, Ph.D. thesis submitted to the University of Poona, 1963 (Deccan College Library).
9. Cousens, H., *Op. Cit.,* p. 86.
10. *Ibid.,*
11. *ARSIE.,* 1932-33, Appendix D.No. 80.

29

THE SAPTANAGAS FROM DEVGERI*

The village Devgeri (Tq. Haveri.Dist Dharwar), Devamgeri of the epigraphs, contains a number of structural temples, inscriptions and sculptures datable to the period between 9th and 14th centuries A.D. Of these, the temple of Mallikārjuna is noteworthy on account of the sculptures and the inscriptions. In front of the temple is kept a large panel (now measuring 7' x 19') carved with seven nāga figures (the seventh being mutilated) having human heads and coiled bodies, in bold relief (pl. 160). The figures are all shown wearing an exquisite Karaṇḍamukuṭa and large karṇakunḍalas. The raised eyebrows, snubbed nose, bulging out eyes, protruding canine teeth and the grin on the face give them a ferocious expression. Another interesting feature is that they have 1, 2, 3 or more nāga hoods at the base of the front of the mukuṭas, thus indicating their position in the row, resulting in the last one having 7 nāga hoods.

The panel described above is unique in the sense that it is difficult to find a parallel to it elsewhere, and also not much is known about the iconographical features of such figures. However, the panel can be identified as that of the seven great Nāgas (Sapta nāgas) who according to the *Mayaśilpa* are Vāsuki, Takṣaka, Karkoṭaka, Padma, Mahāpadma, Śaṅkhapāla and Kulika.[1]

As already noted, the Nagas have been shown with human heads and serpentine bodies. This is very well in keeping with the iconographical characteristics detailed in the Śilparatna.[2] The text also prescribes that such figures should be covered with hoods having 1,3,5,7 or 9 heads.[3] In this respect the sculptor appears to have slightly departed from the iconographical canons, inasmuch as instead of covering the heads with hoods, he has adorned them symbolically with miniature nagahoods with one or more, at the base of the karaṇḍamukuṭa according to their position in the panel and has also presented 2,4, and 6 hoods on the respective nāgas as against the prescription of the *Śilparatna,* already referred to.

It is interesting to note that the ornamentation of the figures is in keeping with the rules mentioned in the *Aṃśumadbhedāgama* which states that nāgas should be adorned with a karaṇḍamukuṭa.[4] It further states that the figures should have 3 eyes and 4 arms. The panel in question, however, does not portray the figures with arms for the simple reason that they are shown with reptile body and human head, the latter having only two eyes.

It is very difficult to state as to what date the panel belongs, since no parallel is forthcoming. An attempt, however, may be made to date it on stylistic grounds. The karaṇḍamukuṭa worn by the Nāgas consists of schematic concentric bands indicative of the matted

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hair similar to that worn by Mahēśvara, in the Umāmahēśa panel at Haveri.[5] The latter is dated to the later Chalukyan period since the temple of Siddhēśvara in which it is placed is dated to that epoch.[6] Again the well carved, raised eye-brows in bold relief and the disc-or-ring-shaped ear ornaments have very close parallels in the sculptured panels at Belur.[7] On stylistic grounds, therefore, the panel can be ascribed to A.D. 12th-13th cents. When the Later Chalukyas held sway over this region.

The epigraphic evidence from Devgeri and the neighbourhood also helps us in dating the panel. The epigraphs in question belong to the reigns of Sōmēśvara I, II, III and Vikramāditya VI of the later Chalukyan family and Singhana of Yādava dynasty. According to them, Devaṁgeri with the neighbouring villages of Kolur and Kulenur formed the "Manneya" or seigniory of the divisions known as Bāsavūr 140. This was under the control of the Mahāmaṇḍalēśvaras, who claimed to be the successors of Jīmūtavāhana and of the 'Khecara vaṁśa' (race of birds or vidyādharas) and had a snake on their banner (sarpadhvajas).[8] They also had connections with the Śilāhāras of southern Konkan. They were, however, the feudatories of the Chālukyan and the Yādava monarchs. Since they are said to be snake-bannered, they held sankes or the nagas in high esteem and could well have worshipped them.

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1. Gopinatha Rao. T.A. *Elements of Hindu Iconography,* Vol. 2 Pt. 2., pp. 556-557; App. p. 274.
2. *Ibid.,* p. 556; App. p. 274.

   नागानां वक्ष्यते रूपं नाभेरूर्ध्वे नराकृतिः ।
   सर्पाकारमधोभागं मस्तके भोगमण्डलं ॥
   एकं फणात्रयं वाऽपि पञ्च वा सप्त वा नव ।
   ध्दिजिह्वास्ते विधातव्या खड्गचर्मकरैर्युताः ।।
   शिल्परलम् अ. ५

3. *Ibid.*
4. *Ibid.,* p. 556. App. p. 273.
5. Cf. Gopinatha Rao, T.A., *Op. cit.* Pl. XXVI fig. 1 facing page 137.
6. Cousens H. *Chalukyan Architecture,* pp. 85-87.
7. Sivaramamurthi, C., *Indian Sculpture,* Pl. 46.
8. *EI,* Vol. XIX, pp. 179-197, Inscriptions A, B, C, D, E and F.

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SCULPTURES FROM THE LATER CHĀLUKYAN TEMPLE AT HĀVERI*

The Karṇāṭaka region, in the heart of South India, has been known for its rich cultural heritage for centuries. Suffice it to draw the attention of scholars to the Early Chālukyan temples of Badāmi, Aihoḷe, and Paṭṭadakal; the ornate Hoysaḷa shrines of Belur, Haḷebīḍ, and Sōmanāthapur; and the medieval monuments of Vijayanagar. The region is equally rich in beautiful stone sculptures scattered throughout the length and breadth of the country. Those discussed in this paper come from the town of Hāveri, in Dharwar district.

Hāveri, also known as Naḷapurī in the inscriptions, is one of the oldest *agrahāras* of Karṇāṭaka. An epigrpah of the Rāṣṭrakūṭa king Krișṇa makes mention of the place.[1] The town has a number of architectural and sculptural remains which can be ascribed to later Chālukyan period. Of these, the most ornate structure is the temple of Siddhēśvara,[2] situated on the eastern outskirts of the town (Pl. 161). In the *sabhamaṇḍapa* of this temple are a number of interesting loose sculptures which are discussed here.[3] They are the following: 1. Umāmahēśvara; 2. Viṣṇu; 3. Mahālaksmi; 4. Sūrya; 5. Nāga-nāgiṇi.

1. Umāmahēśvara (Pl. 162):

Śiva with his consort has been represented in the form of Umāmahēśvara in this sculpture. He is shown in a seated posture and is depicted with four hands, the upper right one being mutilated. He is decorated with a heavy *jaṭāmukuṭa* and *makarakuṇḍalas.* The curly hair at the back is shown falling on the nape. In his upper left hand he holds a *ḍamaru,* while the lower one is thrown over the shoulder of Umā. In the lower right hand he holds an *akṣamālā,* while the shaft of the *triśūla* can be seen in the upper right hand. Umā is seated on Mahēśa's lap. The attractive feature of Umā is the beautiful circular hair-do. She is gazing at the face of the Lord. She is also heavily ornamented with garlands and large circular earrings. Her right hand embraces and rests on the right side of Mahēśa. Her left hand is unfortunately mutilated.

To the right of Umā and Mahēśa is seated Gaṇēśa with four hands, holding an *aṅkuśa* (goad), *pāśa* (noose), *danta* (tusk) and *modaka* (his favourite sweet dish). In front of him is Nandi, the vehicle of Lord Śiva, in couchant pose. Correspondingly on the other side is Kumāra represented with six heads, seated on his vehicle, the peacock. He holds in his four hands, *pāśa, aṅkuśa, akṣamāla,* and *mātuluṅga* or *śrīphala,* which are his usual attributes. Below him, near the left foot of Umā, is an alligator, her vehicle.

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* Published in *Artibus Asiae,* 1969, Ascona, Switzerland, Vol. 31, Nos. 2-3, pp. 167-168.

The composition is surrounded by an ornate *Prabhāvaḷi* or creeper scrolls. Within each of these scrolls is carved in relief a *dikpāla,* i.e. guardian of each of the cardinal points. Thus we have Indra on an elephant, Agni on a ram, Yama on a buffalo, Vayu on a lion, Varuna on a crocodile, Nirriti on an ass, Kubera on a ram[4] and Isana on a bull.

The whole composition suggests that it is more in accordance with the prescription of the text *Rūpamaṇḍana* than with that of the *Viṣṇudharmottara.* Accordance to the latter, Śiva should have only two arms and Umā should hold a mirror in her left hand while the right should embrace the Lord. But the *Rūpamaṇḍana* stipulates that Mahesa be depicted with four hands holding *śūla* and *mātuluṅga* in the right two, a snake in the left, and the remaining left to be thrown on the shoulder of Umā. The bull, Gaṇēśa, Kumāra and the emaciated *riṣi,* Bhṛṅgi, are also to be included in the composition.[5] With some variations, the present example agrees, in general, with the description of the *Rūpamaṇḍana.*

2. Viṣṇu (Pl. 163):

Iconographically this is the most interesting sculpture in the group. Cousens described it merely as a curious seated male figure holding in his lower hands a *liṅga.* It has six hands. In the middle left we see the image holding a *cakra* or quoit.[6] But it can now certainly be identified as Viṣṇu. The deity is represented in a cross-legged sitting posture on a *padmāsana* or lotus seat. He is decorated with a tiered *kirīṭamukuṭa,* square *karṇakuṇḍalas,* and a number of garlands round his neck, among which, one with *kaustubha* in the centre is prominently seen. The garment he is wearing is found going down below the knee. Heavy wristlets and anklets are also found. The upper two of his six hands[7] in which he probably held *śaṅkha* and *padma* are mutilated. The lower two hold *gadā* and *cakra* on right and left respectively. He holds a *liṅga* in the middle left palm while the middle right appears to be in the pose of worshipping the *liṅga.* The serpent-hood covering the head is also mutilated.

Images of Viṣṇu worshipping Śiva are rare. A literary text, the *Śivapurāṇa,* however, refers to a legend,[8] in which Viṣṇu is said to have worshipped Śiva to obtain the *Sudarśanacakra.* During this worship Viṣṇu offered one thousand lotuses. To test his devotion, Śiva removed one of the lotuses. Viṣṇu, finding that one lotus was missing, plucked one of his own eyes and offered it in worship. Thereupon, Śiva was pleased and awarded the *cakra* to Viṣṇu. Śiva bestowing the *cakra* is often represented as Chakradānamūrti or Viṣṇu-anugrahamūrti. An early example of such a representation is found on the outer wall of the *maṇḍapa* of the Airavatēśvara temple at Kāñcīpuram,[9] belonging to the time to Pallava Narasimhavaraman II Rājasiṁha (A.D. 700-728).

Two more examples could be cited where Viṣṇu is sculptured either as worshipping or as carrying a *liṅga.* One of them comes from South India, which represents Viṣṇu in his Kurma incarnation (that is in tortoise form up to the waist and human form above) worshipping a *liṅga under a tree.*[10] The other example is at Sōmanāthapur in the Mysore region. Here an image on the exterior wall of a Hoysaḷa temple dedicated to Kēśava is described as "a four-handed standing figure with the face of a monkey, two of the hands holding *chakra*, *sankha*, the other two holding between them what looks like a fruit".[11] In this instance it appears that Viṣṇu is represented as Varāha (and not monkey) worshipping a *liṅga* in his hands.

Besides Viṣṇu, there are examples of Śiva himself carrying a *liṅga* on his shoulder at Ellora, Badāmi, Aihoḷe, and Paṭṭadakal.[12] There are also examples of sculptures of devotees carrying *liṅgas*. The panel called Sulabrahma in the Siddheśvara temple at Chitradurga shows two men standing and each carrying a liṅga in one of their hands and a spike in the other.[13] At Hāveri itself, in the courtyard of the of the Vīrabhadra temple is a panel of two seated men, each holding a *liṅga* in his hands, in much the same way as the present Viṣṇu image. Also seen in the panel is a spike behind each of them.[14] Incidentally this is another example of Sulabrahma.

The Liṅgāyats or the Virasaivas have to carry a *liṅga* on their body, either in a silver casket or tied in a silk cloth round their neck, even to this day. The present image does not appear to be that of Viṣṇu worshipping Śiva to procure the *Sudarśanacakra,* as he is already holding the *cakra* in his left lower hand. On the other hand, the image seems to be the work of a Vīraśaiva sculptor, who, in his zeal to extol the significance of the *liṅga,* has depicted even Viṣṇu worshipping it. Thus it exhibits a strong Vīraśaiva impact.

3. Mahālakṣmī (Pl. 164):

The next interesting sculpture is that of Mahālakṣmī, described by Cousens as 'an image of female, probably Pārvatī'.[15] Carved out of a block of stone like the other sculptures, this piece shows the deity in standing posture, surrounded by a decorative *makaratoraṇa* which is supported by pilasters, Unfortunately the upper part of the *toraṇa* is mutilated. The deity is decorated with a heavy tiered *kirīṭamukuṭa,* in the front portion of which is represented a *liṅga* covered by a *nāga* hood. She is heavily ornamented with large, circular *karṇakuṇḍalas* and a number of garlands. She has four hands holding in the right two, a *mātuluṅga* or *śrīphala* and a *gadā,* and in the left two, a shield and a *pūrṇakalaśa.* She is attended by two female *chauri* bearers who are similarly decorated with *kirīṭamukuṭa* and are holding in their two hands the *mātuluṅga* and the *chāmara.*

The image has been wrongly identified as Pārvatī. It should be identified as Mahālakṣmī, as it conforms to the iconographic traits prescribed in the text, *Viśvakarmaśāstra.* According to this text, she must have the following attributes, the image at Kolhapur being an exception. Decorated with all other ornaments, she should hold in the lower right hand, a *pātra* (vessel), in the upper, *gadā* called *Kaumodakī;* in the upper left hand the *Kheṭaka* (shield) and in the lower a *śrīphala* (the auspicious fruit); finally, on the forehead, should shine the *liṅga.*[16] The image under study thus conforms to the textual description except that the attributes in the lower two hands are interchanged. Therefore, the identification of the deity as Mahālakṣmī is quite in order.

Besides this image, there is also a reference to the Mahālakṣmī temple at Doḍḍagaddavaḷḷi in the Hassan district of Mysore.[17] This temple is said to have been constructed in A.D. 1113 and dedicated to the goddess Mahālakṣmī by a great merchant and his wife, after founding the village of Gaddumbaḷḷi which was also praised as *Abhinava Kollāpura.* However, there is no image of Mahālakṣmī there at present and the image of Lakṣmi illustrated in the report does not appear of be the principal deity for whom the temple was originally constructed.[18] The work is obviously of a later date.

4. Sūrya (Pl. 165):

The image of Sūrya is also sculptured in standing posture. The decorative features include a bejewelled, tiered *kirīṭamukuṭa,* circular *karṇakuṇḍalas,* and rich garlands, besides the usual *yajñopavīta.* The belt around the waist is fastened with a bell in front. The curly locks of hair fall on the nape and shoulders. It is clear that he held two lotuses in his two hands which are mutilated.

The interesting features of this image which are said to be uncommon in Sūrya images are, a seven-hooded serpent forming the canopy over the head of the deity, with its body depicted in wavy fashion at the back, and the *avyanga* depicted as folded wings seen behind the legs. The deity is surrounded by an ornamental *makaratoraṇa* supported by pilasters and is attended by his two *chauri* bearers Rājñī and Nikṣubhā. The seven horses of his chariot are depicted below in miniature form, but without the charioteer, Aruṇa.

Commenting on the image, Cousens remarked that Sūrya represented barefoot is very unusual, since his high Persian boots are, as a rule, a distinguishing iconographic feature. The seven-hooded *nāga* covering his head is also said to be an unorthodox addition.[19] It should be pointed out here that in South India, Sūrya sculptures are found in almost all the temples and as a rule, Sūrya is represented with bare feet, whereas in the North, he is invariably shown with high Persian boots. Cousens seems to have failed to notice this important regional characteristic in the iconography of Sūrya.

Similarly, images of Sūrya covered with serpent hoods are also not rare. In the Hoysaḷa temples of Belūr, Haḷebīḍ, and other places, there are large sculptures of Sūrya covered with seven serpent hoods, carved on the exterior of the temple. The wavy body of the serpent is clearly seen at the back of a Sūrya image in Belūr.[20] As this also appears to be a regional trait, there is nothing unorthodox about it.

5 Nāga-Nāgiṇi (Pl. 166):

Finally the *Nāga* couple is to be included in the study of the group for the technical perfection of the sculpture. This piece is also carved out of a single block of stone and is executed in conformity with the iconographical characteristics detailed in *Śilparatna.*[21] The part of the body above the waist is in human form, while the lower part is serpentine, both beautifully intertwined. They are both decorated with tiered *Kirīṭamukuṭas,* the one on the *Nāga* having five tiers and the other on the *Nāgiṇi* having only three. Both are richly adorned with ornaments such as large *karṇakuṇḍalas, hārās* etc. Both appear to have three eyes, the third indicated on the forehead, and protruding canine teeth. Each has two hands. The *Nāga* holds a *khaḍga* (sword) and a *charma* (shield) while the *Nāgiṇi* has a *sriphala* in the right hand and an ornamental lotus in the left. The *Nāga* has a snake with seven hoods canopying hs head while his consort has a snake with only five hoods. The lesser number of hoods and the tiers in the *kirīṭa* probably indicates the subordinate position held by the Nāgiṇi. The raised eyebrows, the bulging eyes and the canine teeth make the deities look ferocious. Again, they are surrounded by an ornamental *tōraṇa* with a *kīrtimukha* decoration at the centre.

Representations of *Nāga-Nāgiṇi* and other snake gods are not uncommon in this part of the country and in the chālukya-Hoysaḷa temples; particularly so at Hāveri, where the very name of the town is associated with a snake.[22] Hāveri in Kannada means "a bund of snake". According to a legend, recorded in one of the local epigraphs, it is said that king Naḷa, after whom the town was called Naḷapurī, dreamt a dream in which the local tank burst into floods and the whole town was about to be swept away. At that time a large snake came and lay against the flood forming a bund and stopped the flood. Therefore, the town came to be known as Hāveri.[23] Further, the region around Hāveri, formed part of the seigniory of Bāsavūr 140, which was under the rule of the Mahāmaṇḍaleśvaras who claimed to be the successors of Jīmūtavāhana and had a snake for their banner (sarpadhvajas).[24] This may also be an added reason why even the image of Sūrya is covered with a seven-hooded serpent.

Finally, the chronological aspect of the whole group is to be considered. Since the sculptures are all lose ones, it is difficult to say whether they all formed part of the temple or not. In all probability they did. The stylistic features, such as the ornamentation etc., compare very well with some of the mainiature sculptures carved on the *śikhara* and the exterior of the temple. In that case it is safe to ascribe them to the post-constructional date of the temple itself. The earliest reference to this temple is found in an inscription dated A.D. 1109, belonging to the reign of chālukya Vikramāditya VI, in which certain grants to the temple are registered.[25] Hence the sculptures could easily be ascribed to the twelfth century A.D. This is further confirmed by the stylistic features and the rich ornamentation which exhibit clear influence of the contemporary Hoysaḷa sculptures of the Mysore region.

REFERENCES

1. *Annual Report of South Indian Epigraphy,* 1932-33, Appendix. D, No. 102.
2. Cousens, H., *Chālukyan Architecture,* pp. 85-87.
3. An interesting ceiling panel with Aṣṭamātrikas has already been discussed by the author. See Nagaraja Rao, M.S., 'Ashtamatrikas from Hāveri', *Bulletin of the Deccan College Research Institute,* Poona, Vol. XXIII, pp. 78-82 (Article No. 28, pp. 521-525 in this volume).
4. Although Kubera is known as Naravahana, riding on the shoulders of a man, the ram is said to be his vehicle, according to the *Aṁśumadbhedāgama.* Rao, T.A.G., *Elements of Hindu Iconography,* Vol. II, part. II, p. 536.
5. Rao, T.A.G., *Ibid.,* p. 133.
6. Cousens, H., *op.cit.,* p. 85.

7. Although generally Viṣṇu images with six hands are rare, there are many instances in Karṇāṭaka. Thus in the temples dedicated to Kesava, Laksminarayana and Channakesava at Sōmanāthapur, Haranahalli and Aralaguppe respectively, there are images of Viṣṇu with six hands carved on the exterior of the temples. See *Annual Report of the Mysore Archaeological Department,* for 1932, p. 29; 1933, p. 58; and 1935, pp. 6-7, respectively.

8. Rao, T.A.G., *op.cit.,* Vol. II, part. I, pp. 209-210. Grateful thanks are also due to Mr. K.V. Soundarajan, Temple Survey Officer, Archaeological Survey of India, for the references.

9. Another example comes from the Kailasanatha Temple at Kanchipuram. Rao, T.A.G., *Ibid.,* Pl. LI, fig. 1.

10. *Annual Report of the Archaeological Survey,* Southern Circle, 1910- 11, Pl.V, fig. 1. The report does not mention either the details or the provenance of the image.

11. Narasimbachar, R., The Kesava Temple at Sōmanāthapur, p. 3 and Pl. XI, I. The caption to the plate describes the image as Viṣṇu.

12. Sengupta, R., 'Two sculptures of Śiva as Lingin from Kailas Temple at Ellora', Journal of the Asiatic Society, Calcutta, Vol. I, No. I pp. 41-45; and 'More Sculptures of Śiva-Lingin', Vol. IV, No.2, pp. 41-47.

13. *Annual Report of the Mysore Archaeological Department,* 1929, p. 20, Pl. VIII, 4.

14. The panel has not been published so far.

15. Cousens, H., op.cit., p. 85.

16. Rao, T.A.G., *op.cit.,* Vol. I, part. II, Appendix. p. 136.

    Kollāpuram Vinānyatra Mahālakṣmīryadocyate
    Lakṣmīvatsā Sadākārya Rūpābharaṇabhūṣitā
    Dakṣiṇādhahkare Pātram ūrdhve Kaumodaki Tatha
    Vāmordhve Kheṭakam Dhatte Śrīphalam Tadadhah Kare
    Bibhrati Mastake Liṅgam Pūjanīya Vibhūtaye
    -*Viśvakarma Śāstram*

17. *Epigraphia Carnatica* Vol. V. Hassan, No. 149.

18. Narasinhachar, R., *The Lakshmidevi Temple at Doddagaddavalli,* 1919, Pl. XI.

19. Cousens, H., *op.cit.,* p. 86.

20. Unfortunately the image is not illustrated.

21. Rao, T.A.G., *op.cit.,* Vol. II, part II, p. 556 and Appendix, p. 274.
    Nāganam Vakṣyate Rūpam Nābherūrdhve Narākrtiḥ
    Sarpākāramadhobhāgam Mastake Bhōgamaṇḍalam
    Ekam Phaṇatrayam Vāpi Pañca Vā Sapta Vā Navā
    Dvijihvāste Vidhātavyā Khaḍgacarmakarairyutaḥ
    -*Silparatnam, Adhyāya.*

22. In the village of Devgeri, about 5 miles north of Hāveri, there is a panel of the great Saptanāgas. See Nagaraja Rao, M.S., and Jamkhedkar, A.P., 'The Saptanāgas from Devgeri', *Bulletin of the Deccan College Research Institute,* Vol. XXIV, pp. 26-27 (See article No. 29, pp. 526-527 in this volume).
23. *Annual Report of the South Indian Epigraphy,* 1932-33, Appendix. D,No. 102.
24. *Epigraphia Indica,* Vol. XIX, pp. 179-197.

31

AN INSCRIBED KESHAVA IMAGE FROM THE METROPOLITAN MUSEUM OF ART, NEW YORK

While going through the pages of Zimmer's Volume II (1995), I was struck by the caption of Plate No. 388, which said, "Bengal-Vishṇu Trivikrama-XI-XII century". The image roused my curiosity as it bore a beautifully engraved Kannada inscription on its pedestal. I, therefore, wished to know from where in Bengal, an image with Kannada inscription came. It is with the kindness of Ms. Jean Schmidt, Dept. of Far Eastern Art, of the Metropolitan Museum of Art, New York, who provided me a good photograph of the sculpture, that I could examine, study and write the following note.

The image (Pl. 167) is in standing posture in the *samabhaṅga.* It is encircled at the top by a decorative *Makaratoraṇa* which culminates at the top centre by a *kīrtimukha* and *chhatra,* umbrella, which projects and canopies the head of the deity. Then the ten incarnations of Vishṇu are sculptured around, viz., *Matsya* (fish), *Kūrma* (tortoise), *Varāha* (boar), *Narasimha,* and *Vāmana* of the right of the deity; and *Rāma, Balarāma, Paraśurāma, Buddha* and *Kalki* to the left. Just behind the head of the deity is the nimbus or halo, the outer periphery of which is decorated with delicately carved floral scrolls. The deity himself is richly decorated and a heavy crown with delicate carvings adorns the head. One of the four hands, the front left, is mutilated. The others hold the following attributes: the back right hand, *Śaṅkha;* the back left, chakra (the disc part of it mutilated); the front right, *Padma;* and the front left which must have held *gadā* is mutilated as already noted.

The deity is attended by two of his consorts who could be identified as Śrīdevī and *Bhūdēvi.* They are adorned with *kirīṭamukuṭas* and other ornaments. They hold in their hands a lotus stalk each.

The pedestal in front bears a three-line inscription of 12th century A.D. which reads:-

Sarasvatīgaṇadāsi Baḷḷigrāme-
ye Rūvāri Dāsôjana
besa "Kêśavamūrti"

It means that (this is) the image of Keshava, a work of the sculptor *(rūvāri),* Dāsôja of Baḷḷigrāma, who belongs to (the order of sculptors known as) *Sarasvatīgaṇa.*

With this brief description of the image under study, we shall now discuss its other aspects.

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* Published in the *Journal of the Asiatic Society of Bombay,* Vols. 41-42, 1966-67 (New series), pp. 190-193.

Identification:

At the outset, it is to be mentioned that the image is of Keshava and not of Trivikrama as mentioned by Zimmer (1995, *op. cit.*). The identification is provided by the unquestionable authority of the inscription on the pedestal. This is corroborated by the literary evidence as well. According to *Rūpamaṇḍana* (Rao, T.A.G., p. 229), Keshava which is one of the twentyfour manifestations of Viṣṇu, should be sculptured with the following attributes in his four hands in the prescribed order: the back right hand, *Śaṅkha;* back left, *Chakra;* front left, *gada;* and front right, *Padma.* The same arrangement is prescribed in the *Pātālakhaṇḍa* of the *Padmapurāṇa* (Rao, T.A.G., *Op. Cit.*). However, according to the latter, the emblems of Pradyumna are similar to those of Keshava. But in the present instance that the image is of Keshava is beyond doubt, as it is given in the inscription at the base.

Provenance:

The image certainly does not belong to Bengal. on the other hand, it is a typical sculpture of the Hoysala period and of Hoysala region, i.e., the sculpture comes from Karnatak and in all probability, from Belur in the Hasan district of Mysore state.[1] This is confirmed from the following: As already mentioned, the inscription[2] on the pedestal mentions that this is a sculpture made by the sculptor Dāsôja who hailed from Baḷḷigrāma, and belonged to the order of sculptors known as Sarasvatīgaṇa.[3]

This Dāsôja is not a new name in Hoysala art, particularly in connection with the construction of the famous Hoysala temple of Chennakeshava at Belur. As noted above, he came from Baḷḷigrāma, the present village Baḷigāmi (in the Shikaripur taluka of Shimoga District, Mysore state), which is itself famous for many beautiful monuments (MAR, 1931, pp. 58-65). He and his son, Chāvaṇa, executed many sculptures in the Belur temple. Thus the famous bracket figure of a lady dressing her long hair on the exterior of the temple, the sculpture of Durgā and another bracket figure, again of a lady making her hair - on a pillar in the pillared hall of the temple [*MAR,* 1931, pp, pp. 35, 36 and 44 (Pl. X, 1) respectively] are all works of Dāsôja of Baḷḷigrāma and bear his name inscribed on the pedestal below (*EC,* Vol. V, Nos. 34, 36 and 37 respectively on p. 124). Many other bracket images bear the name of this son Chavana (*EC,* Vol. V, Nos. 35, 39 on p. 124 and No. 45 on p. 125). Another female sculpture in the Hoysalesvara temple at Halebid (*MAR,* 1917, p. 2 and Pl. II, 2) is executed by one Dāsôja. However, it is not certain whether he is Dāsôja of Baḷḷigrāma or another with the same name. But that Dāsôja worked at Belur is certain from the evidence of the signed bracket figures. Therefore, in all probability, the image comes from Belur.[4]

Date:

As already mentioned, the image is a typical Hoysala piece of art, which can be surmised from the style. The exquisitely carved *Prabhāvaḷī* with the ten incarnations, the heavy ornamentation, particularly the elaborately carved *Kirīṭamukuṭa,* the long *Vaijayantīmālā* and the typical lions with twirled tail standing on the heads of the elephants on the sides of the *Prabhāvaḷī* are all characteristic features of the Hoysala sculptural art. A cursory comparison of the image with those carved on the exterior of the temples at Belur, Halebid or Somanathapur will bring home the similarity of the sculpture under study with them.

Further we may again refer to the epigraph at the base. Dāsôja of Baḷḷigrāma is the author of this image. As already noted, this Dāsôja Participated in the construction and carvings of the Belur temple. The temple, as we know, was constructed by Hoysala monarch Viṣṇuvardhana in A.D. 1117 (*EC,* Vol. V, Belur, No. 58, pp. 127-134 and *MAR,* 1931, p. 20) to commemorate his conversion to Vaishṇavism from Jainsim. Thus, the date of Dāsôja is fixed in A.D. 1117. This clearly shows that the image under study must have been carved around A.D. 1117. Therefore, on comparative evidence as well as inscriptional evidence, the sculpture could easily be dated to the early part of 12th century A.D.

REFERENCES

1. Dr. Sarasvati, in a footnote, makes a cursory remark that this sculpture is wrongly attributed to Bengal, but does not elaborate as to from where this sculpture comes (Sarasvati, S.K., 1957, p. 188)
2. Such signed images are commonly met with in many Hoysala temples. The signatures at the base mention the names of the artists who executed them. For example, Belur, Halebid, Nuggihalli and Somanathpur (Narasimchar, R., 1917, p. 5).
3. On a pillar in the Nakareshvara temple at Sudi, (Taluka, Ron, Dist. Dharwar, Mysore State) there is an inscription, palaeographically ascribable to 12th century, which extols the great qualities of a sculptor (Ruvari) Called Chattoja son of Ketoja. He is described as a friend (or follower) of *Sarasvatigaṇa.* Thus the existence of an order of sculptors belonging to this *Sarsvatigaṇa* is confirmed (Information from Śrī A.M. Annigeri, Research Assistant, Mysore Archaeological Department and acknowledged with thanks).
4. An image of Keshave in the central shrine of Keshave temple at Somanathapur is reported to have been missing (Narasimhachar, R., 1917 p. 3). Would this image under study be the same as that of missing image of Somanathapur? It is certainly not. For, the present image is the work of Dasoja of Balligrama who worked at Belur in A.D. 1117. But the temple of Keshava at Somanathapur was constructed in A.D. 1268 by Soma, a high officer under the Hoysala ruler, Narasimha III (Narasiṃhachar, R., *Ibid.,* p. 1 and E.C., Vol. III, T. Narsipur No. 97).

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TWO INTERESTING PANELS FROM TAMBUR*

During a visit to the village of Tambur, thirty miles south of Dharwar, in the Kalghatgi Taluka, I was shown an inscribed hero-stone and also an Ashṭamātṛikā panel lying on the outskirts of the village. They are now in the Museum of Art and Archaeology, Karnatak University, Dharwar. The *vīragal* (Pl. 168) is carved on a thick slab (L. 178 cms. x B. 74 cms. x T. 19 cms.) of diorite and in three panels, which represent the hero's fight, his journey to heaven and his attainment of *Vīrasvargā.* The bands in between the panels are engraved with the following Kannada inscription:-

I Band:

1. *Svsti Shri Bhūloka Varshda 10 neya Naḷa Samvatsarada jeshta Su 14 Maṅgalavāradandu*
2. *Śrīman-mahāmaṇḍalēśvaram vīra Kadamba Mallikārjjuna devaru Śrīrājadhāni Hānuṁ*
3. *gallalu Sukharājyaṁgeyyuttire Taṟekāḍa Bijjaḷa devanettibandu Hānuṁgalla*
4. *Mūḍaṇadeseyalu bīḍaṁ biṭṭu Halavāḷum Kudureverasi Bijjaladevanu*

II Band:

5. *Tannāneya Kālgoṇḍu Kōṭege nūnki baralu srimanmahā sāmantaṁ Meydusirimde ā koṭeya pora-*
6. *maṭṭu Bijjaladevanoḍane Mārāntu kāduttippalliya nāyakam Jalagara māchiseṭṭiya magam Kēte-*
7. *yanāyakam Palavāḷaroṭṭu nūnkidalli Peṇamayamāge kudure daḷamaṁ Taḷtriyal intivanengallade sādhyavallendu*
8. *Bijjaḷaṁ karighaṭeyaṁ Nūnkalā Karighaṭeyalu tāgi yāneyam Maraḷchi Tanna Vīramaṁ meredu suraloka prāptanāda.*

The inscription is written in mature Kannada characters of the 12th century A.D. It first refers to the 10th regnal year of the later Chāḷukyan king Bhūlokamalla Someśvara III (A.D. 1126-1138) which corresponds to A.D. 1136. Further it mentions that when Kadamba Mallikārjuna (A.D. 1135) was governing Hanungal (Hangal in Dharwar District) as its Mahāmaṇḍalēśvara, Bijjala of Taṟekāḍu set out on an expedition and laid seige to the fort of

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* Published in *Lalitakala,* Bombay, 1967, No. 13, pp. 43-46.

Hangal from the east. Then Mahāsāmanta Maydusara came out of the fort and offered resistance to Bijjala. At this juncture Kêteyanāyaka, son of Machiseṭṭi, a fisherman *(jalagara),* fought fiercely and killed many men, and the battle field was strewn with corpses. He then attacked the cavalry of Bijjala. The later realised that it would be impossible for anyone, other than himself, to engage this man and goaded his elephant towards Kêteyanāyaka who exhibited great valour, repulsed the elephant and then attained heaven.

The war scene between Kêteyanāyaka and Bijjala is beautifully carved in the lowest panel of the slab. Kêteyanāyaka is shown on the left, with his tuft tied in bun fashion, and with sword and shield in his hand attacking a horse and its rider. Above him are a drummer and another blowing a trumpet while a third one is holding a severed head. Kêteya himself is trampling on the head of a dead soldier and advancing. At the right corner Bijjala is seated in a *howdah* on an elephant holding a spear in his raised right hand. Over him is the royal parasol.

The middle panel shows the hero Kêteyanāyaka being carried to heaven in a palanquin escorted by a musical choir, women with *mangala kalaśas* and two celestial damsels with *chaurīs* in hand.

In the topmost panel is a temple in which a *liṅga* is worshipped by a priest while the hero is seated below, witnessing the worship. The figure of Nandi is on the left and a cow with a calf is on the right; above are the sun and the crescent moon, the eternal witnesses of the heroic deeds of the immortal hero.

The epigraph throws welcome light on the date of Bijjala. Bijjala referred to in this inscription is Bijjala, the contemporary of the famous Vīraśaiva reformer Basavēśhvara. The Kālachuris originally belonged to the Mangalavedhe region which is known as Teṛekāḍunāḍu in the Inscription.[1] Many members of this family had the prefix 'taṛekādu' before their names, as for example "Taṛekāḍu Jogama".[2] Further the earliest date so far known in respect of Bijjala is A.D. 1142.[3] But the date of the present record is, Tuesday, the 14th in the bright half of the month Jyeshta in the cyclic year Nala, the 10th regnal year of the Chāḷukyan monarch Bhūlokamalla Somesvara III[4] who was also known as *Sarvajña* and is the author of *Mānasollāsa or Abhilāshitārtha chintāmaṇi.* Mallikārjuna of the present record was a member of the family of the Kadambas of Banawase and Hangal, and governing "Hanungal 500" as a feudatory of Chāḷukya Bhūlokmalla. The 10th regnal year of this ruler falls in A.D. 1136 as Bhūlokamalla is said to have ascended the throne in A.D. 1126.[5] Thus the present record pushes back the known date of Bijjala by 6 years, i.e., from A.D. 1142 to 1136, the earliest so far known date in respect of him.

Secondly, this *vīragal* is the only instance in which Bijjala is represented sculpturally, though it does not actually present his portrait. Further the record mentions his name, with only the epithet Taṛekada and therefore we do not known what actually his politically status was. The very fact that he came on an expedition against the Mahāmaṇḍalēśvara Kadamba Mallikārjjuna of Hangal and above all, the regal parasol over his head, certainly prove his high status which was probably not less than that of a Mahāmaṇḍalēśvara as early as A.D. 1136.

Thirdly, the *vīragal* throws welcome light on the custom of setting up memorial stones. It is interesting that the memorial is set up at Tambur in honour of a hero who died fighting at Hangal, further south. This probably indicates that Kêteyanāyaka belonged to Tambur and the memorial was set up there.

The second interesting panel from Tambur is that of the Ashṭamātṛikās (Pl. 169). This was found in two mutilated fragments, in a ruined temple on the outskirts of the village.

The eight *mātṛikās* are carved in bold relief on a beam of diorite measuring 2m x 42 cms. x 10 cms. The goddesses are flanked, as usual by Vīṇādhara Vīrabhadra and Gaṇēśa. The eight mothers sculptured are Brahmi, Mahēśvarī, Kaumāri, Vaishṇavī, Vārāhī, Indrānī, Chāmuṇḍā and Yogēśvarī.

All the deities are in seated in *lalitāsana* posture. Behind each deity is a *toraṇa* decoration. They are decorated with heavy ornaments. Their *vāhanas* are carved also in relief below. The deities are depicted with four hands in which they hold the attributes of their male counter parts. Except Kaumārī, Vaishṇavī, Vārāhī and Indrāṇi who are decorated with *kirīṭamukuṭas,* the other deities have *jaṭāmukuṭa.* They are decorated with necklaces and circular earrings.

Vīṇādhara Vīrabhadra, who is in the *tribhaṅga* pose, holds in his two upper hands a *triśūla* and a *ḍamaru* while the lower two play on the *vīṇa.* His *vāhana* Nandi is in couchant pose below.

Next to him is Brāhmī, the first mother goddess in the series. She has three visible heads, the fourth one which is supposed to be at the back is not carved. The upper two hands hold *pāśa* and lotus stalk while the lower ones hold *akshamālā* and *kamaṇḍalu* respectively. Her *vāhana,* the swan, is depicted below.

Māhēśvari is seated next to Brāhmī. In her two upper hands are the *ḍamaru* and *triśūla* while the lower two have *akshamālā* and *pānapātra.* Her *vāhana* Nandi is below.

Only three of the six heads of Kaumārī, who is seen next, are visible, as the sculpture is carved in relief. She holds *paraśu* and *chāpa* in the upper two hands and *sakti* and *ṭanka* in the lower ones. The Peacock, her *vāhana,* is carved below.

Kaumārī is followed by Vaishṇavī, holding *śankha* and *chāpa* in the two upper hands and *gadā* in the lower right hand, while the lower left, which probably held *padma* is mutilated. Her *vāhana* Garuḍa, in human form is depicted below.

Vārāhī is carved with human body and boar's head decorated with *kiritamukuta.* Her upper right hand holds a *daṇḍa* or *hala* and upper left an *ankuśa.* The lower right is mutilated but the lower left has a *pānapātra.* Her *vāhana,* the buffalow, is found below.

Next in succession is Indrāṇi. *Ankuśa* and *pāśa* decorate her upper two hands, while the lower right holds a lotus stalk, and the left hand is mutilated. Her *vāhana,* the Airavata, is carved below.

Chāmuṇḍā is next depicted with an emaciated body, pendant breasts, three eyes, sunken belly and terrific face with a grin.[6] A *ruṇḍamālā* is worn by her in the *yajñopavīta* fashion. She has a very *heavy jaṭāmukuṭa* tied with a serpent, and her four hands hold *ḍamaru, triśūla, khaḍga* and *pānapātra.* Her *vāhana,* a jackal, if found below.

Yogēśvarī, who is seen next, has four hands holding *ḍamaru, triśūla, khaḍga* and *pānapātra.* A lion, with a raised paw and curled tail, is her *vāhana.*

Gaṇēśa flanks the left end of the panel. He is also decorated with a *kīriṭamukuṭa* and holds *paraśu* and lotus stalk in the upper hands while the other two hands and the belly are mutilated. His vehicle, the mouse, is also missing as that part of stone is chipped off. Generally the *mātṛikās* are seven in number, according to the famous couplet of *Amarakosa:*

> ब्राह्मी माहेश्वरी चैव कौमारी वैष्णवी तथा ।
> वाराही च तथेंद्रागणि चामुण्डास्सप्तमातरः ।।

But according to *Varāha-Purāṇa* the *mātṛikās* are eight in number, the last one being *Yogēśvarī.*[7] Mahālakshmī is also supposed to be one of the Ashṭamātṛikās.[8] Mahālakshmī should hold according to Vishvakarmā śāstra, a *mātuluṅga, gāda* called *kaumodaki, khēṭaka* and *purṇakalaśa,* while a *liṅga* covered by a snake-hood should be found in front of her kirīṭa.[9] No such deity is depicted in this panel.

According to the legend[10] the *mātṛikās* were created to help Lord Śiva in his fight against Andhakāsura. When the Lord wounded Andhaka, blood began to flow profusely from his body. Each drop which touched the ground assumed the shape of another Andhaka. Thus there were innumerable asuras fighting against Śiva. To stop the falling of the blood Śiva created a goddess called Yogēśvari from the flames issuing out of his mouth. Brahmā, Vishṇu, Mahesvara, Kumāra, Varāha, Indra and Yama also sent their *śaktis* to follow Yogeshvarī in stopping the flow of blood. Thus the Saptamātṛikās orginated. In the *Suprabhedāgama*[11] the *mātṛikās* are said to have been created by Brahmā in order to kill Nirrita.

So far very few panel of Ashṭamātṛikās are known although Saptamātṛikās are very common. The smaller cave adjoining the main cave at Elephant has a panel of Ashṭamātṛikās, all in standing pose and flanked by Gaṇēśa and Kārttikeya. Their *vāhanas* are found at their back mounted on a staff. Unfortunately, most of them are mutilated. But this panel is chronologically earlier to the panel under study.[12]

There is another panel of Ashṭamātṛikās in one of the squares of the ceiling in the *sabhāmaṇḍapa* of the Siddhēśvara temple at Haveri.[13] In this Gaṇēśa is absent while the central figure is Śiva in the form of Gajāsurasaṁhāramūrti. Another panel, also in the ceiling, but with Mahākāli in the centre and Gaṇēśa in one of the compartments, is reported from a small temple near the Gokak falls in the Belgaum district.[14] However, a panel which is closely similar comes from Chandor in Goa, now in the Heras Institute, Bombay.[15] Unfortunately the sculptures are much damaged. But the depiction of Ashṭamātṛikās the seated posture and the *vāhanas.* are almost similar to the one under discussion.

The plumpness of the body, the rich ornamentation such as the necklace which covers the breasts (*hāra*), the heavy *jaṭā* and the tiered kirīṭamukuṭas, - the stylistic features peculiar to the sculptural art of the 12th-13th centuries-prompts one to ascribe the panel to that period. Further, the panel could even be ascribed to the Kadamba rulers of Goa. For its find place, Tambur, *Tammiyur* in the in the epigraphs, is well within the Kadamba territory and a large number of inscriptions of these kings are found there. Hence on stylistic and epigraphical evidence, the panel could be ascribed to the 12th century A.D.

REFERENCES

1. *Epigraphica Indica,* Vol. XV, pp. 318-319.
2. E.C., Vol. XI, Dg. 42. See also Fleet, *Dynasties of the Kanarese districts,* Bombay 1882, p. 448.
3. Walsang Inscription, B.K.No. 128 of 1940-41. P.B. Desai assigns the date A.D. 1140 for the commencement of Bijjala's career; see Epigraphica Indica, Vol. XXVIII, p. 27.
4. This date corresponds to the 12th May 1136 Tuesday on which day the tithi was Navami. Tithi is wrong. Pillai, S.K., *The Indian Ephemeres,* Vol. III, p. 374.
5. *JRAS,* Vol. IV, p. 15.
6. According to *Vishṇudharmottara;* see Rao, T.A.G., *Elements of Hindu Iconography,* vol. I, pt. 2, Madras 1919, p. 380.
7. Rao, T.A.G., *op.cit.,* p. 381.
8. *Iśānaśivagurudevapaddhati,* I. 52. 79b. ed. Ganapatishastri T., Anantasayana Granthavali, Vol. 72, Trivandrum, 1921.
9. Rao, T.A.G., *op. cit.,* App. P. 136.
10. *Ibid.,* pp. 380-381.
11. *Ibid.,* p. 382.
12. Since the caves are dated to the 7th century A.D. these panels could have been carved out in the late 7th or early 8th century A.D.
13. Nagaraja Rao, M.S., "The Ashṭamātṛikās from Haveri", *BDCRI.,* Vol. 23, pp. 78-82, Poona, 1964.
14. Cousens, H., *Chalukyan Architecture,* p. 86.
15. *Ancient Shrines of Goa,* a pictorial survey, complied by Gune, V.T., Pl. 50.

33

A KIRĀTĀRJUNĪYA RELIEF SCULPTURE *

As a practical part of the Museum Training Program offered by the Metro-politan Museum of Art and the Institute of Fine Arts, New York University, New York, each participant had to scout an object of art from the art market of New York City, exhibit it in the Museum's Board Room and present it to the Purchasing Committee, convincing them that it is an object of art worthy of being acquired by the Metropolitan Museum. The discovery of the writer in this exercise forms the subjects matter of this paper.[1]

The relief represents the epic episode of Kirātārjunīya. It is carved on a block of fine grained chlorite schist, measuring 23" in length and 7" in height. The sculptured face is well dressed whereas the back is left coarse in its original form. the sculptures are carved in high relief. The size of the panel makes it clear that it originally formed part of the decorative exterior of a temple.

According to the story narrated in the Vanaparvan of the Mahābhārata,[2] Arjuna went to the forests of the Indrakīla hills, in the Himalayan region, to perform penance to obtain the Pāśupatāstra from Śiva. He performed severe austerities, which was promptly reported to Śiva by the sages. Śiva came in the form of a Kirāta (hunter) accompanied by Pārvatī. Just as he was approaching Arjuna, Mūkāsura rushed towards Arjuna, in the form of a wild boar to disturb his penance. Arjuna got ready to shoot the animal when the hunter arrived on the scene. The latter disputed the right of Arjuna to kill the animal which was his natural prey. However, Arjuna shot the arrow. On this score, there ensued a fight between Arjuna and Kirāta, in which the former was invariably defeated. At the end Arjuna realised that the Kirāta was no other than Lord Śiva himself, fell at his feet and worshipped him. Śiva in turn praised Arjuna for his devotion and valour and bestowed the Pāśupata.

The panel under study depicts only two incidents in the story (Pl. 170): i. Arjuna has shot and wounded the wild boar, which has surrendered to Śiva. We can see the arrow pierced into the body of the animal; ii. Arjuna is worshipping Śiva, probably after the fight. The trees, incidentally, represent the forests of the Indrakīla hills. In both instances, Śiva is depicted in the form of a liṅga, with a lotus flower on top.

The story in this panel is told in a nutshell with only two incidents. This is not unusual. For example, at Mahābalipuram, the famous reliefs on the huge rock face, represent only Arjuna's penance.[3] Then, there are the bronzes of Śiva in the form of Kirātārjunamūrti-Śiva bestowing Arjuna with the Pāśupatāstra.[4]

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* Published in Ritti, S.H, & Gopal B.R., (Eds.) *Studies in Indian History and Culture,* (Prof. P.B.Desai Felicitation volume), Dharwar, 1971, pp. 193-195.

The importance of this relief lies in the fact that it is the 12th known stone relief representing the theme of Kirātārjunīya.[5] The other 11 reliefs known are from Chandimau (Bihar), Bhuvanēśvar (two panels), Mahābalipuram, Vijayavāḍa, Tanjore, Haḷiebīḍ, Amṛitāpura, Śrīśailam, Yāganṭi, Lēpākshi and Śankaridurga, and range in date from 5th century to 16-17th century A.D.[6]

The provenance of this relief is unfortunately not known.[7] But on stylistic and comparative grounds we may not be wrong in ascribing the panel to the region of Deccan, probably the border region of Karnataka-Andhra. In this area the stone, chlorite schist was profusely used during the 11th-13th centuries A.D., in temple construction and for sculptural art. Secondly, in all the known panels, we do not see the boar resting its front pair of feet on a liṅga. But we have a striking comparison from Kukkanūr, in Raichur District. here, on a pillar in the Navaliṅga temple, two incidents in the Kirātārjunīya story are depicted. One shows the boar, shot with an arrow, resting its front pair of feet on a liṅga, in the same way as in our example, and the other depicts two heroes engaged in shooting the arrows.[8] This lone comparison indicates the possibility of the panel under study coming from the Karnataka-Andhra area.

Again we have to depend on style and comparison from the example at Kukkanūr, for dating the panel under consideration. An inscription set up in the Navaliṅga temple at Kukkanūr, dated 1005 A.D. refers to the construction of the front hall of the temple by a devotee named Īśvarasetṭi.[9] Thus it establishes the date of the Kukkanūr relief. We have already referred to the similarity in the style of depicting the boar resting its feet on the liṅga. Hence, we may not be wrong in placing our relief in the 11th Century on the basis of this comparison.

Finally, we may note that the sculptor exhibits a good sense of proportion in representing the human form. He has tried to delineate the theme realistically. One could almost feel the pain experienced by the animal (by the piercing of the arrow), by the uplifted head and the twirled tail. He has paid attention to minute details. Thus while shooting the arrow, Arjuna is shown with his hair tied into a knot, thus indicating that he is still in his penance, while after the penance he is wearing a *kirīṭa* when worshipping Lord Śiva. Even the two trees are depicted alike showing that the scene of action is the same.

REFERENCES

1. The relief was considered the best among the 11 objects of art presented, and purchased by the Committee for the Metropolitan Museum.
2. *Mahābhārata,* Vanaparvan, Verses 49-59, referred by T.A.G. Rao, *Elements of Hindu Iconography,* Vol, part. I, p. 214.
3. H. Zimmer, *The Art of Indian Asia,* Vol, II, Plates 272-276; Though some scholars identify this as Bhagīrata's penance and the descent of the Gangā, it is generally accepted as representing Arjuna's penance.
4. C.Sivaramamurti, South Indian Bronzes, p. 72 and Pls. 32 & others. See also T.A.G. Rao, *op.cit.,* Plate. LII facing P. 216.

5. T.N.Ramachandran, "Kirātārjunīyam in Indian Art", *Journal of the Indian Society of Oriental Art,* Vol. XVIII, 1950-51, pp. 1-110. Since his return to India, the author has located 12 more panels of Kirātārjunīya.
6. *Ibid.*
7. The Art Dealer does not know from where the panel comes, but says that it was lying with him for more than 10 years.
8. H. Cousens, *The Chālukyan Architecture,* Pl. LVI, bottom row, 2nd pillar.
9. P.B.Desai, *A Corpus of Inscriptions in the Kannada District of Hyderabad State,* Hyderabad, 1958, pp. 39-40.

34

KIRĀTĀRJUNĪYAM SCULPTURES FROM HAḶĒBĪḌU*

In his classic essay on "Kirātārjunīyam in Indian Art", Professor Ramachandran has surveyed the plastic representation of this theme from Chandimau in Bihar to Mahābalipuram in Tamilnadu.[1] He has located as many as eleven relief sculptures in stone. These sculptural reliefs range in date form circa 4-5th centuries to 17th century A.D. The Present author was, however, surprised to find therein no mention of any sculptural representation of this theme from the Karnataka region. he wondered how the Early Chāḷukyan and Hoysaḷa sculptors who profusely used epic themes could ignore such an exiting theme as the *Kirātārjunīyam.* A search for plastic representation in the structure of the Early Chāḷukyan, Rāshtrakūṭa and Hoysaḷa periods revealed as many as 18 panels. Three panels from Haḷēbīḍu, the capital of the Hoysaḷas, from the subject matter of the present paper.[2]

The basic story of this epic theme as found in the Aranya Parva of the Mahabharata is as follows[3]: On the advice of Vyasa, Arjuna proceeded to the Indrakila hills in the Himalayan region, to perform penances in order to obtain the weapon 'Pasupatastra,' from Siva. There he performed severe austerities which were promptly reported by sages to Siva. Siva assured them that they were not to be alarmed and that he knew what Arjuna wanted. After they departed, Siva and Uma dressed as hunters (Kiratas) and accompanied by the goblins (ganas) reached the place where Arjuna was performing penance. Just as they were approaching Arjuna, a demon called Mukasura rushed towards Arjuna in the form of a wild boar to disturb his penance. Noticing this, Arjuna got ready to shoot the animal with his arrow. Just then the hunter (Siva) arrived on the scene and questioned Arjuna's right to kill the animal which was his natural prey. Arjuna, however, did not heed the hunter's objection and shot the arrow which pierced the animal. The animal fell down dead revealing his real form as Mukasura. Thereupon ensued a fight between Arjuna and the Kirata. In this long duel, Arjuna was invariably defeated and finally fell unconcious bruised and bleeding. When he regained his consciousness, he relised that he was fighting no mortal, and that the hunter was none other than Siva himself. He than fell at his feet and beggled his pardon. Siva was pleased and bestowed him with his desired weapon *Pasupatastra.*

With this background, we shall now study the sculptures from Halebidu. There are three panels in all. Two are in the great Hoysaḷēśvara temple and one in the Kēdārēshvara temple.

Panel No.1. (Pl. 84a):

This relief is located on the southern side of the Hoysalesvara temple, near the south door towards the southwest.[4] The sculptural representation shows that Arjuna proceeds to the forest, meeting sages *en route.* We then see Arjuna performing penance, standing on one leg, on the Indrakila hill, where other sages are also performing penance. Meanwhile a wild boar is seen dashing towards Arjuna. Arjuna has shot an arrow. There is then a fight with bow and arrow between Arjuna and a hunter who is Śiva himself. Śiva is followed by Pārvatī dressed as a huntress. The concluding part of the story is not represented in this panel.

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The name of the sculptor who carved the relief is Balaṇa.

Panel No. 2. (Pl. 84 b-d):

This is a magnificent panel measuring 8 feet, sculptured on the western main wall.[5] The story represented is as follows: Arjuna takes leave of Kunti, his brothers and Draupadi, and proceeds to Indrakila hills, *en route* noticing women of the forest pounding grains. He visits sages worshipping a liṅga under a canopy. He is then seen performing penance standing on one leg and resting his Gandiva against a tree. Below the hill are deer and other animals indicating that it is the forest on the Indrakīla. Next to him, is a dance performance by Urvasi, who was sent by Indra to distract Arjuna from his penance. Then there are a number of sages in a row witnessing the fight between Arjuna and the Kirāta, over a wild boar which is shot with an arrow. Behind Kirāta is Pārvatī as Kirāti holding a shaft in her right hand and a bowl on her head. The next panel shows that in the wrestling bout that ensued Arjuna has floored Kirāta who has revealed his real form as Śiva with four arms, holding ḍamaru and trisula in his left and right upper hands, while the two lower hands are engaging Arjuna, who is coming over him. Behind Arjuna is Pārvatī with her right hand raised. The concluding part of the Story shows that Arjuna is standing in Anjalimudra before Uma-Mahesvara seated on a canopied pīṭha. The name of the sculptor of this panel is Ketaṇa.

Panel No. 3. (Pl. 87 a-c):

The third panel is from the Kēdārēśhvara temple. It is found on the north-eastern side of the exterior wall. The beginning of the story is marked by Arjuna performing penance standing on one leg, on the Indrakila hill and followed by Urvasi's dance, accompanied by a drummer. In the next scene Arjuna has shot the arrow at the boar on the one side while the Kirāta accompanied by Kirāti is on the opposite side. In between them is the boar, pierced with an arrow, below which is the real human form of Mukadanva. Pārvatī is beautifully depicted as a huntress with a typical hairdo and garment. This is followed by a fist fight and a wrestling bout in which Arjuna has floored Śiva who has then revealed his real form. Behind Arjuna is Pārvatī with her right hand raised. Then Arjuna having realised that he was fighting Śiva himself, has completely surrendered and is prostrating. Śiva is pleased and is shown standing in tribhanga with Pārvatī. We may notice here that below Śiva and Pārvatī is a short epigraph in Kannada which reads "Kedarana Ankala".

There is no direct evidence to date the Hoysaḷēśhvara temple. But at Ghattadhalli, about 3 miles east of Haḷēbīḍu, is a large inscription near the local Kallēśhvara temple. In this record it is mentioned that a temple for Vishnuvardhana Hoysaḷēśhvara was constructed at Dvarasamura (i.e., Haḷēbīḍu) by Ketamalla, an officer of the king.[6] The date of the construction is not known, but a grant of lands was made in Saka 1043 or A.D. 1121. It is generally accepted that the temple was constructed during A.D. 1111 and 1121.

The Kēdārēśhvara temple was constructed by Ballala II and his wife Ketaladēvi in A.D. 1220. We may therefore assign circa 1120 to the panels at the Hoysaḷēśhvara temple and circa 1220 to the Kēdārēśhvara panel.

From a study of the above panels, it becomes clear that Kirātārjunīyam was a theme very popular with the Hoysaḷa sculptors, along with the other epic stories. As already mentioned, whereas we have only 11 known panels from Chandimau to Mahabalipuram, we have 18 panels within the Karnatak region itself. Panel 1 from Hoysaḷēśhvara temple shows that the story is told only in a suggestive manner, as the concluding part of the story is not sculptured. But the eight-feet long panel (No. 2) from the temple is elaborately sculptured. However, we notice that in this panel as well as in the one from Kēdārēśhvara temple, the sculptors have deviated from the story as given in the Mahābhārata. According to the epic, Arjuna is invariably defeated in the fight with the Kirāta. But the Hoysaḷa examples show it otherwise. In the sculptures under study (Panels 2 and 3), Arjuna has floored Śiva and is almost sitting over him.

When we look for textural references for such deviations in the story in Kannada literature, we find that except Pampa, all other poets follow the Mahābhārata story. But Pampa, while describing the fight between Arjuna and Śiva, in his *Bharata* or *Vikramarajunavijaya* states that Arjuna pushed Śiva down the floor and caught hold of his neck.[7] The sculptural representations of this theme, in the Hoysaḷa panels under study, thus correspond to the Pampa version of the story. Pampa was the court poet of Arikesari, to Arjuna. He probably did not like even the suggestion that his lord suffered a defeat. This is probably why he states in one *Kanda* of the poem that Arjuna himself pushed down Śiva and held his neck, and then Śiva gave him *Pasupata* and Pārvatī, the Anjanastra.

Secondly, Pampa being a Jaina would not mind it much if Śiva was defeated by a mortal like Arjuna. But this may not be a fair judgement of a poet of Pampa's calibre.

Perhaps, the more convincing explanation could be that the whole episode meant to Pampa, a challenge of a mortal to the forces of nature. In this work, he suggests that there is nothing impossible for a mortal, and that in his incessant fight against the forces of nature, man could succeed even in defeating nature itself. This is probably reflected in his portrayal of Arjuna defeating Śiva in the fight.

Another interesting explanation was noted by the author at Haḷēbīḍu itself. The monument-attendant of the Archaeological Survey of India was explaining the relief sculptures to the visitors in the following way. It seems Pārvatī who had heard that Arjuna could never be defeated in any fight, wished to see has back which had an auspicious mark. This could be done only when he was defeated and turned his back. This was impossible. So Śiva thought of a plan, and dressed as Kirāta and accompanied by Pārvatī as Kirāti, came to Indrakila where Arjuna was performing penance. It was at Śiva's instance that Mukadanava came, and Śiva could pick a quarrel and engage Arjuna in a fight. During the fight, he purposely fell in such a way that Pārvatī could see the back of Arjuna. The raised right hand of Pārvatī in our panels shows that Pārvatī is indicating that she has seen the back and the auspicious mark, whereupon Śiva reveals his true form to Arjuna. This in no doubt an ingenious explanation, but probably reflects a local tradition.

The short inscription below Śiva and Pārvatī in the panel (No. 3) from Kēdārēśhvara throws an interesting side light. The inscription reads, "Kedarana Ankala", meaning " the courtyard of Kedara" (i.e., Kēdārēśhvara temple). This appears to be an identification lable by the sculptor. While he was carving out number of relief panels for various temples, probably in and around Haḷēbīḍu, he put a lable to this panel to remind him that this particular panel should go to the Kēdārēśhvara temple.

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3. *Mahabharata,* Arjunbhigamana Parva and Indraloka gramana Parva.
4. *Mysore Archaeological Report for the year 1930,* p. 41. For the exact location of the panel see Pl. XI, No. 29.
5. *Ibid.,* P. 44. For the exact location of the panel see Pl. XI, Nos. 53-54.
6. *Ibid.,* p. 35.
7. Rice, B.L. (Ed.,) *The Pampa Bharata,* Bangalore, 1891, p. 171, 8th Ashvasa, poem 22.
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35

HAMPI - THE POMPEI OF INDIA*

In the year 1336 A.D., there occurred in India, an event which instantaneously changed the political condition of the entire South. It was the foundation of the city and Kingdom of Vijayanagar. It was an epoch making event, which caused the renaissance of Indian culture. The foundation of this city caused the cohesion of all the crumbling states of the South, into a single empire, and became the saviour of Indian Culture in general and South India in particular.

The City of Victory, *Vijayanagar*, was located in picturesque surroundings, amidst striking and beautiful scenery, depicting nature at its wildest and best. The site is naturally endowed with great strategic strength. The wide, torrential and almost unfordable Tungabhadra on the one hand, and the impassable craggy granite hills, and ranges with bare and denuded boulders and tors on the other provided strong natural defences which the rulers used to their utmost advantage. The City was named *Vijayanagara* or the city of Victory, or 'Vidyanagara', in memory of the sage Vidyaranya who was mainly responsible for the founding of the city.

The Imperial Capital, at its hey day has been visited by several foreign travellers, the chief among whom are the moorish traveller Abdur Razzak, the Russian Nikitin, the Portuguese travellers, Durate Barbosa, Domingo Paes and Fernao Nuniz and the Italian Nicolo Conti. They have all left graphic description of the grandeur of the imperial city which they saw. Abdur Razzak who was in the city from April to December 1443 has left graphic description of not only the city but also the great Dasara festivities. Of the city, he exclaims 'the city of Bidjanagar is such that the pupil of the eye has never seen a place like it, and the ear of intelligence has never been informed that there existed anything to equal it in the World'. "The bazzars are extremely broad and long; the jewellers sell publicly in the bazaars pearls, rubies, emeralds and diamonds".

The Dasara seen by Razzak is described by him in the following words:

"In pursuance of orders issued by the king of Bidjanagar, the generals and principal personages from all parts of his empire... presented themselves at the palace. They brought with them a thousand elephants... which were covered with brilliant armour and with castles magnificently adorned... During three consecutive days in the month of *Redjeb* the vast space of land magnificently decorated, in which the enormous elephants were congregated together, presented the appearance of the waves of the sea, or of that compact mass which will be assembled together at the day of the resurrection. Over this magnificent space were erected numerous pavilions, to the height of three, four, or even five storeys, covered from top to bottom with figures in relief... Some of these pavilions were arranged in such a manner that they could turn rapidly round and present a new face at each moment a new chamber or a new hall presented itself to the view.

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* Published in *Dasara Cultural Festivities 1981. Souvenir,* Mysore, 61-65.
Note: For illustrations see Pl. 171.

"In the front of this palace rose a place with nine pavilions magnificently ornamented. In the ninth the king's throne was set up. In the seventh was allotted a place to the humble author of this narrative... Between the palace and the pavilions... were musicians and storytellers."

Girls were there in magnificent dresses, dancing "behind a pretty curtain opposite the king." There were numberless performances given by jugglers, who displayed elephants marvellously trained.

During three consecutive days, from sunrise to sunset, the royal festival was prolonged in a style of the greatest magnificence. Fireworks, games and amusements went on. On the third day the writer was presented to the king.

"The throne, which was of extraordinary size, was made of gold, and enriched with precious stones of extreme value... Before the throne was a square cushion, on the edges of which were sewn three rows of pearls. During the three days the king remained seated on this cushion."

And yet in the present day, this magnificent capital has been destroyed, as a result of the course of history. We are now confronted only with the 'ruins', consisting of remains building, that were once temples, palaces and bazaars, and long lines of massive walls that constituted the city's defences. Even the name has died out of men's minds and memories, and the remains that mark its site is known only as "ruins" lying near the little village of Hampi.

The cultural remains of Hampi have not received so far, the attention they deserve both from the point of view of a great archaeological remains of an imperial capital and a place of tourist attraction. The foreign tourists who visit the remains of this great city have been as amazed at its extent and grandeur as a ruined city, as those foreign travellers who visited it in its grand days and described it with awe and wonder. The foreign tourists of the present day not only compare this city to the Roman city of Pompei, but exclaim that there is no comparable evidence of such a great medieval city any where in the world.

It is, therefore, in the fitness of Karnataka's cultural tradition that the Government of Karnataka have taken the decision to resurrect this great city, believing in the fact that 'there is no future without the past', so that the 'ruins', nay, the cultural remains of the city of Vijayanagar will enthuse our people to build a prosperous Karnataka, by understanding the stories of Karnataka's cultural heritage.

The cultural remains of the city of Vijayanagara extends in an area of about 16 Kms. radius. Several structures are found scattered in a wide area. There are many buildings and architectural features which exist, but which have escaped the eye of the archaeologist-explorer. Therefore, it is planned to document on an authentic map, all the architectural features- secular and religious, with the help of scientific surveys, including, if necessary, air-photography. Once this is done, the city pattern will emerge for further detailed study. This mapping has to be done with great urgency, as many structures and architectural features are fast disappearing.

There are large areas which still bury the remains of the ancient city. It is planned to expose these areas and bring to light the features of the ancient city.

The work undertaken during 1979, by the Archaeological Survey and the Directorate of Archaeology and Museums in Karnataka, in the area popularly known as 'the Mint' exposed three structures which have been identified as the residential palaces and the dancing hall *'Rangasala,'* on the evidence of description by Domingo Paes, the Portuguese Traveller. During 1980 clearance work has been undertaken by the Archaeological Survey of India. Thus the national project envisaged to expose the city of Vijayanagara and the "Resurrection of Hampi (Vijayanagar)" gives priority to this programme, as the success of the main purpose of the project itself depends on this exposition of the city.

The number of books written on Vijayanagar has mainly been on the historical aspect, and the architectural remains of the city have not received the attention they deserve. Nor have the authentic and accurate section, elevation and architectural drawings of the ancient monuments have been published. A detailed study of the architectural groups, such as the royal enclosure, temple complexes, gateways and watch towers will reveal social, political and religious details of the city. Combined with this, the study of epigraphs and iconography will richly supplement the above study. A detailed study of irrigation system on the basis of the existing hydraulic-architecture will provide a fund of information on the economic condition of Vijayanagar. Therefore, such study of the architectural remains of Vijayanagar will be undertaken as part of this project.

In order to successfully implement the Project it is essential to establish a Research Centre, at Vijayanagar and provide essential facilities to archaeologists and Research scholars. It is decided to name this after the famous city as Vijayanagar Research Centre. The Centre provides accommodation for Research Scholars and Technicians, a well-equipped work hall; a well-equipped photography section; a store room; dining hall; kitchen; minimum services and accommodation for the staff; an office; a library; an auditorium for seminars, conferences and performances. This centre would be a centre for continuous co-ordinated research and a focus for world wide scholarly interest. The project envisages a series of publications on Vijayanagar architecture and culture. Another important feature will be the conservation of all the monuments on scientific lines by the Archaeological Survey of India and the Directorate of Archaeology and Museums.

After the completion of the Project the City of Vijayanagar will really become a tourist Centre which "the pupil of the eye has never seen a place like it, and the ear of intelligence has never been informed that there existed anything to equal it in the world", as Abdur Razzak exclaimed.

36

THE MYSORE PALACE-ITS HISTORY AND ARCHITECTURE*

The Mysore royal family, which has done so much to patronize art and letters, has decided to convert the Grand Place at Mysore into a great cultural centre, in the service of the people. The centre is to serve not just as a repository of the past glory, but a living cultural centre, where people could participate in the various cultural events.

The Mysore Palace is a grand example showing the blend of Indo- saracenic architecture, with a glorious past. The early history of the Mysore Palace is rather indistinct. *The Annals of the Mysore Royal Family (Raja Vamasavali)* inform us that the Rajas of the fourteenth century were living in a palace in Mysore. However, the first definite mention of the Mysore Palace is available, when in about 1630 A.D., it is said to have been rebuilt by Ranadhira Kanthirava Narasarja Wodeyar, after it had been struck and damaged by lightning. He is credited to have rebuilt *Soundaraya Vilasa, Namatirtha* and other pavilions (thottis according to the Kannada nomenclature), and placed round the reconstructed Palace, eleven guns, all of which had distinct names. The main ones among these were *Ramachandra, Muddukrishna and Simha.* In 1760, Krishnaraja Wodeyar II, was invited to visit his capital, Mysore, and his Palace, by his Prime Minister, Hyder Ali. In 1793. Tippu Sultan is said to have removed all the old and dilapidated buildings including the Palace, but excluding the temples in order to build the new city of Nazarabad. Even in 1799 there appears to have been no Palace worth the name in Mysore, as the Duke of Wellington emphatically states that there was no house at all, suitable for the enthronement of the young *Raja* in 1799, and therefore, it had to take place in a pandal, erected in Nazarbad. The Duke, then Col Arthur Wellesley, wrote again to his brother, Henry, on May 26, 1801, "The Raja's family have moved into old Mysore. Where their ancient Place has been rebuilt in the same form in which it was formerly, and, I believe, on the old foundations. The whole family appears to be as happy as we wished they should be when this Government was established. Mysore is becoming a large and handsome town full of inhabitants." In 1803, Lord Valentia visited Mysore, and described the Palace as small, neat and unfinished. He further said that there was a great deal of open space inside the fort round the Palace, and that he entered the Palace through a handsome gateway. Therefore, it appears that the Palace which was hastily built in just about two years was in bad repair by the end of the 18th century, and many of the tenements attached to it were crumbling. Added to this was the fire. In 1897, at the close of the festivities, during the marriage of the princess Jayalakshmammanniyavaru, the greater part of this wooden Palace was almost destroyed by fire. We are fortunate to have photograph of this wooden Palace taken by the John Birdwood, who was a lancer in the Mysore Army and who later became the Commander-in-Chief of Indian Army (Pl. 178). He presented the photograph to His

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* Published in Dasara Festivities, 1981, Souvenir, pp. 25-35; and 1983, pp. 49-63.

Highness in 1929. In order to restore the grandeur of the Mysore Palace, Her Highness, the *Maharani* Vanivilasa Sannidhana, C.I., then Regent, decided to build a new Palace on the model and on the foundations of the old Palace. The architectural plans, by Mr. Henry Irwin, architect of the Viceregal lodge at Simla, were approved. The construction which was Inaugurated by Her Highness in October 1897, was completed in 1912.

The main building (Pl. 173) is of masive grey granite, three storeyed, and dominated by a five storeyed tower covered by a gilded dome. The tower is about 145 feet from a ground to the golden flag on its summit. The Place, like the old, is built around a court-yard, called *thotti,* open to the sky. To the east of this *thotti* (or court-yard) on the ground floor, is the impressive elephant gate. Immediately to the south is the beautiful *Kalyana Mantapa* or the marriage pavilion. On the first floor, still facing east is the great Durbar hall, *Diwan-e-Am,* measuring 155 feet long by 42 feet wide. On the same floor, towards the south is the daintily decorated private durbar hall, called *Ambavialsa,* the *Diwan-e-Khas.* The second floor has several rooms and large halls on the sides.

The *Kalyanamantapa* or the marriage pavilion, in the ground floor, is a beauty to look at. The octagonal, painted pavilion has a colourful stained-glass ceiling. The designing of the stained decorations is said to have been done by the artists of Mysore, but executed by the famous Walter Mofarlane Saracen Foundry at Glasgow.* The dome is supported by groups of triple cast-iron pillars, at intervals. The main theme of the stained glass decoration as well as that of the mosaic floor is the peacock. Hence this hall is also called peacock pavilion (Pl. 174).

Apart from this stained-glass decoration which is the central attraction, the walls of this pavilion are covered with murals, depicting the famous Mysore Dasara.

The Dasara or the festival of ten nights were first celebrated on a grand scale by the rulers of Vijayanagar, at Hampi. We have graphic accounts of these festivities in the accounts of the contemporary foreign travellers who visited Vijayanagar. With the disintegration of the Vijayanagar empire, it was the Nayaks of Keladi and Ikkeri, and Wodeyars of Mysore who inherited the traditions of Vijayanagar. The Mysore rulers made the Dasara immortal by the grand festivities for ten days, culminating in the famous procession of the king in a Golden howdah, on a decorated elephant.

However, the Mysore artists, under the patronage of and commissioned by the noble Krishnaraja Wodeyar IV, have immortalised the Dasara Procession, on canvas, in 26 panels, on the walls of the marriage pavilion. Thus the *Kalayana mantapa* is not only an architectural beauty, but a veritable gallery of paintings.

The Public Durbar Hall is a massive pillared hall, which deserves to be maintained as such (Pls. 175-176). The rear walls have paintings by Raja Ravivarma, (Rama breaking the *Siva*

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* During my recent visit to Glasgow, I learnt with deep sorrow that this famous foundry went out of business as late as 1965 and all the records connected with the firm were consumed in a bonfire. However, advertisement in the volume of the local Chamber of Commerce proudly announces and illustrates the Mysore Durbar hall as the work executed by Walter Mcfarlanes of Glasgow: (MSN)

Dhanus), and eight forms of Devi, viz., *Kalika, Navadurga, Mahisamardini, Saraswati, Mahalakshmi, Bhuvaneshvari, Gayatri and Rajarajeshvari,* by a distinguished local artist-sculptor Sri Silpi Siddalingaswami. The central panel has a large painting of the Mysore royal family, by another distinguished artist late Sri. Y. Nagaraju, who has also executed some of the panels in the marriage pavilion. The interesting feature of this panel, however, is that it depicts four generations of Mysore kings, viz., Krishnaraja Wodeyar III, Chamaraja Wodeyar IV, Krishnaraja Wodeyar IV, and the handsome prince Jayachamaraja Wodeyar, the last king who ruled the princely State before it merged into the Indian Union. All the paintings are encased in delicately carved teak-wood frames, which are by themselves works of art.

The majestic Durbar hall can itself be best described in the words of Constance E. Parsons who says "No short description, if any, can do justice to the beauty of line, wealth of material, blaze of colour and exuberance of decoration in the great Durbar Hall. Walls vie with ceilings, coloumns with doorways, and both by day light and when ablaze with thousands of fairy lights, the hall gathers up and displays all that poets and artists have dreamed of the splendid setting of an oriental court; all the glamour and glory of "the thousand nights and one night".

The Amba Vilasa (Pl. 177a), which is the *Diwan-e-Khas,* is the most gorgeously decorated hall, with a hormonious composition in colours. The beauty of many of the details is unsurpassed in the Palace. The floor, in between the pillars is inlaid with Agra work -inlaid with jacinth and jasper, carbuncle and carnelian, amber and Lapis Lazuli, - begun by artisans from Agra, but completed by local boys and men. The teak wood ceiling too is magnificent having bold and intricate carved designs. Every door, silver, teak and rosewood with ivory and wood inlay, has charming decorative designs, depicting the ten incarnations of Vishnu, or tiny Krishna kissing his toe, as he lies on the pipal leaf.

The central aisle has a beautiful stained-glass ceiling decorated with delicate designs, supported by cast-iron pillars, all of which are manufactured by the famous Mcfarlanes of Glasgow. The beautification of the *Ambavilasa* was entrusted to that celebrated artist of Karnataka, Sri K. Venkatappa. While assigning the work, His late Highness Krishnaraja Wodeyar IV, said that "You have devoted your whole life for the study of fine arts, and have made great name in your life, you have brought much credit to my State, and I consider it as a pride. My only ambition is to show you, through your art, to the distinguished visitors that come here, and say that it is my countrysman's work." A look at this beautiful hall, where Venkatappa has blended blue, gold and red to provide pleasing colour scheme, shows that the great artist has lived upto the expectations of His Late Highness.

The star attraction of the Mysore Palace is the traditional ceremonial golden throne (Pl. 177b).

The golden throne, consists of the main seat, a staircase, and the golden umbrella. A benedictory verse, forming part of the Sanskrit inscription, engraved on the rim of the umbrella states as follows:

> "Oh, King Sri Krishna, Lord of the earth, son of the illustrious Chamaraja, you are resplendent with the blessings of Goddess Chamundeshvari. You are the Lord of the Karnataka Ratna Simhasana, You are the full moon of the autumn to the milky ocean of the Yadu race. This golden umbrella of the golden throne which you have inherited from your illustrious ancestors, evokas the awe of the whole world."

According to this epigraph, which is addressed to Krishnaraja Wodeyar III, the bejewelled golden throne has come down to the Mysore royal family from generations of kings.

The history of this remarkable throne is itself exciting. According to one tradition this throne belonged to the Pandavas of Mahabharata fame, and was in Hastinapura. Kampilaraya brought this throne from Hastinapura to Penugonda, now in Andhra Pradesh, where it was kept underground.

In 1338 A.D., Vidyaranya, the royal priest of the Vijayanagar kings, pointed our the spot where it was buried, to Harihara I, one of the founders of the Vijayanagar empire, who retrieved it. After this, this auspicious throne was used by the Vijayanagar kings at Anegondi, for more than a century and a half. During the early part of the 17th century, the Governor of Vijayanagar rulers at Srirangapatna obtained this and brought it there.

In 1609, the ailing Governor, Srirangaraya made over this throne to Raja Wodeyar, before retiring to Talakad. In 1610, Raja Wodeyar, ascended this throne with pomp and pageantry and inaugurated the Dasara festivities. He further enjoined that his descendants should enternally continue these festivities. Epigraphical evidence shows that this royal throne was in the possesion of Chikkadevaraja Wodeyar in 1699. Further historical records show that it was with the royal family till the time of Tippu Sultan.

According to another tradition, this throne is said to have been a gift of Aurangzeb in A.D. 1700 to Chikkadevaraja Wodeyar. Khasim Khan, a courtier in Aurangzeb's court and a friend of Chikkadevaraja Wodeyer, died in Delhi. Chikkadevaraja decided to send a delegation to the Emperor to develop friendship. The delegation which left in 1699, returned in 1700. Aurangzeb is said to have sent a signet ring with the inscription "Jagadevaraja" and permission to sit on the ivory throne. However, this tradition is not supported by sufficient evidence.

After the fall of Tippu Sultan, this throne was recovered from a room in the Sutltan's Palace at Srirangapatna. It is learnt that this royal seat was quickly renovated and used in the coronation of the Child Raja, Krishnaraja Wodeyer III, in 1799. From then on, this ceremonial throne has remained with the Mysore royal family.

Originally made of figwood, this throne is said to have been decorated with ivory plaques. It is said to have come from Aurangzeb to Chikkadevaraja Wodeyar in this form. Later on, in course of time, it was decorated and bejewelled with golden embellishment and silver figurines. In a Sanskrit work, called *"Devatanama Kusumamanjari"* composed by King Krishnaraja Wodeyar III, in 1859, there is a detailed description of the golden throne:

> "The throne is decorated with golden pillars and mango leaves. The balustrades of the steps leading to the seat is embellished with female figures. The golden umbrella has festoons. The seat has the tortoise seat *(Kurmasana).* The four sides of the throne are decorated with Vyalas and creepers. Elephants on the east, horse on the south, soldiers on the west and chariots on the north decorate the royal seat. Brahma towards the south, Mahesvara on the north and Vishnu in the centre form the Trinity. In the corners, are found Vijaya and four lions, two of the mythical *Shardulas,* two horses and swans in the four corners. It is further adorned with Naga nymphs and Asthadikpalas or the guardians of the eight quarters."

The golden umbrella has 24 *slokas* (stanzas) in *Anusthubh* metre, blessing the king Krishnaraja Wodeyar III.

This throne is a work of art. Although it has undergone slight alterations in the 1940s, it has retained the original artistic, decorative features.

The golden howdah, is also an *object d' art.* The inner structure which is a wooden *mantapa* is covered with daintily worked golden sheets, exhibiting the craftsmanship of the Mysore artists.

The vast open space, in front of the Palace, with the planned garden that is being laid out, adds charm and majesty to the entire structure. The palace is known for its illumination. The entire building is lined with rows of bulbs, following the contours of the structure, and when lit up, it looks like a palace built of lights. It is no wonder that visitors to the place exclaim that the Mysore Palace has no comparison anywhere in the world and is unique.

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HISTORIC BUILDINGS OF MYSORE

The Chamundi hill, natural and artistic backdrop to the Garden City of Mysore, slowly emerges in the horizon welcoming the visitor to the city from any direction, from about a distance of 20 Kms. As he approaches the city, as if in a living drama, curtain rises gradually exposing the other beautiful land marks, like the temple tower of Chamunda, the presiding deity of the city and the family of its erstwhile rulers, the Rajendra Vilas Palace (now a hotel); the twin towers of the St. Philomena's Church; and the Indo-saracenic towers of the Mysore Palace. The visitor, entering the city with a salubrious climate, suddenly realises that he is in a most beautiful and historic city, looking forward to a feast for his eyes.

Mysore is truly a historic city and a tourist's paradise. Mahavamsa and Dipavamsa, the Buddhist texts, allude that Asoka sent the Buddhist Monk Mahadeva to Mahishamandala to propagate the Buddhist Dharma. No buddhist remains have so far been found in the region. However, we know that the city got its name mahishuru, the city of Mahishasura, the buffalo demon, who was vanquished by Durga, and established herself on the hill which is named after her, in the form of Chamunda.

The most ancient structure in the city is however, the temple of Mahabaleshvara, on the Chamundi hill. In the precints of the said temple two epigraphs have been found. The inscription datable to A.D. 950, says that this sacred spot was known as Mobbela tirtha. This shows more than 1000 years ago the hill was a sacred spot and Mobbela was a reference to probably Mahabala. The other inscription of A.D. 1128, states that Hoysala Vishnuvardhana donated gifts to Marbalatirtha. The temple has undergone renovations through the ages.

Not only in antiquity, but in historicity too, Kodibhairaveshvara Temple is the other religious structure. It is closely linked with the founding of the Mysore Wadiyar family. Tradition recounts that in 1399 A.D., Yaduraya and Krishnaraya, the founders of the Mysore dynasty, were directed in a dream, to await the arriyal of a Saint (Jangama) and spent a night in the temple of Kodi Bhairava, located on the bank of Devaraya Sagara (present waterless Doddakere). During the early hours of the morning, they overheard the embarassing and difficult situation in which young princess Devajammanni, of the little Kingdom, was placed. King Chamaraja had died, Maranayaka the Dalavoy of Karugahalli, was pestering the queen to give her daughter Devarajammanni in marriage, so that he could become the King. The Queen was also directed by her family deity, in her dream, to send her family priest to Kodi Bhairava temple. The queen accompanied by the priest went to Hadinaru (now a small village near Mysore) to attend the fake marriage, and killed Maranayaka and his followers. The princess was married

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* Published in *Rangasmriti:* Souvenir of Sri Rangacharlu Memorial Hall Centenary Celebrations, 1988, pp. 5-10.

to Yaduraya, and he thus founded the Mysore dynasty. There was a move to demolish the structure of Kodi Bhairava, but the intervention of H.H. Krishnaraja Wadiyar IV, at the last moment, stopped this act.

The other beautiful and important temple in Mysore, is the one dedicated to Sri Chamunda, who got her name by her act of destroying the demons Chanda and Munda. It is located on the hill, to the southeast of the town. The original temple must have been in existence in the 16th Century A.D. According to a historical tradition, in A.D. 1573, when one day the then King Chamaraja Wadiyar, was worshipping the goddess, he was hit by a thunderbolt, which only burnt all the hair on his head, but there was no danger to his life. This is attributed to his worshipping the deity. It is said that in 1600 A.D. Raja Wadiyar erected 4 corner stones with a view to set up a mahadvara with a gopuram to this Dravidian style temple. But it was Krishnaraja Wadiyar III who got the gopuram of brick-and-mortar, erected, similar to those done by him, in Nanjangud and Chamarajanagar. In addition, portrait sculptures of himself and his three queens Devajammanni, Cheluvajammanni and Lingajammanni have been erected by him, inside the temple. To this day the Mysore royal family offer their worship to their family deity.

Lakshmiramana temple inside the Palace fort is historically important, and epigraphical evidence shows that it was in existence even before A.D. 1499. Raja Wadiyar, got the main entrance (Mahadvara) constructed for this temple. Dalavoy Nanjarajayya of Karugahalli was defeated by Raja Wadiyar. In order to seek revenge, he bribed the temple priest, Srinivasayya to poison the King. When Srinivasayya was to offer poisoned tirtha (sacred water) to the King, his hands trembled out of fear. Raja Wadiyar got the truth out of him, but took the tirtha, without fear and showed the miracle. He forgave the priest and punished the Dalavoy. This incident is said to have taken place in this temple and is supported by epigraphical evidence.

Trinayaneshwara Temple inside the Fort is another important structure of Dravidian style.

Kanthiravanarasaraja Wadiyar and Dodda Devaraja Wadiyar constructed the Palace fort and enclosed this temple within the fort, and renovated the same.

It was Krishnaraja Wadiyar III who got the Varahaswamy temple constructed in 1809, inside the fort. The image of Svethavaraha was found at Srimushna and Chikka Devaraja Wadiyar had consecrated it in a temple at Srirangapatna. This temple was destroyed at the end of 18th century, and therefore, this image was brought and consecrated in to temple at Mysore. The temple is constructed in Hoysala style. The other two temples constructed by Krishnaraja Wadiyar III are Prasanna Venkataramana and Prasanna Krishna. The latter was constructed in 1825 inside the Palace fort.

The Prasanna Venkataramanaswami temple has three lithic inscriptions in it. One of them, dated 1836, gives a long account of the piety and peregrinations all over India of a Madhva devotee named Subbarayadasa alias Gopala-dasa who founded the temple, and who was honoured and patronised by Krishnaraja Wadiyar III of Mysore. His portrait statuette, about 3 feet high, represented as surrendering everything, even his body, to God, stands in front of the shrine with an inscription at the sides giving his name and explaining his attitude. He bears the musical instrument called tamburi and holds in the left hand a water-vessel from the spout of which falls a libation of water. There is also an interesting painted wooden panel with figures on it fixed in the wall of a room over the Anjaneya shrine in the same temple. The upper portion shows Vyasa in the middle seated on the coils, and canopied by the five hoods of a serpent, flaked on the right by Madhvacharya and Garuda and on the left by Bhima and Hanuma, while the lower portion exhibits four standing figures of which the first represents Dewan Purnaiya, the second Krishnaraja Wadiyar III, the third Subbaraya-dasa and the fourth his elder brother Sinappa. The temple has a copper plate inscription and letters addressed to Subbarraya-dasa and rahadaris or passports granted to him by various Governments during his travels in different parts of India. These range in date from 1821 to 1858.

The Chitramantapa or painted hall in this temple contains the painted Vyasa panel, has also painting on the walls and the ceiling. There are likewise four painted doors, two single to the right to the right and left of the Vyasa panel and two double on the right and left walls, said to have once belonged to the Mysore Palace, which contain in the upper portion portraits of twelve Mysore kings in all with inscriptions giving their names and the period of their reigns, and in the lower portion figures of elephants. The period of the reign is given not only in years and months but also in multiples and fractions of patta, a patta denoting a reign of twelve years. The following table gives the names of the kings in the order of succession and details of their reigns:-

No.	Name	Patta	Reign Years	Months
1.	Raja-Odeyar	3¼	39	5
2.	Chamaraja	1¾	20	-
3.	Kanthirava-Narasa-Raja	1¾	20	5
4.	Dodda-Deva-Raja	1	13	6
5.	Chikka-Deva-Raja	2½	31	8
6.	Kanthirava-Maharaja	¾	9	3
7.	Dodda-Krishna-Raja	1½	18	-
8.	Chama-Raja	-	1	6
9.	Immadi-Krishna-Raja	2½	31	9
10.	Nanja-Raja	-	6	2
11.	Bettada-Chama-Raja	½	6	2
12.	Khasa-Chama-Raja	1½	19	7

Besides the doors mentioned above, there are also paintings on the wall representing places, temples, etc., with labels; on the right wall we have Alvarutpatti-sthala (the birth place of Nammalvar, Tirunagari in the Tinnevelly District), Nava-Tirupati (nine holy places in the same District). The Virupaksha temple at Hampe, Melkote, Seringapatam, Ganjam and so forth; and on the left wall the Chakrapani temple at Kumbakonam, Chennapattana (Madras), Belur, Nanjangud, Sivaganga, Kanchi, Chamundesvari hill and so on. The ceiling depicts places, rivers and mountains in Northern India sure as Kasi, Pandharapur, Srinagara, Alakananda etc.

The Mysore dynasty belongs to Yadu vamsa (Yadu race) founded by Sri Krishna of Mahabaharatha. Therefore, Krishnaraja Wadiyar III felt sad that there was no temple dedicated to Krishna. To fulfil this lacuna, Krishna Raja Wadiyar III started the construction of Sri Prasanna Krishna temple in 1825 and according to inscription it was completed in 1829.

In the sanctum-sanctorum is a pretty image of lord Krishna (Ambegalu Krishna-in crawling posture) made of chlorite schist. He has a butter ball in his hand and has a juvenile expression.

To commemorate the pious act of Krishna Raja Wadiyar III, worship is offered to his sculpture along with his wives to this day. Krishna Raja Wadiyar III himself has given grants to this temple and presented bronze images of gods and goddesses, saints and sages, each inscribed with its name. On the exterior of the temple is the sculpture of the sage Atri. According to tradition, the sculpture of Atri was set up since Krishna Raja Wadiyar belong to *Atreya* gotra and that the first priest of the temple also belonged to this gotra.

The inscription in the temple describes the eight jewels which the King offered to Goddess Chamundeswari. They are:

The jewel of Adornment, in presenting crowns different shrines:

The jewel of Devotion, in building temples;

The jewel of Patriotism, in founding Chamarajanagar and other towns;

The jewel of Consecration, in completing temple towers;

The jewel of Public Good, in erecting dams and bathing ghats;

The jewel of Charity, in establishing *dharmasalas* (rest-houses) in sacred places;

The jewel of Fame, in issuing gold and silver coins;

The jewel of Language, in publishing commentaries on sacred books.

This temple is also known for the murals on the walls of the Navaranga and the central pillared hall. The themes for the murals have been taken from Bhagavata. This and the murals of Varahaswamy temple are excellent examples of 19th Century Mysore paintings.

One of the ancient shrines dedicated to Ganesha is located within the Palace on the south-eastern corner of the main structure. It is popularly known as Atmavilas Ganesha. It is said that when the fire broke out and destroyed the wooden Palace in 1897, this shrine was not affected and remained intact. It has been integrated into the reconstructed Palace and entered through a beautiful rosewood doorway with ivory inlay work from the corridor linking the main Durbar Hall with Amba Vilas. There is also a separate entrance from the Car passage through a spiral staircase.

The image of Ganesha, according to tradition, is made of stucco and consisting of 450 saligramas (sacred black stones), brought from 300 sacred kshetras (spots). This majestic, huge Ganesha is painted and is still under worship.

Among the secular structure, the most attractive and important one is the Mysore Palace. The history of this royal residence is exciting. The Annals of the Mysore Royal Family states that a Palace existed in the 14th Century. During 1630, when the Palace was damaged by a thunderbolt, Kanthirava Narasaraja Wadiyar is said to have reconstructed the Palace at the same spot.

In 1773, when Tipu Sultan wanted to build the city beautiful, Nazarabad, all the structures including the Palace, except the temples, are said to have been demolished. However by 1801, the Palace was reconstructed on the same plan as the earlier one, and on the same foundations. This wooden palace (Pl. 178) was destroyed by a fire in 1897, during the marriage of princess Jayalakshmammanni. The Palace was rebuilt between 1897 and 1912, in its present form, in Indo-Saracenic style (Pls. 172 & 173).

Dasara Festivities and the Mysore Palace are intimately linked. The Dasara Celebrations by the Vijayanagar rulers have been graphically described by Abdul Razzak. After the fall of Vijayanagar, it is the Mysore Wadiyars who made this festival colourful and internationally famous. In A.D. 1609. Srirangaraya, the Governor of Vijayanagar, gifted the throne to Raja Wadiyar. In A.D. 1610, Raja Wadiyar, ascended this throne with pomp and pageantry, and inaugurated the Dasara Festivals. The finale of this festival was the famous procession. The Dasara Procession has been immortalised in the Mural paintings on the walls of the Kalyana Mantapa of the Mysore Palace.

The other important building is the Jaganmohan Palace, which was constructed to celebrate the marriage of Krishnaraja Wadiyar IV, as the main Palace was destroyed due to fire. The marriage took place in A.D. 1900. His coronation also took place there in 1902. The western half of this building was converted as an art Gallery. The third floor has murals like those in the Tipu's Palace at Srirangapatna.

Lalit Mahal Place, which was the Royal guest house, is now an I.T.D.C. Hotel. The structure is set in impecable environment still wearing the serene, opulent air of a royal past. The beautiful Italian marble stair case, the reception hall, the banquet hall, the Ball room with spring floor are the special features of the Mansion. Similar is the beautiful structure on the Chamundi hill, Rajendra Vilas Palace, which is also a hotel now.

One of the interesting historic buildings in the city is the Government House. The construction of this building began in A.D. 1800, when the Historian-Administrator Col. Wilks was the Resident in Mysore. Lord Valentia who visited Mysore in 1803 stayed here. In 1805, this building was completed. Sir, John Malcolm was appointed Resident of Mysroe in 1803. As he was an able officer of the crown, he was used to be deputed on various missions. When he returned Mysore in 1807, he was married. It is said that Sir John built the great banquet hall as a wedding gift to Lady Malcolm. The architect was Captain de Havilland, who was responsible for the de Havilland arch at Srirangapatna.

The Rangacharlu Memorial Hall is a fine building which stands almost in the centre of the City, built by subscription and a Government grant, in memory of the late Mr. C.Rangacharlu, C.I.E., who was the first Dewan of the Mysore State after the Rendition. The foundation stone of the building was laid by His Highness the late Sir Sri Chamarajendra Wodeyar Bahadur on 1st April 1884. The building stands in the Curzon Park. It has a theatre in the centre which is available for public purposes.

The jubilee clock Tower was set up on August 8, 1927 by the Palace officials to commemorate the Silver Jubilee of the accession to the throne His Highness Krishnaraja Wadiyar.

An exquisite morble statue of the late Chamaraja Wadiyar stands beneath the canopy. Its position in the centre of the crossing of four broad through fares with the Palace and its lovely gate ways in the background lends it a pleasing picture squeness. it is the work of Robert W.Colton, R.A., who spent three months in Mysore in making studies for this and other works.

Among the European houses the Wellington Lodge opposite the west gate of Government house is worth mentioning. The building was occupied for some time by the great Duke of Wellington then Colonel Arthur Wellesley. The memorial tablet in the monument gives the historical association of the building. The tablet says "This house was occupied by Col. Arthur Wellesley, after wards, Duke of Wellington, when in political charge of Mysore, 1788-1801".

Mysore kings have always been known for their tolerance to all religions. This is very well exemplified by the fact that when the capital was shifted from Srirangapatna to Mysore, after A.D. 1799, Krishnaraja Wadiyar III got the Jamma Masjid constructed in Mysore for the benefit of the Muslim brethern who shifted to Mysore from Srirangapatna. He also added a residential portion known as 'Langarkhana' for the poor muslims. As the muslim population increased, Krishnaraja Wadiyar IV converted this into a big and beautiful masjid and added a "Musafirkhana". The other historical building is the Mir. Muhammad Masjid, in the present day Chamaraja double road (former 100 feet road). This was constructed by Nawab Syed Muhammed Tipu Sultan, a descendant of Tipu Sultan, for the use of his family. This building is similar in design to the Dariya Daulat Bagh Palace of Tipu Sultan in Srirangapatna.

Soon after the restoration of the kingdom to the Wadiyar family in A.D, 1799, a Roman Catholic Mission was established in our city, by the celebrated Missionary Abbe Dubois with the help of the State. The European residents of the city constructed the St. Bartholomew Church about 150 years ago. The Church was consecrated in 1865. The worshippers in this Church include His Royal Highness Prince Albert Victor and Late King George V and Queen Mary, when they were Prince and Princess of Wales and Lord and Lady Irwin, as well as Lord and Lady Willingdon. The stained glass window at the east end is a gift of His Highness the Maharaja, and the Marble communion table of Rao Sahib Munivenkatappa. A copy of Scott's Bible, which is retained in the church, was presented by Mr. Casa Major, Resident in Mysore in 1830.

The followers of the Church of England offered prayers here. Consequent to the Rendition of 1881, the European population of the City dwindled, and the importance of this church got reduced. But during the period between A.D. 1799 and 1881, this Church was of historical importance.

The foundation stone for Gothic style Church of St.Philomena was laid by H.H.Krishnaraja Wadiyar IV in 1933. The dedication of the members of the Mysore Diocese (Catholic Order), particularly Fr. Pugà, who was appointed the first Bishop, was mainly responsible for construction of this beautiful structure, the twin towers of which, welcome all the visitors to Mysore. The height of the Tower from base to the finial is 165 feet (Pl. 179).

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ಮೈಸೂರಿನ ಐತಿಹಾಸಿಕ ಕಟ್ಟಡಗಳು*

ಮೈಸೂರಿಗೆ ಬರುವ ಪ್ರವಾಸಿಗರಿಗೆ ಮೊದಲು ಕಣ್ಣಿಗೆ ಬೀಳುವುದು ದಿಗಂತದಿಂದ ಮೇಲೇಳುತ್ತಿರುವ ಚಾಮುಂಡಿಬೆಟ್ಟ. ನಗರಕ್ಕೆ ಸನ್ನಿಹಿತವಾಗುತ್ತಿದ್ದಂತೆಯೆ ಬೆಟ್ಟದ ಮೇಲಿರುವ ಚಾಮುಂಡಿ ದೇವಾಲಯದ ಗೋಪುರ, ರಾಜೇಂದ್ರವಿಲಾಸ ಅರಮನೆ, ಲಲಿತ ಮಹಲ್ ಮತ್ತು ಫಿಲೋಮಿನಮ್ಮನವರ ಇಗರ್ಜಿಯ ಶಿಖರಗಳು ಹಾಗೂ ಮೈಸೂರು ಅರಮನೆಯ ಗೋಪುರಗಳು.

ಮೈಸೂರು ಸತ್ಯಕ್ಕೂ ಪ್ರವಾಸಿಗರ ಸ್ವರ್ಗ. ಭೌದ್ಧ ಗ್ರಂಥಗಳಾದ ಮಹಾವಂಶ, ದೀಪವಂಶಗಳಲ್ಲಿ, ಅಶೋಕ ಚಕ್ರವರ್ತಿಯು ಭೌದ್ಧ ಧರ್ಮ ಪ್ರಚಾರ ಮಾಡಲು ಮಹಾದೇವ ಎಂಬ ಭಿಕ್ಷುವನ್ನು ಮಹಿಷಮಂಡಲಕ್ಕೆ ಕಳುಹಿಸಿದನೆಂದು ಉಲ್ಲೇಖವಿದೆ. ಮೈಸೂರು ನಗರದಲ್ಲಿನ ಪರಿಸರದಲ್ಲಿ ಬೌದ್ಧ ಅವಶೇಷಗಳು ಯಾವುದು ದೊರೆತಿಲ್ಲ. ಆದರೆ ಮಹಿಷಮಂಡಲ, ಮಹಿಷೂರಪುರ ಅಥವಾ ಮೈಸೂರು ಪ್ರದೇಶವೇ ಇರಬಹುದು ಎಂಬುದು ವಿದ್ವಾಂಸರ ಅಭಿಮತ.

ನಗರದ ಅತ್ಯಂತ ಪ್ರಾಚೀನ ದೇವಾಲಯಗಳಲ್ಲಿ ಚಾಮುಂಡಿಬೆಟ್ಟದಲ್ಲಿರುವ ಮಹಾಬಲೇಶ್ವರ ದೇವಾಲಯವೊಂದು. ಈ ದೇವಾಲಯದಲ್ಲಿರುವ ಗಂಗರ ಕಾಲದ, ಕ್ರಿ.ಶ.950ರ ಶಾಸನವೊಂದರಲ್ಲಿ ಇದಕ್ಕೆ ಮೊಬ್ಬೆಲ ತೀರ್ಥವೆಂದು ಉಲ್ಲೇಖಿಸಿದೆ. ಹೊಯ್ಸಳ ವಿಷ್ಣುವರ್ಧನನ ಕಾಲದ ಕ್ರಿ.ಶ. 1128ರ ಮತ್ತೊಂದು ಶಾಸನದಲ್ಲಿ, ಹೊಯ್ಸಳ ದೊರೆಯ ಮಹಾಬಲ ತೀರ್ಥಕ್ಕೆ ಅನೇಕ ದಾನಗಳನ್ನು ಕೊಟ್ಟನೆಂದು ತಿಳಿಸುತ್ತದೆ.

ಪ್ರಾಚೀನತೆಯಲ್ಲಷ್ಟೆಯಲ್ಲದೆ ಐತಿಹಾಸಿಕವಾಗಿ ಖ್ಯಾತಿ ಹೊಂದಿರುವುದು ದೊಡ್ಡಕೆರೆಯ ದಂಡೆಯಲ್ಲಿದ್ದ ಕೋಡಿ ಭೈರವೇಶ್ವರ ದೇವಾಲಯ. ಮೈಸೂರು ಒಡೆಯರ ರಾಜವಂಶಕ್ಕೂ ಕೋಡಿ ಭೈರವ ದೇವಾಲಯಕ್ಕೂ 14ನೇ ಶತಮಾನದಿಂದಲೂ ನಂಟು. ಸ್ಥಳ ಪರಂಪರೆಯ ಪ್ರಕಾರ ಕ್ರಿ.ಶ. 1399 ದ್ವಾರಕ ನಗರದಿಂದ ಬಂದ ಯದುರಾಯರು ಮತ್ತು ಕೃಷ್ಣರಾಯರು ಎಂಬ ಸಹೋದರರು ಅಂದಿನ ಮೈಸೂರು ರಾಜರಾಗಿದ್ದ ದಿವಂಗತ ಚಾಮರಾಜರ ಪತ್ನಿ ಮತ್ತು ಅವರ ಮಗಳು ದೇವಾಜಮ್ಮಣ್ಣಿ ಇವರಿಗೆ ಕಾರುಗ ಹಳ್ಳಿಯ ಮಾರನಾಯಕ ಎಂಬ ದಳವಾಯಿಯಿಂದ ತೊಂದರೆ ಉಂಟಾಗಿದೆಯೆಂದು ಕೇಳಿ, ಅವರ ಸಹಾಯಕ್ಕೆ ಮದುವೆಯ ದಿಬ್ಬಣದೊಂದಿಗೆ ಸೇರಿ, ಮಾರನಾಯಕನನ್ನು ಕೊಂದು ರಾಜಕುಮಾರಿಯನ್ನು ಯದುರಾಯರು ಲಗ್ನಮಾಡಿಕೊಂಡು ಮೈಸೂರು ರಾಜಮನೆತನವನ್ನು ಸ್ಥಾಪಿಸಿದರು. ಈ ರೀತಿ ಮಾಡಬೇಕೆಂದು ಈ ರಾಜ ಸಹೋದರರಿಗೆ ಪ್ರೇರಣೆಯಾಗಿದ್ದು ಕೋಡಿ ಭೈರವೇಶ್ವರ ದೇವಾಲಯದಲ್ಲಿ. ಈ ದೇವಾಲಯವು ಅರಮನೆಯ ಪೂರ್ವ ಮಹಾದ್ವಾರದ ಹೊರಭಾಗದಲ್ಲಿ ಇಂದಿಗೂ ಇದೆ.

ಮೈಸೂರಿನ ಮತ್ತೊಂದು ಅನರ್ಘ್ಯ ದೇವಾಲಯ ಎಂದರೆ ಬೆಟ್ಟದ ಮೇಲಿರುವ ಚಾಮುಂಡೇಶ್ವರಿ ದೇವಾಲಯ. ಮೂಲ ದೇವಾಲಯವು 16ನೇ ಶತಮಾನದಲ್ಲಿಯೇ ಇದ್ದಿತು ಎಂಬುದಕ್ಕೆ ಸಾಕ್ಷ್ಯಾಧಾರಗಳಿವೆ. 1573ರಲ್ಲಿ ಚಾಮರಾಜ ಒಡೆಯರವರು ದೇವಿಯ ಪೂಜೆಗೆ ಹೋದಾಗ ಸಿಡಿಲೊಂದು ಬಡಿದು ಅವರ ತಲೆಯ ಕೂದಲೆಲ್ಲ ಸುಟ್ಟು ಹೋದರೂ ಕೂಡ ಪ್ರಾಣಾಪಾಯವಾಗಲಿಲ್ಲ. ಕ್ರಿ.ಶ. 1600ರಲ್ಲಿ ರಾಜ ಒಡೆಯರು ಗೋಪುರದೊಡನೆ ಮಹಾದ್ವಾರವೊಂದನ್ನು ನಿರ್ಮಿಸಲು ಅಡಿಪಾಯವಿಟ್ಟರೆಂದು ಪ್ರತೀತಿ. ಆದರೆ ಮುಮ್ಮಡಿ ಕೃಷ್ಣರಾಜ ಒಡೆಯರು ಇಟ್ಟಿಗೆ ಗಾರೆಗಳಿಂದ ಅತ್ಯುನ್ನತವಾದ ಗೋಪುರವನ್ನು ಕಟ್ಟಿಸಿದರು. ದೇವಾಲಯದೊಳಗೆ ಮುಮ್ಮಡಿ ಕೃಷ್ಣರಾಜ ಒಡೆಯರ ಮತ್ತು ಅವರ ಮೂವರು ಧರ್ಮಪತ್ನಿಯರಾದ ದೇವರಾಜಮ್ಮಣ್ಣಿ, ಚಲುವರಾಜಮ್ಮಣ್ಣಿ, ಮತ್ತು ಲಿಂಗರಾಜಮ್ಮಣ್ಣಿ ಅವರ ಶಿಲಾ ಪ್ರತಿಮೆಗಳು ಇಂದಿಗೂ ಇವೆ.

ಅರಮನೆಯ ಒಳಗಿರುವ ಲಕ್ಷ್ಮೀರಮಣ ದೇವಾಲಯವು ಇನ್ನೊಂದು ಐತಿಹಾಸಿಕ ಕಟ್ಟಡ. ರಾಜ ಒಡೆಯರು ಈ ದೇವಾಲಯಕ್ಕೆ ಮಹಾದ್ವಾರವನ್ನೂ, ಗೋಪುರವನ್ನೂ ಕಟ್ಟಿಸಿಕೊಟ್ಟರು. ಇದು ಶಿಥಿಲವಾದಾಗ ಮುಮ್ಮಡಿ ಕೃಷ್ಣರಾಜ ಒಡೆಯರು ಈ ಶಿಖರವನ್ನು

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* ಈ ಕನ್ನಡ ಲೇಖನವು, ರಂಗಸ್ಮೃತಿ, ಶ್ರೀ ರಂಗಾಚಾರ್ಲು ಸ್ಮಾರಕ ಪುರಭವನ ಶತಮಾನೋತ್ಸವ - 1988ರ ಸ್ಮರಣ ಸಂಚಿಕೆಯಲ್ಲಿ (ಕನ್ನಡ) ಪುಟಗಳು 3-6ರಲ್ಲಿ ಪ್ರಕಟವಾಗಿದೆ.

ದುರಸ್ಥಿ ಮಾಡಿದರೆಂದು ಶಾಸನಗಳು ತಿಳಿಸುತ್ತವೆ. ಕಾರುಹಳ್ಳಿ ದಳವಾಯಿ ನಂಜರಾಜಯ್ಯ ರಾಜ ಒಡೆಯರಿಂದ ಸೋಲಿಸಲ್ಪಟ್ಟವನು. ಈ ದ್ವೇಷ ತೀರಿಸಿಕೊಳ್ಳುವ ಸಲುವಾಗಿ ಅವನು ಲಕ್ಷ್ಮೀರಮಣ ದೇವಸ್ಥಾನದ ಅರ್ಚಕ ಶೀನಿವಾಸಯ್ಯನಿಗೆ ಲಂಚಕೊಟ್ಟು ತೀರ್ಥ ಕೊಡುವಾಗ ವಿಷ ಬೆರಸಿ ರಾಜ ಒಡೆಯರಿಗೆ ಕೊಡುವಂತೆ ಹೊಂಚು ಹೂಡಿದನು. ರಾಜ ಒಡೆಯರು ತೀರ್ಥ ತೆಗೆದುಕೊಳ್ಳುವಾಗ ಅರ್ಚಕರ ಕೈ ಭಯದಿಂದ ನಡುಗಿತು. ನಿಜ ಸ್ಥಿತಿಯನ್ನು ತಿಳಿದ ರಾಜ ಒಡೆಯರು ತೀರ್ಥವೆಂದು ಕೊಟ್ಟಿರುವ ವಿಷಮಿಶ್ರಿತ ದ್ರಾವಣವನ್ನು ಭಕ್ತಿಯಿಂದ ಸ್ವೀಕರಿಸಿದರು. ರಾಜರಿಗೆ ಯಾವ ತೊಂದರೆಯೂ ಆಗಲಿಲ್ಲ. ಶ್ರೀನಿವಾಸಯ್ಯನನ್ನು ಕನ್ನಂಬಾಡಿ ಕಟ್ಟೆಗೆ ವರ್ಗಾಯಿಸಿ ಶಿಕ್ಷಿಸಿದರು. ಈ ಘಟನೆ ಇದೇ ದೇವಾಲಯದಲ್ಲಿ ನಡೆಯಿತೆಂದು ಅಲ್ಲಿರುವ ಶಾಸನಗಳು ಹೇಳುತ್ತವೆ.

ತ್ರಿನಯನೇಶ್ವರ ದೇವಾಲಯವು ಕೋಟೆಯೊಳಗಿರುವ ಮತ್ತೊಂದು ಪ್ರಾಚೀನ ದೇವಾಲಯ. ಮೈಸೂರು ಅರಮನೆಯ ಕೋಟೆಯನ್ನು ಕಟ್ಟಿದ ಕಂಠೀರವ ನರಸರಾಜ ಒಡೆಯರು ಮತ್ತು ದೊಡ್ಡ ದೇವರಾಜ ಒಡೆಯರವರು. ಈ ದೇವಾಲಯವನ್ನು ಅರಮನೆಯ ಒಳಾಂಗಣದಲ್ಲೇ ಮಾಡಿದ್ದಾರೆ.

ಅರಮನೆ ಕೋಟೆ ಒಳಗಿರುವ ವರಾಹಸ್ವಾಮಿ ದೇವಾಲಯವನ್ನು ಮುಮ್ಮಡಿ ಕೃಷ್ಣರಾಜ ಒಡೆಯರು 1809ರಲ್ಲಿ ಕಟ್ಟಿಸಿದರು. ಶ್ರೀಮುಷ್ಣಾ ಕ್ಷೇತ್ರದಲ್ಲಿ ದೊರೆತ ಶ್ವೇತವರಾಹಸ್ವಾಮಿಯ ಪ್ರತಿಮೆಯನ್ನು ಶ್ರೀರಂಗಪಟ್ಟಣದ ದೇವಾಲಯವೊಂದರಲ್ಲಿ ಚಿಕ್ಕದೇವರಾಜ ಒಡೆಯರು ಪ್ರತಿಷ್ಠಾಪಿಸಿದರು. 18ನೇ ಶತಮಾನದ ಅಂತ್ಯಭಾಗದಲ್ಲಿ ಈ ದೇವಾಲಯವು ನಾಶವಾದ್ದರಿಂದ ಮುಮ್ಮಡಿ ಕೃಷ್ಣರಾಜ ಒಡೆಯರು ಶ್ವೇತವರಾಹ ದೇವಾಲಯವನ್ನು ನಿರ್ಮಿಸಿ ಮೂರ್ತಿಯನ್ನು ಮೈಸೂರಿಗೆ ತಂದು ಪ್ರತಿಷ್ಠಾಪಿಸಿದರು.

ಯದು ವಂಶಕ್ಕೆ ಸೇರಿದ ಮಹಾರಾಜರ ಅರಮನೆಯ ಆವರಣದಲ್ಲಿ ಕೃಷ್ಣನ ದೇವಾಲಯವು ಇಲ್ಲದಿದ್ದನ್ನು ತಿಳಿದು, ನೊಂದು, ಮುಮ್ಮಡಿ ಕೃಷ್ಣರಾಜ ಒಡೆಯರು ಪ್ರಸನ್ನಕೃಷ್ಣ ದೇವಾಲಯವನ್ನು ನಿರ್ಮಿಸಲು 1825ರಲ್ಲಿ ಪ್ರಾರಂಭಿಸಿದರು. 1829 ವರ್ಷದಲ್ಲಿ ಪೂರ್ಣಗೊಳಿಸಿದರೆಂದು ಶಾಸನಗಳು ತಿಳಿಸುತ್ತವೆ. ಗರ್ಭಗುಡಿಯಲ್ಲಿ ಮುದ್ದಾದ ಅಂಬೆಗಾಲು ಕೃಷ್ಣ, ಕೃಷ್ಣಲೀಲಾ ವಿಗ್ರಹವು ಪ್ರತಿಷ್ಠಾಪಿಸಲ್ಪಟ್ಟಿದೆ. ಗರುಡ ವಾಹನ ಮತ್ತು ಅನೇಕ ಒಡವೆಗಳನ್ನು ಈ ದೇವಾಲಯಕ್ಕೆ ದತ್ತಿ ಕೊಟ್ಟಿದ್ದಾರೆ. ಈ ದೇವಾಲಯದ ನವರಂಗದಲ್ಲಿ ಮೈಸೂರು ಶೈಲಿಯ ಭಿತ್ತಿ ವರ್ಣಚಿತ್ರಗಳು ಚಿತ್ರಿಸಲ್ಪಟ್ಟಿವೆ. ಭಾಗವತ ಕಥೆಗಳನ್ನು ಈ ರೂಪಿಸುವ ವರ್ಣಚಿತ್ರಗಳು ಬಹಳ ಆಕರ್ಷಣೀಯ.

ಅರಮನೆ ಒಳಗೆ ಅಡಕವಾಗಿರುವ ಆತ್ಮವಿಲಾಸ ಗಣಪತಿ ಬಹಳ ಸುಂದರವಾದ ಮೂರ್ತಿ. 1897ರಲ್ಲಿ ಅಗ್ನಿಗೆ ಆಹುತಿಯಾದ ಅರಮನೆಯ ಭಾಗವಾಗಿದ್ದ ಈ ದೇವಾಲಯವೊಂದಕ್ಕೆ ಮಾತ್ರ ಅಗ್ನಿ ಸ್ಪರ್ಶವಾಗಲಿಲ್ಲವೆಂದು ಪ್ರತೀತಿ. ಹೊಸ ಅರಮನೆಯನ್ನು ಕಟ್ಟಿದಾಗ ಈ ದೇವಾಲಯನ್ನು ಅರಮನೆಯ ಒಳಗೆ ಅಳವಡಿಸಿದ್ದಾರೆ. ಪರಂಪರೆಯ ಪ್ರಕಾರ 300 ಕ್ಷೇತ್ರಗಳಿಂದ 450 ಸಾಲೀಗ್ರಾಮಗಳನ್ನು ತಂದು ಗಣೇಶವಿಗ್ರಹಕ್ಕೆ ಜೋಡಿಸಿದ್ದಾರೆ.

ಮೈಸೂರಿನ ಕೃಷ್ಣವಿಲಾಸ ರಸ್ತೆಯಲ್ಲಿರುವ ಪ್ರಸನ್ನ ವೆಂಕಟರಮಣ ದೇವಾಲಯ ಮತ್ತೊಂದು ಐತಿಹಾಸಿಕ ಕಟ್ಟಡ. 1836ರ ಶಿಲಾಶಾಸನವೊಂದು ಮುಮ್ಮಡಿ ಕೃಷ್ಣರಾಜ ಒಡೆಯರಿಗೆ ಪ್ರೀತಿಪಾತ್ರರಾದ ಸುಬ್ಬರಾಯದಾಸರ ಆಸೆಯಂತೆ ಈ ದೇವಾಲಯವನ್ನು ಕಟ್ಟಲಾಯಿತೆಂದು ತಿಳಿದು ಬರುತ್ತದೆ. ಈ ದೇವಾಲಯದ ಪ್ರಮುಖ ಆಕರ್ಷಣೆ ಎಂದರೆ ದೇವಾಲಯದ ಮೇಲ್ಭಾಗದಲ್ಲಿರುವ ಮುಮ್ಮಡಿ ಕೃಷ್ಣರಾಜ ಒಡೆಯರವರಿಂದ ವಿರಚಿತ ಚಿತ್ರಮಂಟಪ. ಈ ಮಂಟಪದ ಒಳಭಾಗದಲ್ಲಿ ವರ್ಣಚಿತ್ರಗಳು ಗೋಡೆಯ ಮೇಲೂ ಮರದ ಹಲಗೆಗಳ ಮೇಲೂ ರಚಿಸಲ್ಪಟ್ಟಿವೆ. ರಾಜ ಒಡೆಯರಿಂದ ಪ್ರಾರಂಭವಾಗಿ ಖಾಸ ಚಾಮರಾಜ ಒಡೆಯರವರೆಗೆ 12 ಅರಸರ ಚಿತ್ರಗಳು, ಅಲ್ಲದೆ ರಾಷ್ಟ್ರದ ಅನೇಕ ತೀರ್ಥಕ್ಷೇತ್ರಗಳು ರಚಿಸಲ್ಪಟ್ಟಿವೆ. ಇವುಗಳಲ್ಲಿ ಪ್ರಸಿದ್ಧವಾದವು ತಿರುನಗರ, ನವತಿರುಪತಿ, ಹಂಪೆಯ ವಿರೂಪಾಕ್ಷ ದೇವಾಲಯ, ಮೇಲುಕೋಟೆ, ಶ್ರೀರಂಗಪಟ್ಟಣ, ಕುಂಭಕೋಣಮ್, ಬೇಲೂರು, ನಂಜನಗೂಡು, ಶಿವಗಂಗೆ, ಕಾಂಚಿಪುರ ಇತ್ಯಾದಿ.

ಮೈಸೂರು ಅರಸರು ಸರ್ವ ಧರ್ಮಗಳಿಗೂ ಪ್ರೋತ್ಸಾಹವಿತ್ತರು. 1799ರಲ್ಲಿ ಟಿಪ್ಪುವಿನ ದೇಹಾಂತವಾಗಿ ಮುಮ್ಮಡಿ ಕೃಷ್ಣರಾಜ ಒಡೆಯರು ಪಟ್ಟಕ್ಕೆ ಬಂದು ರಾಜಧಾನಿಯು ಶ್ರೀರಂಗಪಟ್ಟಣದಿಂದ ಮೈಸೂರಿಗೆ ಸ್ಥಳಾಂತರವಾದಾಗ ಮಹಮದೀಯ ಪ್ರಜೆಗಳಿಗೋಸ್ಕರ ಜುಮ್ಮಾ ಮಸೀದಿಯನ್ನು ಅರಸರು ಕಟ್ಟಿಸಿದರು. ಅಲ್ಲದೆ ಬಡ ಜನರ ವಾಸಕ್ಕೆ ಅನುಕೂಲವಾಗುವಂತೆ ಮಸೀದಿಯ ಒಂದು ಭಾಗದಲ್ಲಿ 'ಲಂಗರಖಾನ' ಎಂಬ ಭಾಗವನ್ನು ಕಟ್ಟಿಸಿದರು. ಮಹಮದೀಯ ಜನಸಂಖ್ಯೆ ಹೆಚ್ಚುತ್ತಿದ್ದಂತೆ ನಾಲ್ವಡಿ ಕೃಷ್ಣರಾಜ ಒಡೆಯರು ಈ ಮಸೀದಿಯನ್ನು ವಿಸ್ತರಿಸಿ ಸುಂದರಗೊಳಿಸಿ ಮುಸಾಫಿರ್ ಖಾನವನ್ನು ಸೇರಿಸಿ ಪ್ರವಾಸಿಗರಿಗೆಲ್ಲ ತಾಣವನ್ನು ಕೂಡ ಹೊಂದಿಸಿದರು.

ಮೈಸೂರಿನಲ್ಲೇ ಇನ್ನೊಂದು ಐತಿಹಾಸಿಕ ಕಟ್ಟಡ ನೂರಡಿ ರಸ್ತೆಯಲ್ಲಿರುವ ಮಿರ್ ಮಹಮದ್ ಮಸೀದಿ. ಟಿಪ್ಪುಸುಲ್ತಾನರ ವಂಶಜರಾದ ನವಾಬ ಸಯದ್ ಮಹಮದ್ ಟಿಪ್ಪುಸುಲ್ತಾನರು ಈ ಕಟ್ಟಡವನ್ನು ಕಟ್ಟಿಸಿದರು. ಶ್ರೀರಂಗಪಟ್ಟಣದ ದರಿಯಾ ದೌಲತ್ ಅರಮನೆಯನ್ನು ಹೋಲುವ ಈ ಕಟ್ಟಡ ಇಂದು ಶಿಥಿಲಾವಸ್ಥೆಯಲ್ಲಿದೆ.

ಮೈಸೂರು ರಾಜಮನೆತನ 1799ರಲ್ಲಿ ಮುಮ್ಮಡಿ ಕೃಷ್ಣರಾಜ ಒಡೆಯರವರ ಕೈ ಸೇರುತ್ತಿದ್ದಂತೆಯೇ ರೋಮನ್ ಕ್ಯಾಥೋಲಿಕ್ ಮಿಶನನ್ನು ಖ್ಯಾತ ಪಾದ್ರಿ ಅಬ್ಬೆ ದುಬ್ಬಾ ಅವರ ರಾಜರ ಪ್ರೋತ್ಸಾಹದೊಡನೆ ಸ್ಥಾಪಿಸಿದರು. ಐರೋಪ್ಯ ಕ್ರೈಸ್ತರು ಕಳೆದ ಶತಮಾನದ ಆದಿ ಭಾಗದಲ್ಲಿ ಸೇಂಟ್ ಬಾರ್ತೋಲೋಮಿಯೊ ಇಗರ್ಜಿಯನ್ನು ಸ್ಥಾಪಿಸಿದರು. ಇಂಗ್ಲಿಷ್ ಚರ್ಚಿನ ಪಾಲಕರು ಈ ಇಗರ್ಜಿಯಲ್ಲಿ ಪ್ರಾರ್ಥನೆ ಸಲ್ಲಿಸುತ್ತಿದ್ದರು. ಸೇಂಟ್ ಫಿಲೋಮಿನ ಇಗರ್ಜಿಯ ಶಿಲಾನ್ಯಾಸವನ್ನು 1933ರಲ್ಲಿ ನಾಲ್ವಡಿ ಕೃಷ್ಣರಾಜ ಒಡೆಯರು ನೆರವೇರಿಸಿದರು. ಗಾಥಿಕ್ ಶೈಲಿಯಲ್ಲಿ ಕಟ್ಟಿರುವ ಈ ಇಗರ್ಜಿಯನ್ನು ಮೈಸೂರಿನಲ್ಲಿ ಸ್ಥಾಪಿಸಬೇಕಾದರೆ ಮೈಸೂರು ಡಯೋಸಿಸ್‌ನ ಫಾದರ್ ಪೂಗಾ ಅವರ ನಿಷ್ಠೆಯೇ ಕಾರಣ. ಇದರ ಶಿಖರವು ಭೂತಳದಿಂದ 165ಅಡಿ ಎತ್ತರದಲ್ಲಿದೆ (Pl. 179).

ಮೈಸೂರಿನ ಕಟ್ಟಡಗಳಲ್ಲಿ ವಜ್ರದಂತೆ ಶೋಭಿಸುವುದು ಮೈಸೂರು ಅರಮನೆ. ಕ್ರಿ.ಶ. 14ನೇ ಶತಮಾನದಲ್ಲಿಯೆ ಇಲ್ಲಿ ಅರಮನೆ ಇತ್ತೆಂದು 'ಮೈಸೂರು ರಾಜ ವಂಶಾವಳಿಯಿಂದ' ತಿಳಿದು ಬರುತ್ತದೆ. ಕ್ರಿ.ಶ. 1630ರಲ್ಲಿ ಸಿಡಿಲು ಬಡಿದು ಧಕ್ಕೆ ಉಂಟಾದ ಅರಮನೆಯನ್ನು ಕಂಠೀರವ ನರಸರಾಜ ಒಡೆಯರು ಅದೇ ಸ್ಥಳದಲ್ಲಿಯೇ ಪುನರ್ನಿರ್ಮಿಸಿದರು. 1773ರಲ್ಲಿ ನಜರಬಾದ್ ಎಂಬ ಸುಂದರ ನಗರವನ್ನು ನಿರ್ಮಿಸಲು ಇಚ್ಛಿಸಿದರು. ಟಿಪ್ಪುಸುಲ್ತಾನರು ಪ್ರಾಚೀನ ದೇವಾಲಯಗಳನ್ನು ಬಿಟ್ಟು ಉಳಿದ ಎಲ್ಲಾ ಕಟ್ಟಡಗಳನ್ನು ನೆಲಸಮ ಮಾಡಿದರೆಂದು ತಿಳಿದುಬರುತ್ತದೆ. ಆದರೆ ಅರಮನೆ ಮುಂತಾದುವುಗಳ ನಿರ್ಮಾಣ ಮಾಡುವ ಮೊದಲೇ 1799ರಲ್ಲಿ ಸುಲ್ತಾನರು ಯುದ್ಧದಲ್ಲಿ ದಿವಂಗತರಾದರು. 1801 ಒಳಗೆ ಪ್ರಾಚೀನ ಅರಮನೆ ಇದ್ದ ಸ್ಥಳದಲ್ಲಿಯೇ ಇದೇ ನಕ್ಷೆಯಂತೆ ಮರದ ಅರಮನೆಯೊಂದು ನಿರ್ಮಾಣವಾಯಿತೆಂದು ಐತಿಹಾಸಿಕ ದಾಖಲೆಗಳಿಂದ ತಿಳಿದು ಬರುತ್ತದೆ (Pl. 178). 1897ರಲ್ಲಿ ಆಕಸ್ಮಿಕ ಅಗ್ನಿಸ್ಪರ್ಶವಾದಾಗ ಈ ಮರದ ಅರಮನೆಯೂ ನಷ್ಟವಾಯಿತು. ಹೆನ್ರಿ ಇರ್ವಿನ್ ಎಂಬ ವಾಸ್ತುಶಿಲ್ಪಿಯ ನಕ್ಷೆಯಂತೆ ಇಂದು ನಾವು ನೋಡುವ ಅರಮನೆಯನ್ನು ನಿರ್ಮಿಸಿದರು. 15 ವರ್ಷಗಳು ನಿರ್ಮಾಣ ಕಾರ್ಯ ನಡೆದಿರುವ ಇಂಡೋ ಸಾರಸನಿಕ್ ಶೈಲಿಯ ಮೈಸೂರು ಅರಮನೆ ಸುವಿಖ್ಯಾತ (Pl. 172-173).

ಮೈಸೂರು ದಸರಾ ಉತ್ಸವಕ್ಕೆ ಪ್ರಖ್ಯಾತಿ. 1610ರಲ್ಲಿ ರಾಜಒಡೆಯರು ವಿಜಯನಗರದ ಪರಂಪರೆಯಂತೆ ದಸರಾ ಉತ್ಸವವನ್ನು ಉದ್ಘಾಟಿಸಿದರು. 10ನೇ ದಿವಸ ನಡೆಯುವ ಜಂಬೂಸವಾರಿ ಉತ್ಸವ ವಿಖ್ಯಾತಿ. ಮೈಸೂರಿನ ಖ್ಯಾತ ಕಲಾವಿದರು ಈ ದಸರಾ ಉತ್ಸವದ ಮೆರವಣಿಗೆಯನ್ನು ಅರಮನೆಯ ಕಲ್ಯಾಣ ಮಂಟಪದ ಭಿತ್ತಿಗಳಲ್ಲಿ ವರ್ಣ ಚಿತ್ರಗಳಿಂದ ನಿರ್ಮಿಸಿ ಅಮರ ಮಾಡಿದ್ದಾರೆ.

ಮೈಸೂರಿನ ಇನ್ನೊಂದು ಖ್ಯಾತ ಕಟ್ಟಡ ಎಂದರೆ ಜಗನ್ಮೋಹನ ಅರಮನೆ. ಮುಮ್ಮಡಿ ಕೃಷ್ಣರಾಜರ ಕಾಲದಲ್ಲಿಯೇ ಚಿತ್ರಮಂಟಪ ನಿರ್ಮಿತವಾಗಿತ್ತು. ರಾಜ ವಂಶಾವಳಿಯನ್ನು ತೋರಿಸುವ ಭಿತ್ತಿ ಚಿತ್ರಗಳು ಇಲ್ಲಿವೆ. ಈ ಚಿತ್ರ ಮಂಟಪದ ಪ್ರದರ್ಶನ ಶಾಲೆ, ಮುಂಭಾಗದಲ್ಲಿ ನಾಲ್ವಡಿ ಕೃಷ್ಣರಾಜ ಒಡೆಯರ ವಿವಾಹ ಮಹೋತ್ಸವಕ್ಕೆ ಕ್ರಿ.ಶ. 1900ರಲ್ಲಿ ಈ ಅರಮನೆಯನ್ನು ನಿರ್ಮಿಸಲಾಯಿತು. 1902ರಲ್ಲಿ ಕೃಷ್ಣರಾಜರ ಪಟ್ಟಾಭಿಷೇಕವು ಇಲ್ಲೇ ನಡೆಯಿತು.

ಚಾಮುಂಡಿ ಬೆಟ್ಟದ ತಟಿವರ್ತಿ ಕ್ಷೇತ್ರ ನಗರದ ಪೂರ್ವ ದಿಶೆಯಲ್ಲಿರುವ ಇನ್ನೊಂದು ರಾಜಮಹಲ್, ಲಲಿತಮಹಲ್, ಅರಮನೆ. ಇಟಾಲಿಯನ್ ಅಮೃತ ಶಿಲೆಯಿಂದ ನಿರ್ಮಿಸಲ್ಪಟ್ಟಿರುವ ಈ ಕಟ್ಟಡ ರಾಜರ ಅತಿಥಿ ಗೃಹವಾಗಿಯೂ ಈಗ ಭಾರತೀಯ ಪ್ರವಾಸೋದ್ಯಮ ಅತಿಥಿಗೃಹ (ಹೋಟೆಲ್)ವಾಗಿರುವುದು. ಮೈಸೂರು ನಗರದ ಐತಿಹಾಸಿಕ ಕಟ್ಟಡ 'ರೆಸಿಡೆನ್ಸಿ' ಎಂದು ಕರೆಯಲ್ಪಡುವ ಸರ್ಕಾರಿ ಭವನ. ಈ ಕಟ್ಟಡದ ನಿರ್ಮಾಣ ಕ್ರಿ.ಶ. 1800ರಲ್ಲಿ ಕರ್ನಲ್ ವಿಲ್ಕ್ಸರವರ ನೇತೃತ್ವದಲ್ಲಿ ಪ್ರಾರಂಭವಾಗಿ 1805ರಲ್ಲಿ ಸಂಪೂರ್ಣವಾಯಿತು. ಈ ಕಟ್ಟಡದ ವಾಸ್ತುಶಿಲ್ಪಿ ಕ್ಯಾಪ್ಟನ್ ಡಿ.ಹ್ಯಾವಿಲ್ಯಾಂಡ್.

ನಗರದ ಮಧ್ಯದಲ್ಲಿ ಎದ್ದು ಕಾಣುವ ಮತ್ತೊಂದು ಐತಿಹಾಸಿಕ ಕಟ್ಟಡ ರಂಗಾಚಾರ್ಲು ಸ್ಮಾರಕ ಭವನ. ಮೈಸೂರಿನ ಪ್ರಥಮ ದಿವಾನರಾಗಿದ್ದ ರಂಗಾಚಾರ್ಲು ಅವರ ನೆನಪಿಗಾಗಿ ಕಟ್ಟಿದ ಈ ಕಟ್ಟಡದ ಶಂಕುಸ್ಥಾಪನೆ 1884ರ ಏಪ್ರಿಲ್ ಒಂದನೇ ತಾರೀಖು ಅಂದಿನ ಮಹಾರಾಜರಾಗಿದ್ದ ಚಾಮರಾಜ ಒಡೆಯರ್‌ರವರ ಹಸ್ತದಿಂದ ನೆರವೇರಿತು. ರಂಗಮಂದಿರವೊಂದನ್ನು ಹೊಂದಿರುವ ಈ ಕಟ್ಟಡವು ನಗರದ ಸಾರ್ವಜನಿಕ ಕಾರ್ಯಕ್ರಮಗಳಿಗೆ ಆಕರ್ಷಣೀಯ ಸ್ಥಳವಾಗಿದೆ. ಸರ್ಕಾರಿ ಭವನದ ಎದುರುಗಿರುವ ಇನ್ನೊಂದು ಐತಿಹಾಸಿಕ

ಕಟ್ಟಡ ವೆಲ್ಲಿಂಗ್‌ಟನ್ ಲಾಡ್ಜ್. 19ನೇ ಶತಮಾನದ ಆದಿಭಾಗದಲ್ಲಿ ಆರ್ಥರ್ ವೆಲ್ಲೆಸ್ಲಿ ಈ ಭವನದಲ್ಲಿ ವಾಸವಾಗಿದ್ದರು. ಕಟ್ಟಡದಲ್ಲಿರುವ ಶಿಲಾಲೇಖನವೊಂದರಲ್ಲಿ ಮುಂದೆ ಡ್ಯೂಕ್ ಆಫ್ ವೆಲ್ಲಿಂಗ್‌ಟನ್ ಆದ ಆರ್ಥರ್ ವೆಲ್ಲೆಸ್ಲಿ ಅವರು 1799ರಿಂದ 1801ರವರೆಗೆ ಇಲ್ಲಿ ವಾಸವಾಗಿದ್ದರೆಂದು ತಿಳಿದು ಬರುತ್ತದೆ.

ಭವ್ಯ ಅರಮನೆಗಳು, ದೇವಾಲಯಗಳು ಮತ್ತು ಇತರ ಐತಿಹಾಸಿಕ ಕಟ್ಟಡಗಳನ್ನುಳ್ಳ ಮೈಸೂರು ಇಂದಿಗೂ ಭಾರತ ದೇಶದ ಸುಂದರ ನಗರವೊಂದಾಗಿದೆ.

39

WALL PAINTINGS OF KARNATAKA*

Introduction

Karnataka forms part of the Deccan Plateau which is geologically one of the oldest land masses. Therefore, it was inhabited by man from early pre-historic times. However, the evidence of human habitation is known only for about 70,000 years, when man was a food gatherer. His existence was known only from fossils and crude stone implements known as the paleaoliths.

Neolithic

It is only when pre-historic man, after passing through the mesolithic stage became a food producer in the neolithic stage that we have in Karnataka clear examples of his artistic creations. These consist of terracotta figurines, objects of daily use such as lids having depiction of birds and animals, decorative paintings on pots and pans, and paintings in rock shelters.

The themes of the rock paintings with which we are now concerned, consist mainly of hunting scenes, community dance, birds and animals, primarily cattle. Paintings are executed with red-ochre on the rough rock surface. We can precisely assign them to the neolithic period on the basis of the comparative evidence of similar figures painted either on pots or depicted by punctured decoration on lids and such other objects. Scientific methods of dating such as C 14 have helped us in dating the neolithic cultural phase in Karnataka from about B.C.2300 to 1000.

The themes such as the community dance and the hunting indicated perhaps some sort of magico-religious significance. Contemporary enthnographic evidence from semi-hunting tribes of Karnataka show that the tradition still persists among the local tribals such as the Boyas. Even today, the Boyas who live in Bellary in Karnataka and the neighbouring Ananthapur district of Andhra Pradesh have to go on a ceremonial hunt at least twice a year and after they hunt they have a community dance before partaking the community meal cooked out of the animals hunted. Again, on either side of the main entrance of a Boya hut they depict in red ochre human beings in stylised form which is of magical significance. These figures depicted are supposed to ward off the evil spirits from entering the hut of a Boya. The stylised depiction of human figures is exactly similar to the human figures painted in the rock shelters. This indicates a continuity in the tradition of paintings. Examples of such pre-historic paintings are known from several sites in Karnataka. To cite a few we may refer to the Archaeological Sites of the Tekkalakota, Sagana Kallu, Hampi, Piklihal, Benakal, Kurugodu, Chitradurga, Anegondi, etc.

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* Published in O.P. Agrawal (Ed.), *Wall Paintings of India - A Historical Perspective,* 1989, Lucknow, pp. 22-32.

Chalukyas of Badami

The tradition of wall paintings seems to have continued, but for lack of evidence we have no examples until we come to the historic period. The inspiration for the paintings in the cave temples of Badami appears to have been derived from the Buddhist tradition known from the murals of Ajanta. Cave No.4 of Badami is a rock-cut temple dedicated to Vishnu and was excavated during the time of early Chalukyan King Mangalesa and is dated to 578 A.D. The paintings in this cave are the earliest among the Brahmanical temples. Unfortunately, the paintings are much damaged. The murals were painted on the inner surface of rock cut cave of the facade of the cave.

The first panel represents a scene in the palace, where the central seated figure is witnessing music and dance. From the balcony above, there is a group of visitors watching the scene. The figure with a soft bluish green complexion, is seated with one foot resting on his couch and the other foot rests on the foot-rest. The face is peeled off but only the crown is preserved and the surrounding area is badly damaged. The torso of the figure and the two hands can be distinguished. He wears a *Yajnopavita* and a lovely pendant can be seen on the neck. There are a number of seated figures at the feet of this important person, but they are badly damaged. Several damsels in attendance are surrounding him. Two of them are holding the *chamaras.* To his left are seen musicians and two beautiful male and female dancers. The female dancer is depicted in the attractive pose. Her complexion is blue-green. She wears her hair in an elaborate coiffure. All lady musicians are playing various instruments. The scene is in a great mansion, with a pillared hall, provided with a screen, arranged in a way to indicate the inner apartments of the Palace.

The second panel depicts the court of a King. The King is shown as dark complexioned. He is seated at ease, with his right leg on a foot- rest, his left leg is raised and placed on the seat and the left arm rests leisurely on his knee. To his left is the Queen. The Queen is seated on a low couch with rectangular back provided with cushions and one of her attendants is painting her feet with red lac. She is seated in a relaxed manner. The *patrakundalas* or ear-rings droop from her ear lobes. The armlets entwine her arms. Her hair is dressed in *dhammilla* fashion and the ringlets of her hair are visible as they nestle on her forehead. There are several crowned princes seated on the ground to the right of the King and it looks as if they are attending on him and awaiting his orders. The scene is laid on one of the inner apartments of the Palace.

This royal figure appears to be the portrait of Kirtivarman. Mangalesa had such great love and respect for his royal elder brother that he made over to him the entire merit of the offering of the cave.

There are two other fragments of painted panel in the Cave. The panel represents flying Vidyadharas. One of the fragments shows their hands around each other's neck. The male Vidyadhara is depicted in pink while his partner is depicted in greenish blue. In one of the panels, the male is shown as playing a veena.

The few paintings, at Badami, although the only existing material for the study of early Chalukya paintings are clearly at the same level as the magnificent sculptures of this period of glory in the Deccan.

Rashtrakuta:

After the early Chalukyan example from Badami we can refer to the famous paintings in the great temple of Kailash at Ellora. Even though today Ellora is geographically outside Karnataka, the great Kailash was the work of Rashtrakuta King Krishna III (Shri Deshpande has already explained the importance of the paintings of Ellora).

Vijayanagar:

Significant contribution for the painted heritage of Karnataka comes from the famous Kings of Vijayanagara. The wall paintings of this period are seen from the innumerable examples from the temples all over the Peninsula. The best example at the Capital city of Vijayanagara is found in the Rangamandapa of the Virupaksha temple at Hampi. The construction of this Rangamandapa is attributed to Krishna Devaraya in 1510 A.D. to commemorate his coronation.

The ceiling of this mandapa has a magnificent series of paintings. It contains numerous mythological scenes, besides an episode from sage Vidyaranya's life.

The first paintings depicts Brahma with a woman i.e. Satarupa, enthroned on his left thigh, fully draped and ornamented and clasped with his front left hand. His three faces are clearly visible. He is wearing a *dhoti* stretching right up to his feet and it is enriched with a rich and broad border. He wears *Yajnopavita*, armlets shoulder bands. Waist band is clearly visible and his rear back hand holds probably the *Srik* (ladle) and *Aksamala*. He wears a mighty crown. His fourth head is not visible, this apparently represents the stage after he had lost his fifth head.

Tripurantaka Panel:

Siva is shown as a well-built, muscular person, with four hands, the frontal two wielding the mighty bow on which are depicted god Agni, and Vaisravana is shown as the arrow. Siva's back hands are also visible, the right one in *abhaya* pose and the left one depicting the Srik (ladle). Protecting Siva is a mighty five hooded snake. His Charioteer is the four-faced Brahma, whose faces are visible, with crowns. He is driving four horses, representing the four Vedas and to the left of these horses is another five hooded snake. Siva's mighty bow is the Mandara mountain, behind him is a snake bodied deity with a human from above the waist, holding an umbrella to shield Siva. The sun and the moon are above him. Beneath the Umbrella, is a figure of Garuda. Siva, wears a garland of skulls. He is directing his mightly bow to the three orbs which are in front of him. One sphere is at the top and represents probably the golden city while below to the right is another depicting a figure, who is dark and opposite him slightly fairer, both armed with powerful swords and circular shields, this evidently represents iron city. Opposite this darkish orb is another one probably depicting the silver city, disclosing two persons with weapons, seated opposite one another. Above both of these two globes is another showing a standing figure with what appears like flames behind his head *(Agni).* On either side of him are two dancing girls. Probably this was the symbol of the golden city.

The figures, both men and animals and the common people in the three rings and the birds in front of Siva are all drawn with spirit and accuracy. This is the most interesting of the 14th century paintings.

Kamadeva in painting:

Kamadeva is finely represented in the mural. He is portrayed as standing in a chariot with the superstructure of the temple, Kama is standing, shooting his mighty arrow, at a figure wrapt in deep mediation. Siva's eyes are open and he is seated in the *padmasana* with *tripundra* symbols on his limbs, hands are folded, snakes are flanking him on either side, and trailing their tails beneath him in a loop. Kama is fully dressed with a spotted *dhoti,* a long shawl which droops in front of him in a curve and falls on either side of him in graceful folds. He wears a waist band, ear rings, armlets and shoulder bands. He is kneeling down on his right knee and his chariot wheels are visible. Behind him, stands Rati, whose hands raised as though in a reverential attitude. This is a rare and beautiful painting of the 16th Century A.D.

Sage Vidyaranya in procession:

The fourth notable painting here is that of sage Vidyaranya. The painting depicts sage Vidyaranya being carried in a palanquin, lifted by four persons. The sage is draped in a loose cloth covering his head and limbs. He has a back rest. In front are three attendants holding knotted *staves* and an elephant is leading the procession. A fully caparisoned elephant bearing figures follows the palanquin. Along the palanquin are two chauri-bearers. Besides, there are banner-bearers, trumpeters and others.

Next three panels deal with the famous archery test of Arjuna, hitting the fast moving fish target, that won him the hand of Draupadi; the stringing of the mighty bow of Siva by Rama and the wedding of Rama and his brothers, with Sita and the princesses of Janaka's family.

In one lengthy panel, Vishnu's ten incarnations are shown in a series. Most of these figures are drawn in a profile. Below this, there is a battle scene. here chariots drawn by horses and elephants are face to face in a battle. One of the riders is shown as a Hindu King, but attended by a person in a Muslim costume. Among the warriors who have joined the conflict are shown both Indian and European figures. Some hold guns and bayonets. This panel is interesting from the standpoint of costumes of the period.

The other notable example of the Vijayanagara paintings comes from Lepakshi near Hindupur in the neighbouring district in Andhra Pradesh. The main depictions for the murals of Lepakshi are derived primarily from Shivite themes, such as Kiratarjuniyam.

Adilshahis, Bijapur:

Towards the later part of Vijayanagara period, the Adil Shahis of Bijapur patronised the art of painting. The few murals of Adil Shahis which are in poor condition are found in Asar Mahal in Bijapur. All the walls and ceilings of the rooms of this Mahal contain decorative murals, the predominant colour of which is blue. The walls are covered with the interminable windings of the painted vases and urns containing flowers, and the ceiling and its beams have also been profusely decorated. A good deal of gilding remains of the walls, and, like that on the ceiling of the hall outside this room, retains its lustre remarkably well. This is sufficient proof of the purity of the gold leaf used, for, had it been contaminated with any alloy it would have tarnished long ago. The next room beyond this is also elaborately painted, but in a different style, the lower portions of the walls being covered with figures which have been so damaged, that it is difficult to make out the separate forms and impossible to solve the stories of the scenes portrayed. From what can be seen they favour very strongly of Western handicraft, and indeed in one instance, regular European wine glasses are represented. These paintings were probably done by European artists in the employ of Sultan Muhammad, who, on their arrival, had little knowledge of eastern manners, customs, or traditions, and had therefore to fall backupon Western ideas and mythology for subjects, and then clothe them, as far as they were able, in Indian tradition. The upper parts of the walls are painted to represent trees, sky and clouds.

In the midst of these, one or two portraits are found. These portraits have been badly scratched and spoiled. It shows King Mohammed Shah seated beside his mistress, Rambha. This portrait is not Deccan in technique. This might have been the work of a foreigner. Probably with regard to portrait, these rulers were struck by the charm of realistic light and shade of Western painting and may have engaged a foreign artist to satisfy their personal vanity.

Kamatagi:

The other site which provides us evidence of Adil Shahi's paintings is the village of Kamatagi 11 miles from Bijapur. King Ibrahim Adil Shah constructed a pleasure Pavilion opposite an artificial lake. The walls and ceilings of this pavilion are painted.

One mural which is on the arched triangular vault, is in a tolerable condition. Against the background of the flowering tree, two persons are shown seated on a carpet, with a book and vase in between them. The person on the left is probably the king himself, holding some important consultation with an aged fakir, seated opposite to him. Dominant colours used are grey, brown, and soft black which together create a cold atmosphere. The style of depiction reveals much of European influence.

One of the panels depicts a fine representation of the game of polo. There, not only the men but the horses seem to enjoy the sport. Two horsemen have the ball between their sticks, which have the usual crook at the end, and each is trying to get possession of it by hooking it away from the other; two other horsemen, also armed with polo sticks, are standing off watching and waiting. Over an opposite arch is a hunting scene where the hunters mounted, are chasing tigers, leopards, and deer. Around the lower parts of these two arches is a very pretty bird ornament. There are also representations of persons, who from their peculiar dress and light complexion, appear to be Europeans of note, possibly portraits of envoys or ambassadors who visited the Bijapur court. On another wall is the full length figure of a musician who plays upon a guitar whilst a queen and her maid sit listening. It is evident that the musician, who from his head-dress and flowing robes might be a Persian, is trying to make an impression upon the ladies, for he holds his head on the side of a very lackadaisical manner as he plays.

Another panel, rather indistinct in parts, depict a wrestling match that is going on, before a seated and several standing figures. On another wall are two seated figures clad in tiger skin garments, with tiger-face visors thrown up on the forehead. They are armed and have their horses beside them. They appear to have met on the road and are sitting under a tree which has some most curiously shaped birds on its branches. Strapped on the arms of the two figures are the guards, which are no doubt intended to take the place of shields in hand to hand contests.

The surface of the walls and consequently the paintings, have suffered very great damage from having been scribed over, scratched, and smoked.

Hyder and Tippu Sultan period:

After the fall of Vijayanagara the cultural traditions of Vijayanagara Empire was inherited by Wadiyars of Mysore. However, there was an inter-regnnum during which time Hyder and Tippu Sultan took over the reigns of administration of the State of Mysore. We have examples of their patronage of painting tradition in the two halls of the palace in Bangalore and Dariya Daulat Palace at Srirangapatnam. In both the palaces paintings are found in various rooms, verandahs on the walls and ceiling. They are executed in tempera, or lime plaster which is covered with white lime wash. The patterns are mostly floral and geometric, executed in red, yellow and green colours. The paintings in the Dariya Daulat Palace at Srirangapatnam are more interesting. The paintings are executed with various colours including a free use of gold. On the western wall are painted four battle scenes. The first one is the war by Haider Ali with his troops at the first battle of Palilur. The second is that of Tippu riding on a horse back proceeding to a Battle. In Tippu's cavalry, is a company of French Swordsmen led by a French Officer. The third panel represents the victory of Haider and Tippu at the battle of Palilur against the British. It also depicts the destruction of the French ammunition dump. The fourth panel depicts the arrival of the Nizam's army, too late to help the British.

The eastern walls of the Palace contain portraits of many contemporary rulers of Tippu. The principal personalities painted are Rani of Chittor, Raja of Tanjore, Raja of Banaras and Kirshna Raja Wadeyar III.

Sravana Belgola:

Another interesting example of 18th Century paintings is found in the Jain Matha at Sravanabelogala. The walls of this Matha contain murals executed over plastered walls.

Pigments are the traditional natural colours, illustrating mostly stories from the lives of Jain Monks and Kings. The style of painting is purely native.

The wall space has been split up into strips and in turn into small squares or rectangular panels so as to suit the subjects chosen. The panel to the right of the middle cell represents the Dasara Durbar of Mysore King Kirshna Raja Wadeyar III, seated on the throne in Mysore, while the three rows to the left side have figures of the *panchaparmesthis* at the top, Neminatha and with Yaksha and Yakshi in the middle and the figure of the swami of the matha at the bottom represented as expounding religious texts to his disciples.

In another panel, Queen's court is depicted. Here Queen and all the Lady musicians are wearing the crowns. The other panel shows an arched pavilion, under which the Queen is sitting on a raised seat. She is richly decorated. The back-ground colour is in vermillion but above, the pavilion is blue. The Queen is intently listening to music played by six women sitting before her. They are shown in two quarter panels one over the other in rows of three each.

Another panel reveals the Jain Puranic story of Kamata's hatred for his brother Marubhuti. This is an ingenious panel; there is nothing of the traditional technique. The black foliage of trees, red background and the black clouds look fantastic. The mound of rocks shown in dark brown and ochre with the Rishis doing penance is ingenious. In the same panel, on the left is shown hurling the rock over the crouching body of his brother. Another panel deals with the life of a *'Sanyasi'.* A large panel which is in dark red and dark green depicts an idol, two hunters and two elephants. It is a forest scene. At the top left is a pavilion, housing the figure of a *Tirthankara.* An ill-clad hunter is shown saluting at its doors; another person is gazing at a distant tiger. The ivory coloured elephants are shown before the pavilion, saluting the *Thirthankara* with raised trunks. To their right a little higher are depicted two ask brown wild buffaloes. The animals, men, and pavilion are done in fine and flat colours. Like this, there are panels which depict court of the King, musicians, dancers, etc.

Naragund Palace:

One of the most interesting 19th Century examples of murals is found in the palace of Baba Sahib of Naragund in the district of Dharwad. The four walls of this palace bear interesting murals which have been executed in orange and green colour. Here also a battle scene depicting Baba Sahib is painted. Probably this painting was executed in the last quarter of the 19th Century. It shows Indian and European cavalry at War.

Nippani:

Similarly, the residence of a Sardar at Nippani in Belgaum district contains murals painted on the walls of the impressive three storeyed building. It is a treasure house of painting. The themes for the paintings have been derived from Bhagavata.

Wadiyars of Mysore:

Perhaps the most significant contribution to the painting tradition in the 19th Century was by Kirshnaraja Wadeyar III. He initiated the tradition of building Chitramandapas in temples and Palaces, the walls of which were profusely painted. The best examples are found at the following sites; Sira, Śibi, Varaha and Kirshna and Venkataramana Temples at Mysore, as well as Jaganmohan Palace at Mysore. The themes for painting were derived from the great Indian epics Mahabharata and Ramayana as well as the Shiv Leelas and the 10 incarnations of Vishnu. Generally, the style of painting was rustic in quality. We see the use of gold leaves in the decorative motifs. One of the best examples showing the sacred spots of India is found in the temple of Venkataramana in Mysore. The Chitramandapa at Jaganmohana Palace at Mysore contain secular themes such as the Dasara Procession at the time of Krishnaraja Wadeyar III.

Later Periods:

The Coorg Rajas contributed their own share for the wall paintings of Karnataka. The court hall of Marcara and the Nalakanadu Palace have murals depicting secular subjects. Finally, the tradition of painting the walls is continued to be seen in the St. Aloysius Church constructed in 1885, at Mangalore. It has a marvelous gallery of paintings executed by Br. Anthony Moschemi who had come from Italy in 1889. A number of scriptural episodes are powerfully drawn and there is a panorama of Biblical history from the creation of the man to the resurrection of Christ. Besides the extensive murals on the walls, there are large canvas paintings on the ceilings, loft, etc. He had attained an amazing degree of excellence both in the fresco technique and in the medium of oil colours. There are several masterpieces of this accomplished artist here, such as the birth of Christ, baptism of Christ by John the Bapist, Christ with children, wedding feast at Cann, last supper, which are fascinating and have a lasting impression on the visitor's mind.

STUPA AT SANGHOL

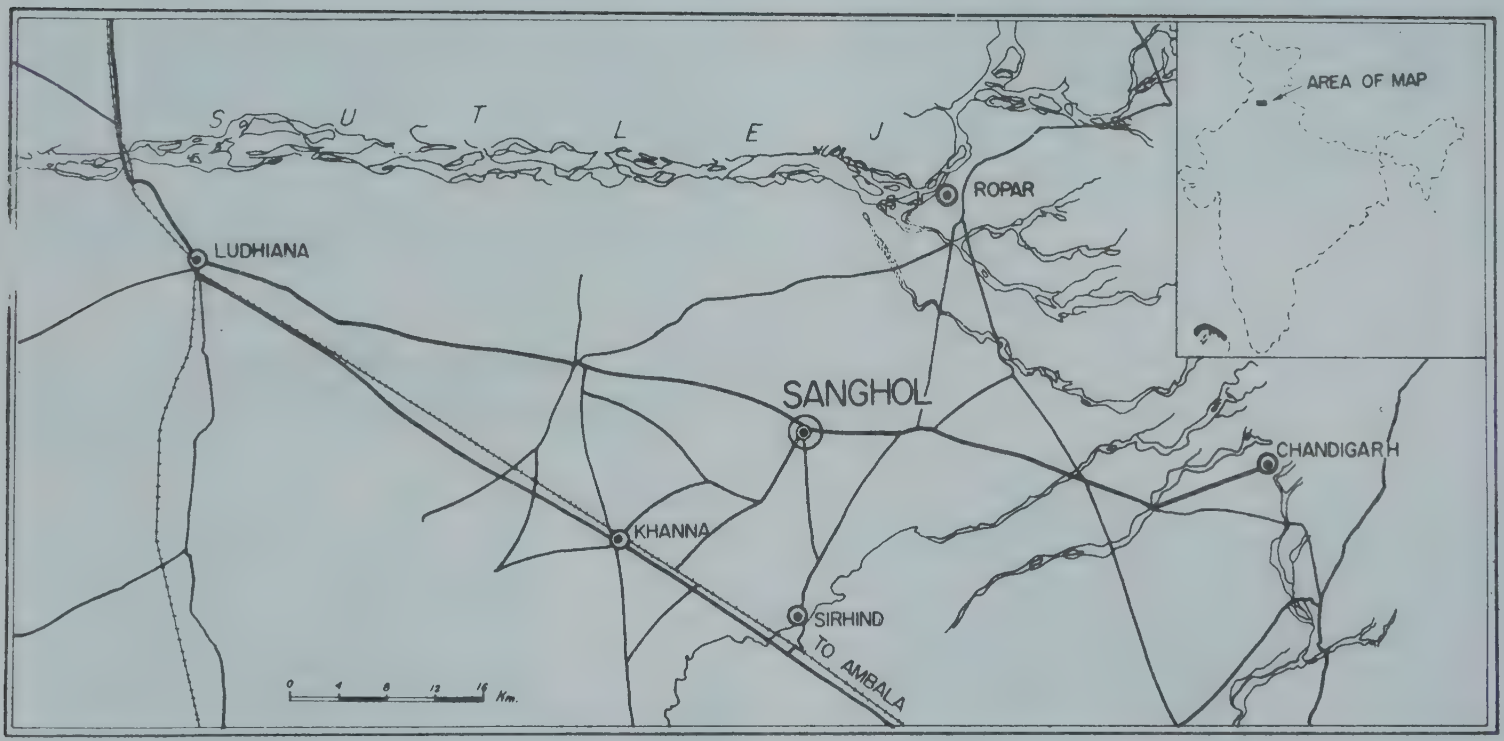
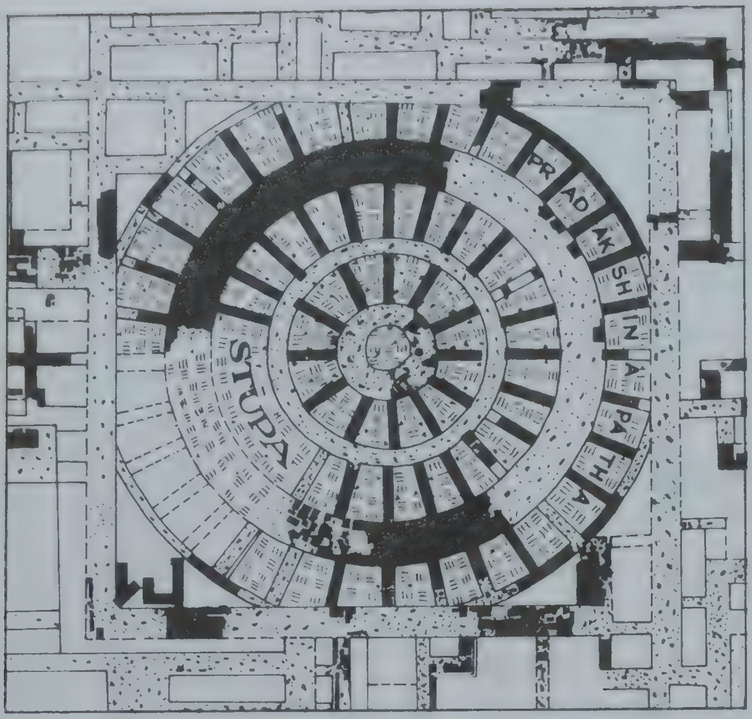
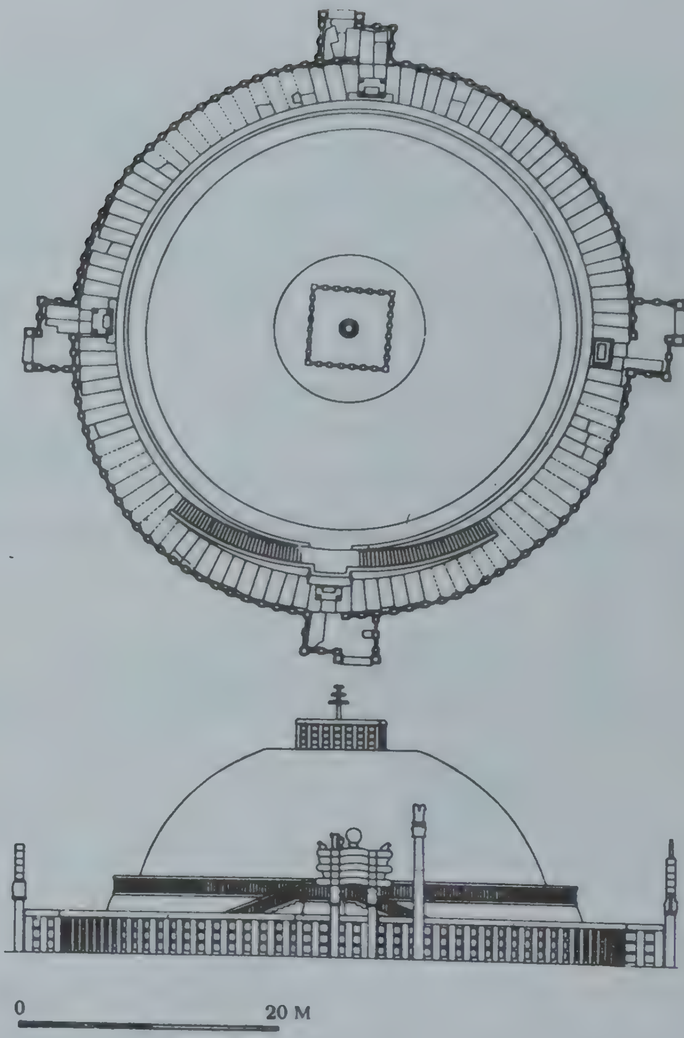

S U T L E J
AREA OF MAP
ROPAR
LUDHIANA
SANGHOL
CHANDIGARH
KHANNA
SIRHIND
TO AMBALA
0 4 8 12 16 Km.

Fig. 63. Location Map of Sanghol


STUPA
PRADAKSHINAPATHA

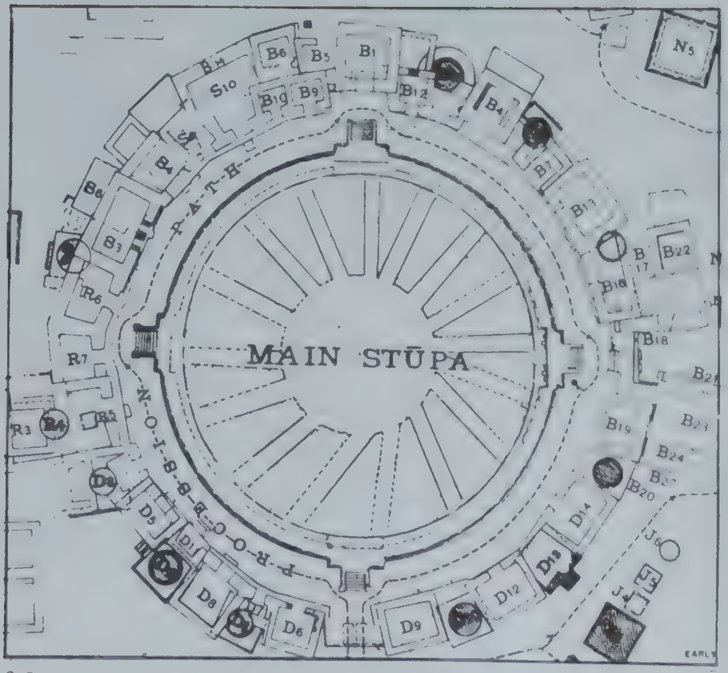
b. Stupa, Sanghol



3.1

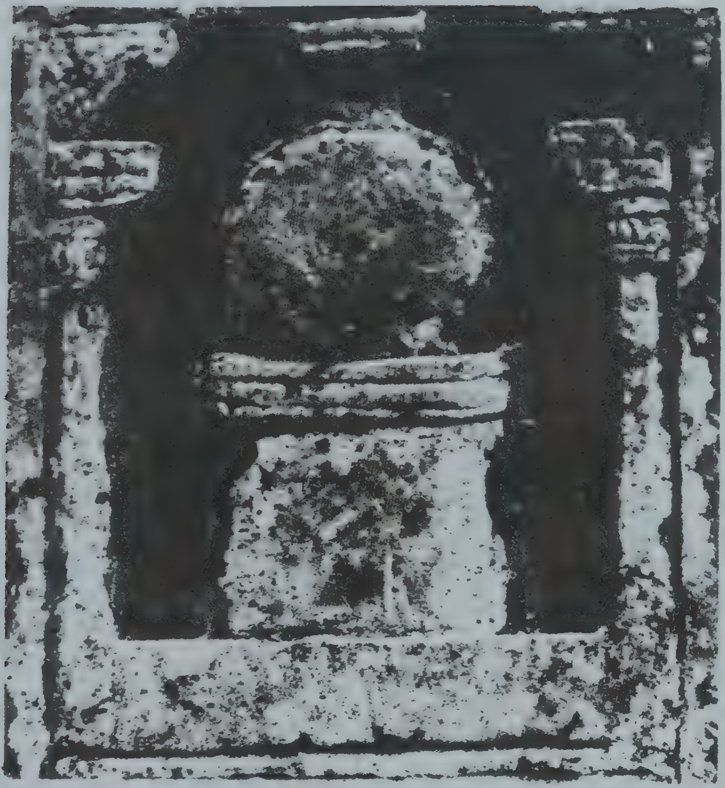
a. Plan and Elevation

Great Stupa, Sanchi


MAIN STŪPA
PATH
PROCESSION
N5
S10
B1
B3
B4
B5
B6
B7
B8
B9
B12
B13
B16
B17
B18
B19
B20
B22
B23
B24
R3
R6
R7
D5
D6
D9
D12
D14
J4
J6

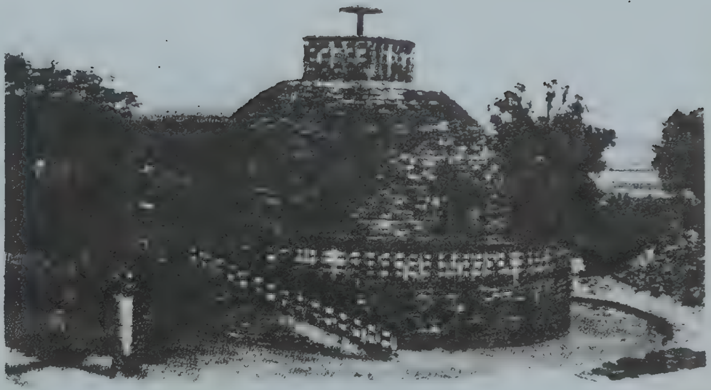
3.2

c. Dhamarājakā Stupa, Taxila



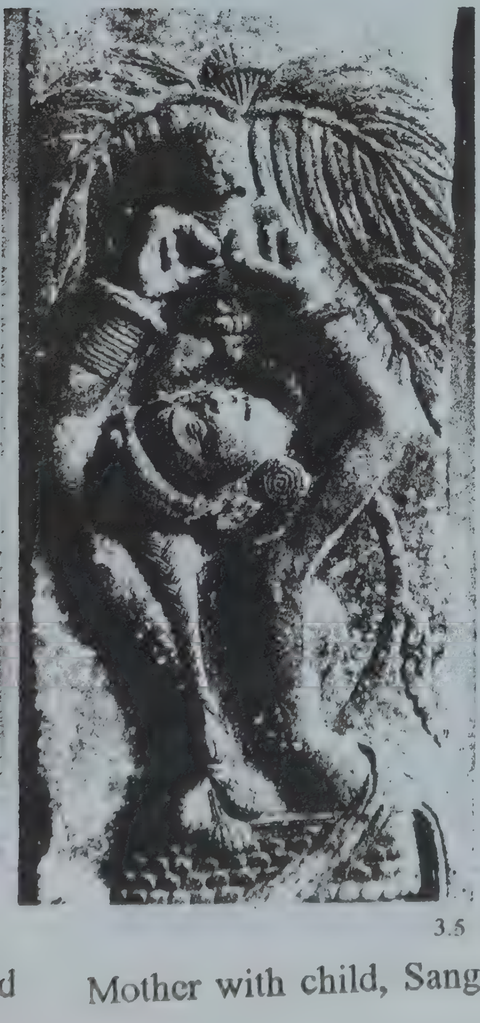
3.6

c Stupa in Sculpture, Sanghol



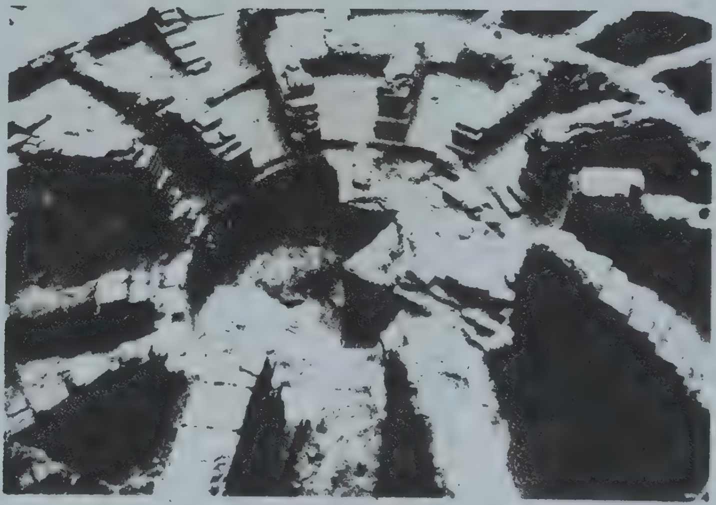
3.7

a Small Stupa, Sanchi



3.5

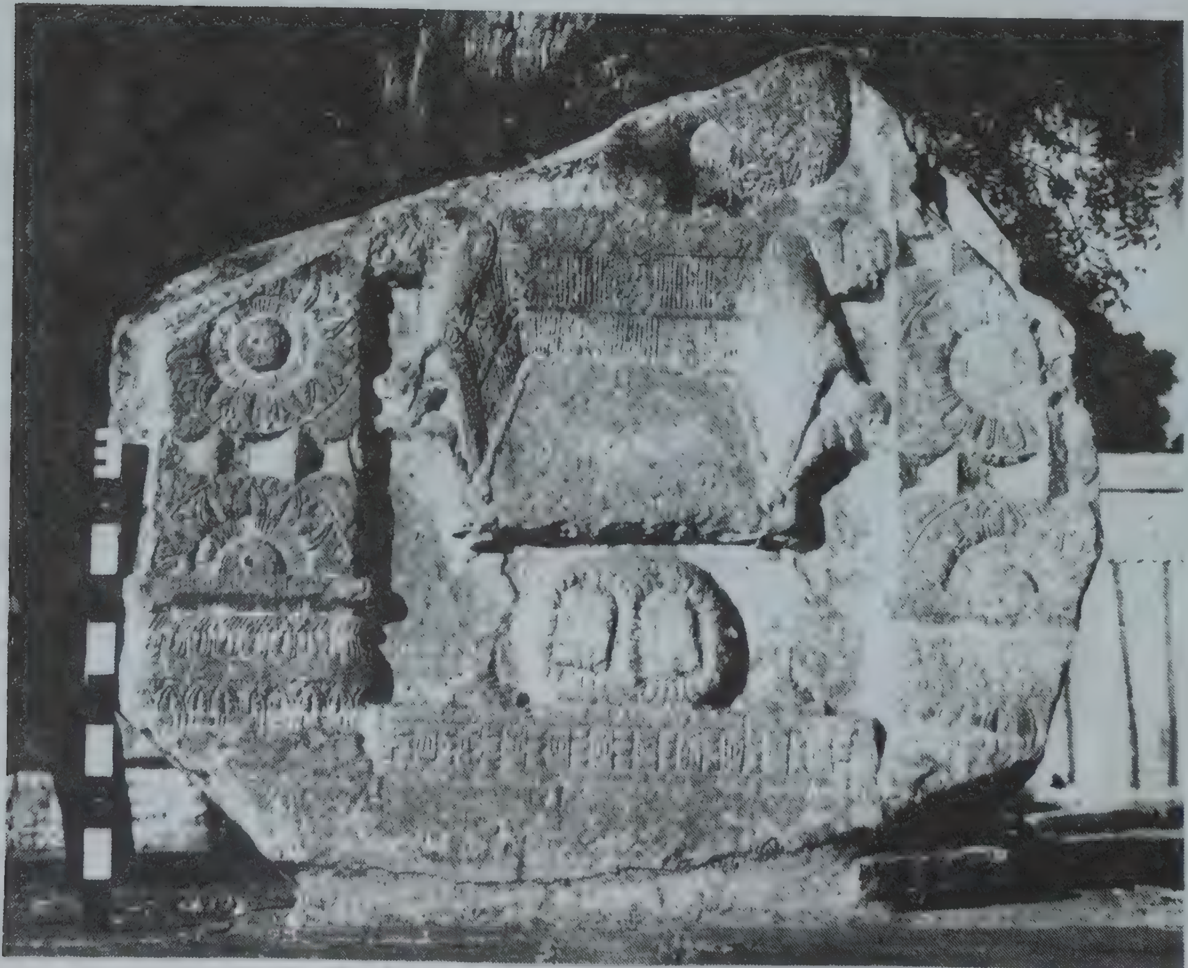
d Mother with child, Sanghol



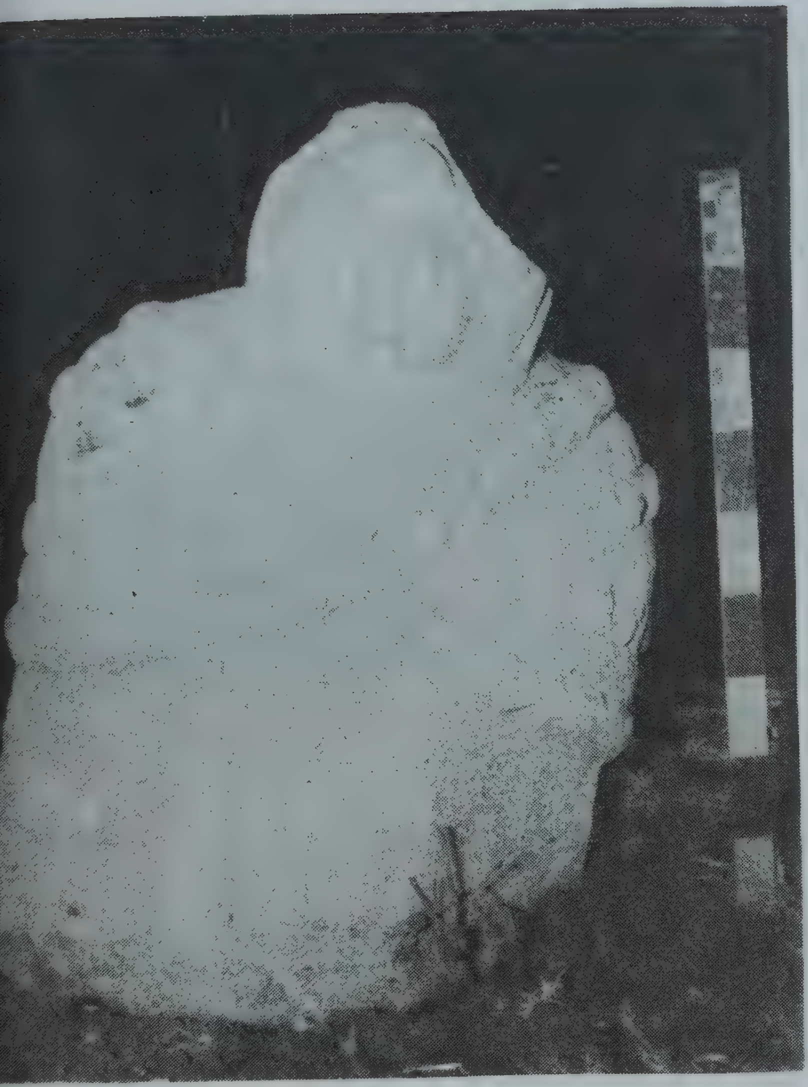
3.3

Stupa remains, Sanghol

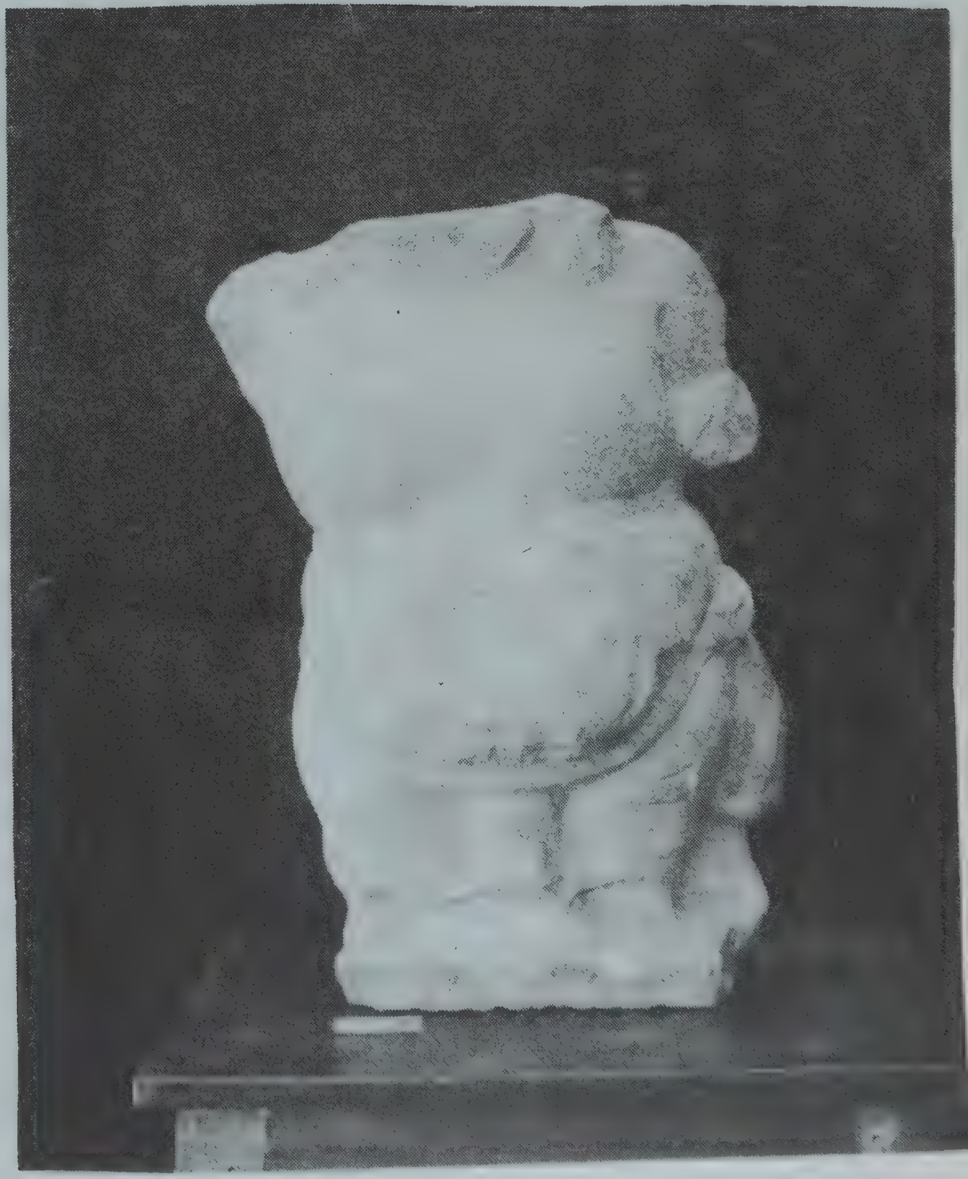
a. Stupa Mound, Sannati, Dist. Gulbarga



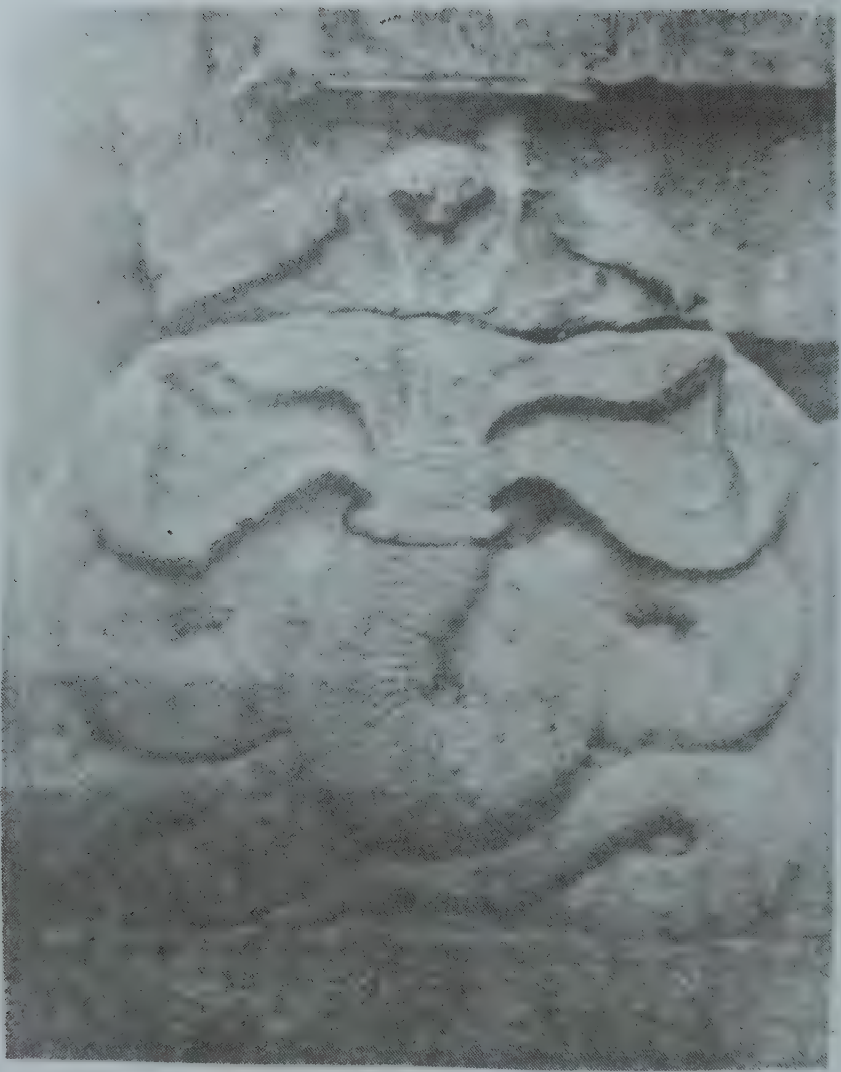
b. Buddha Pada, Sannati, Dist. Gulbarga



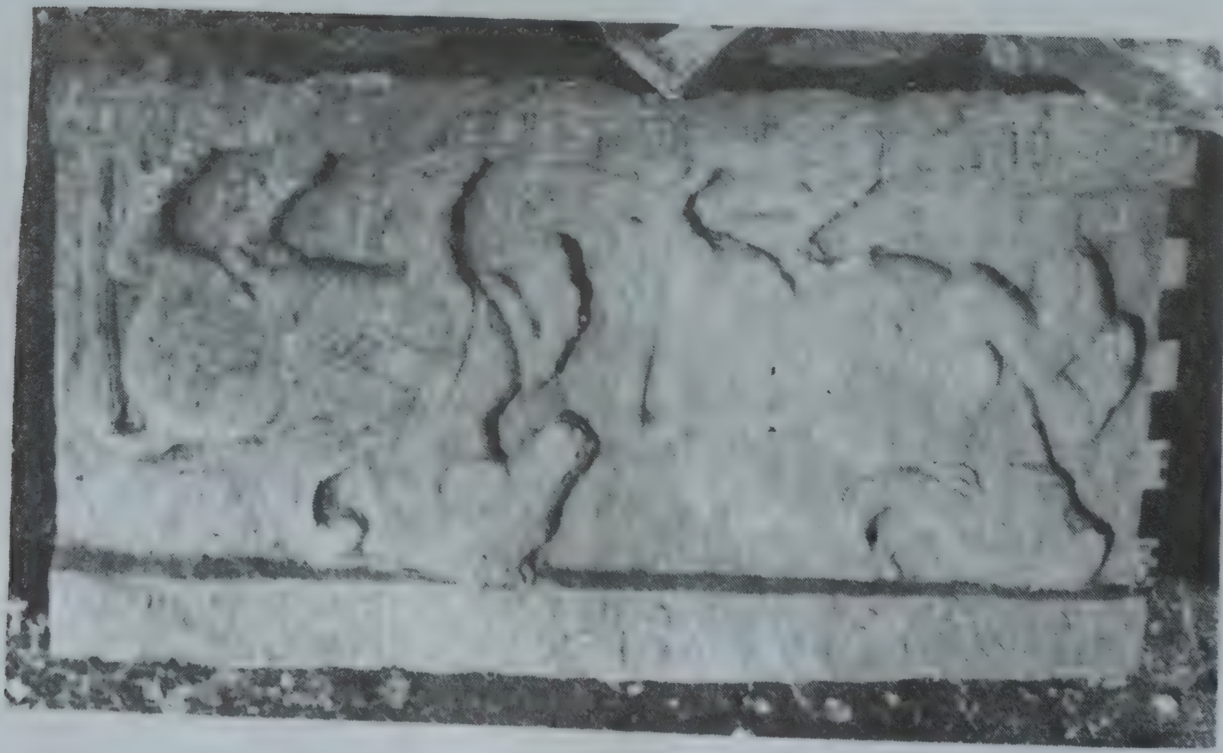
a. Buddha's Turban, Sannati, Dist. Gulbarga



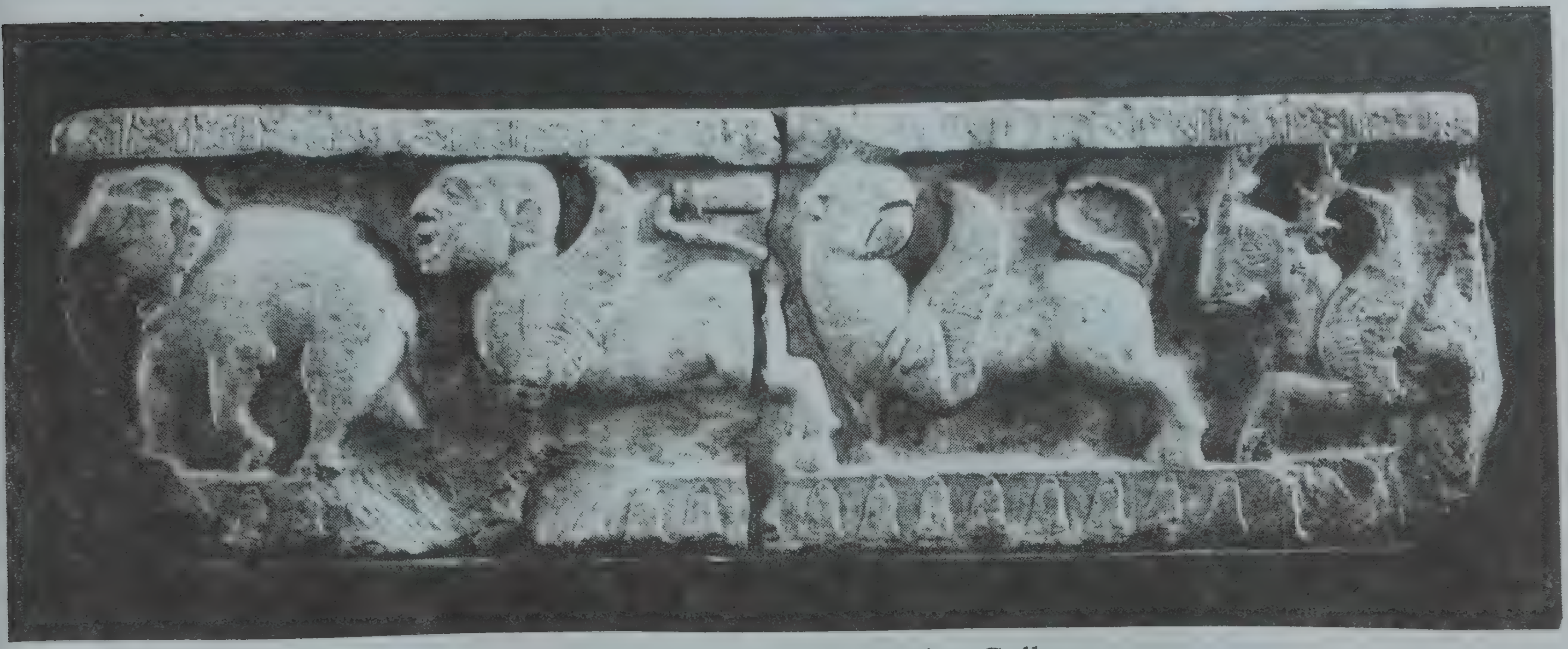
b. Yaksha, Sannati, Dist. Gulbarga



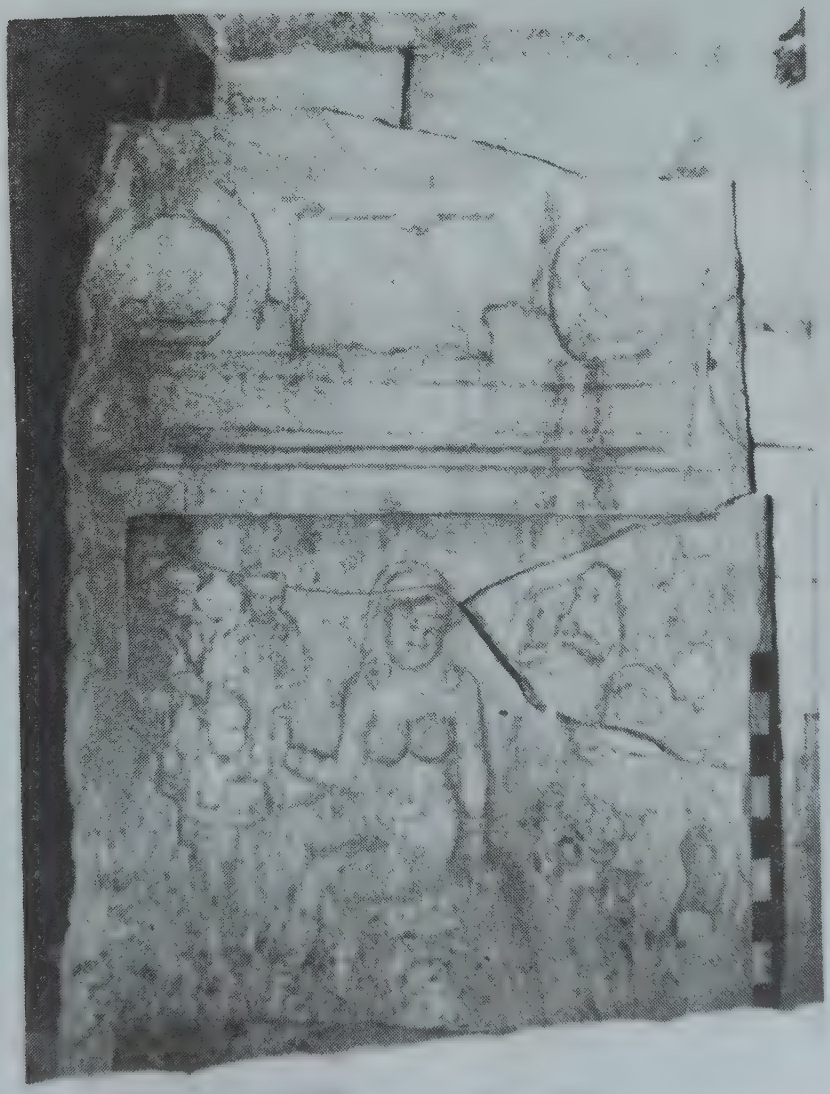
a. Naga Muchalinda, Sannati, Dist. Gulbarga



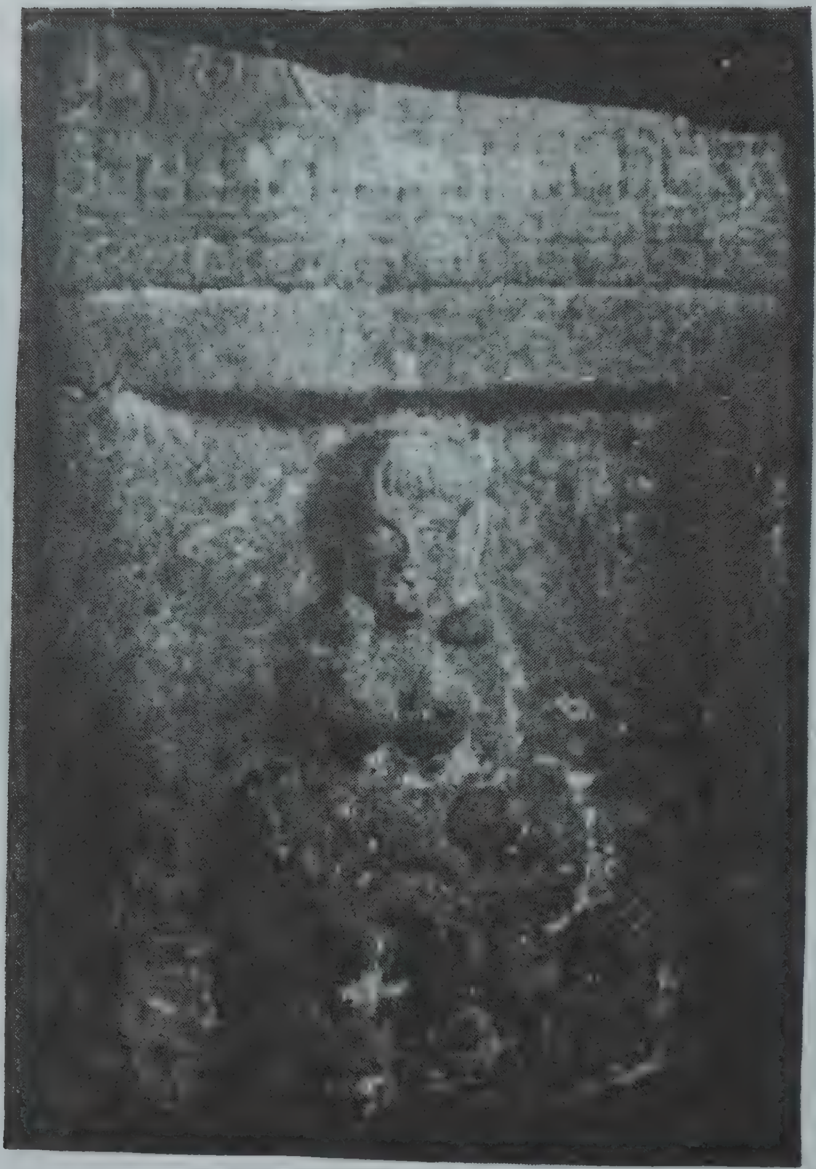
b. Winged Animals, Sannati, Dist. Gulbarga



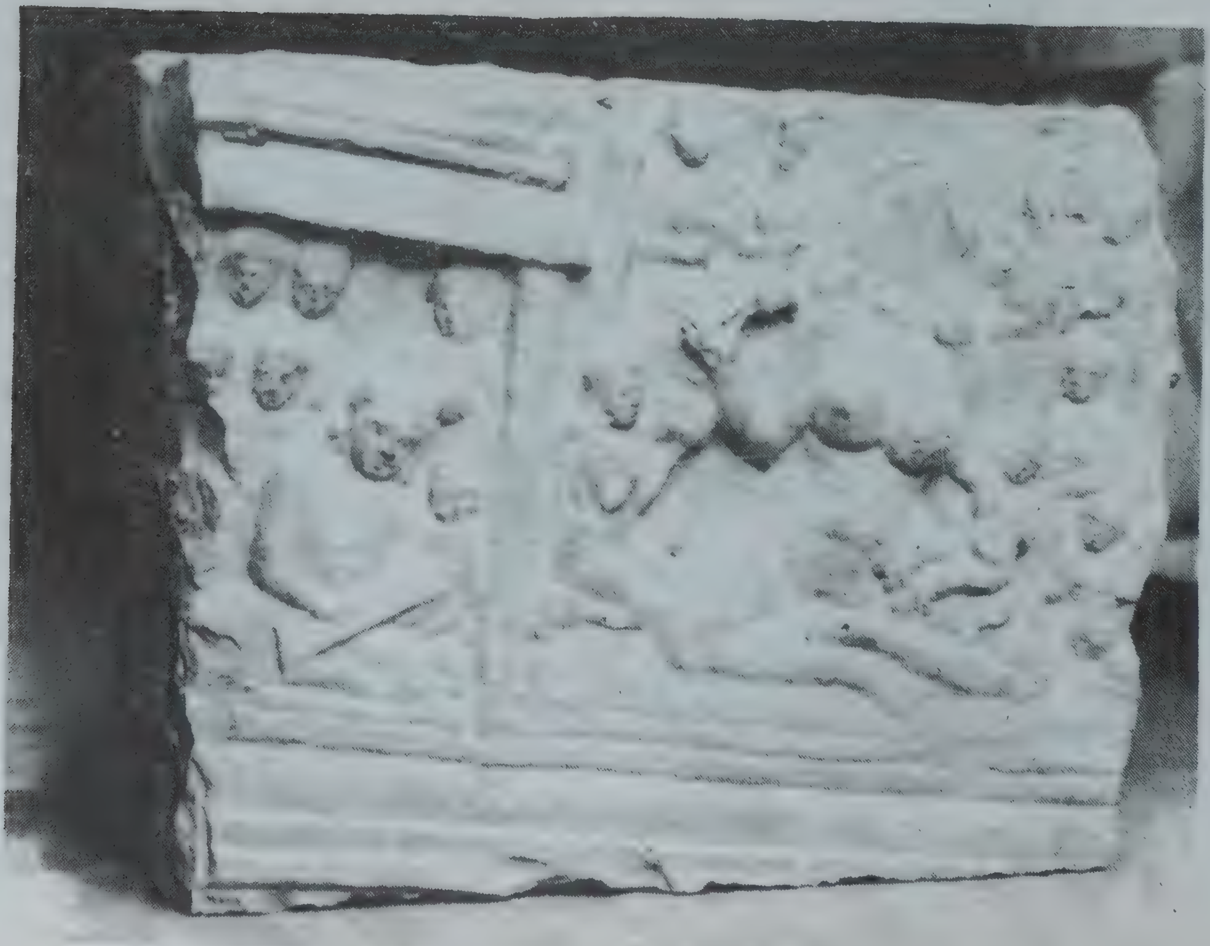
a. Winged animals, Sannati, Dist. Gulbarga



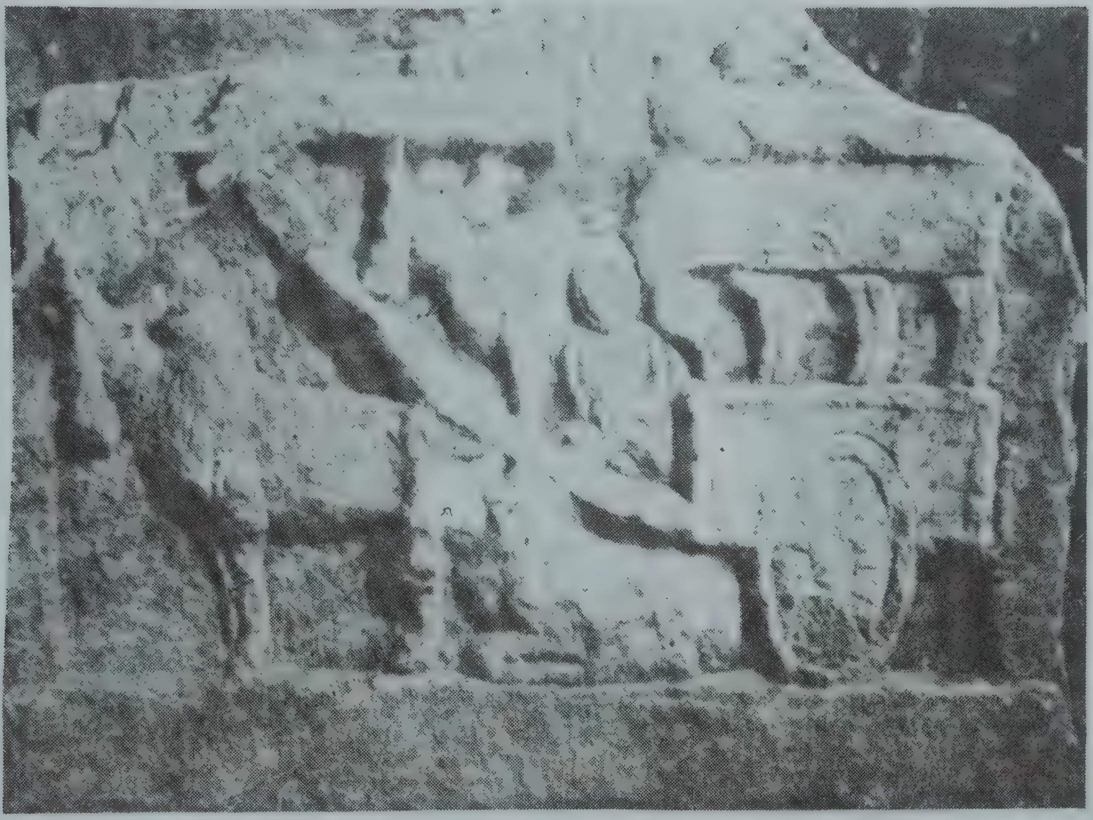
b. Birth of Buddha, Sannati, Dist. Gulbarga



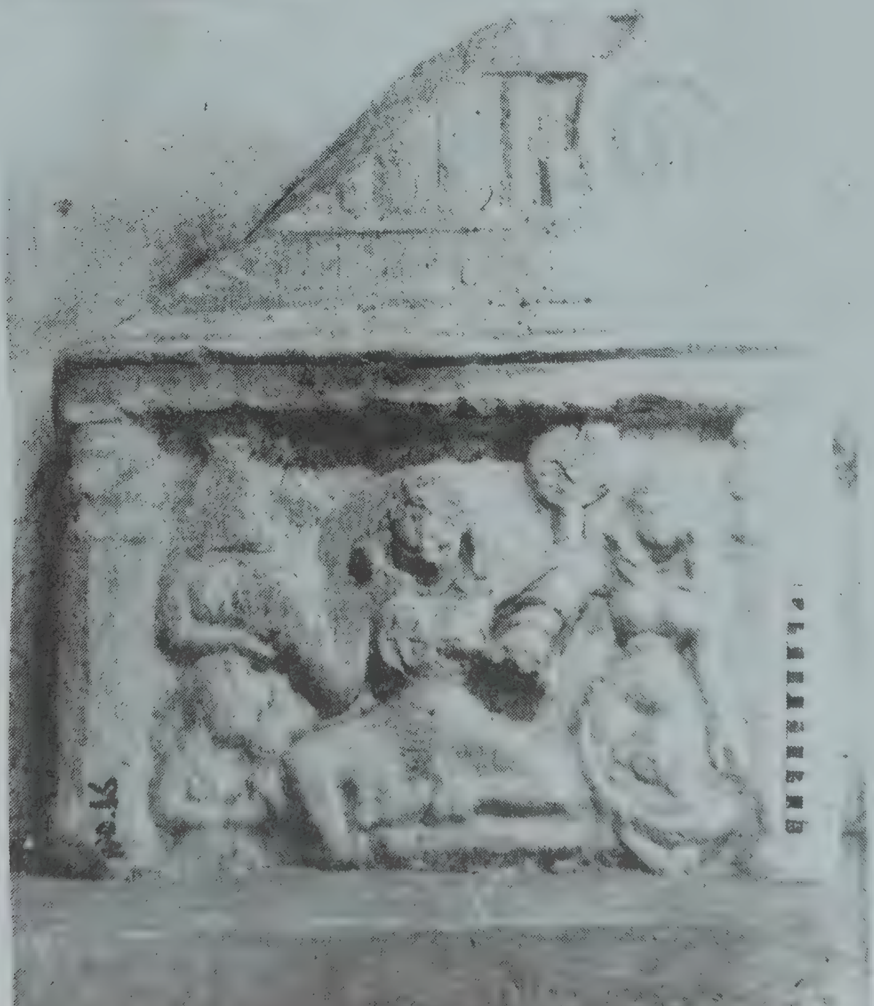
a. Birth of Buddha, Sannati, dist. Gulbarga



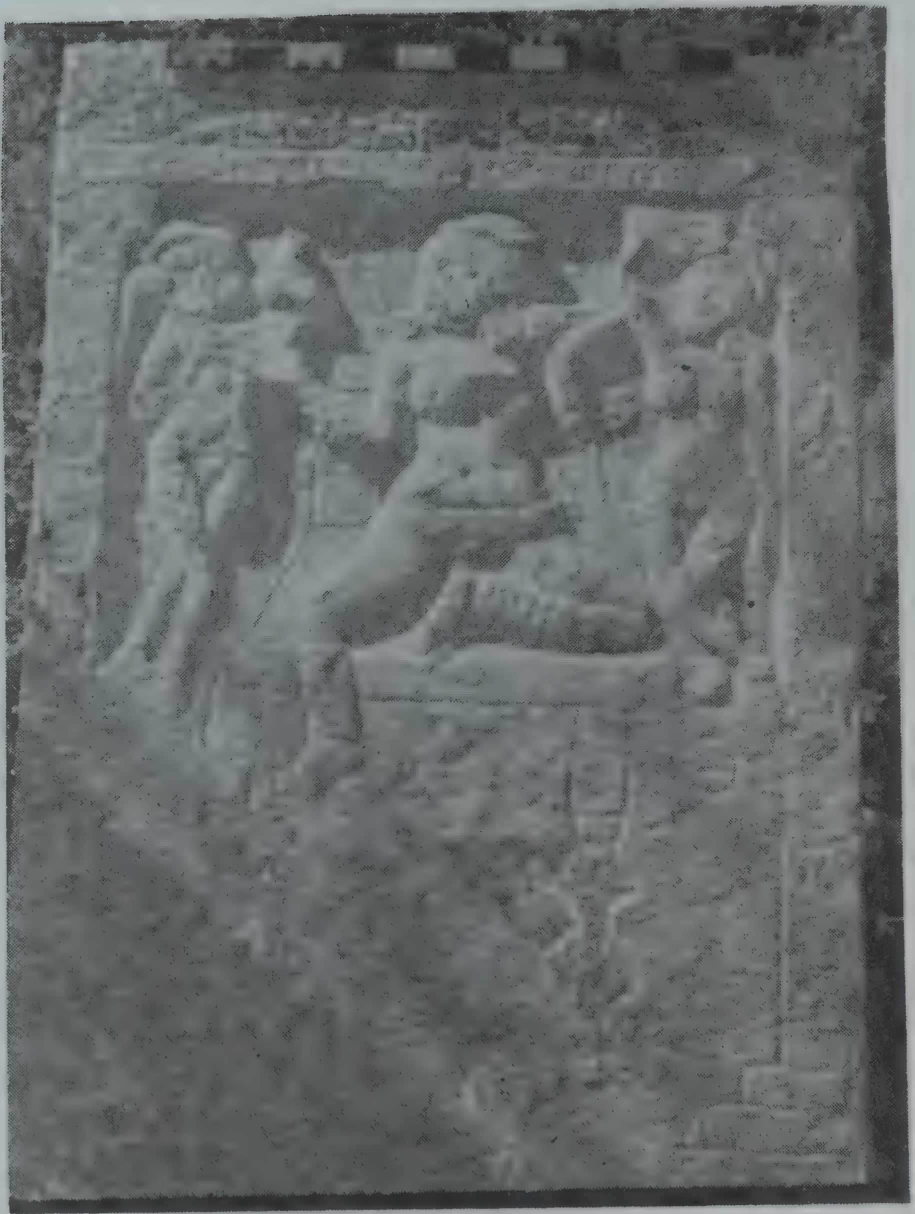
b. Buddha in School & Hariti, Sannati, Dist. Gulbarga



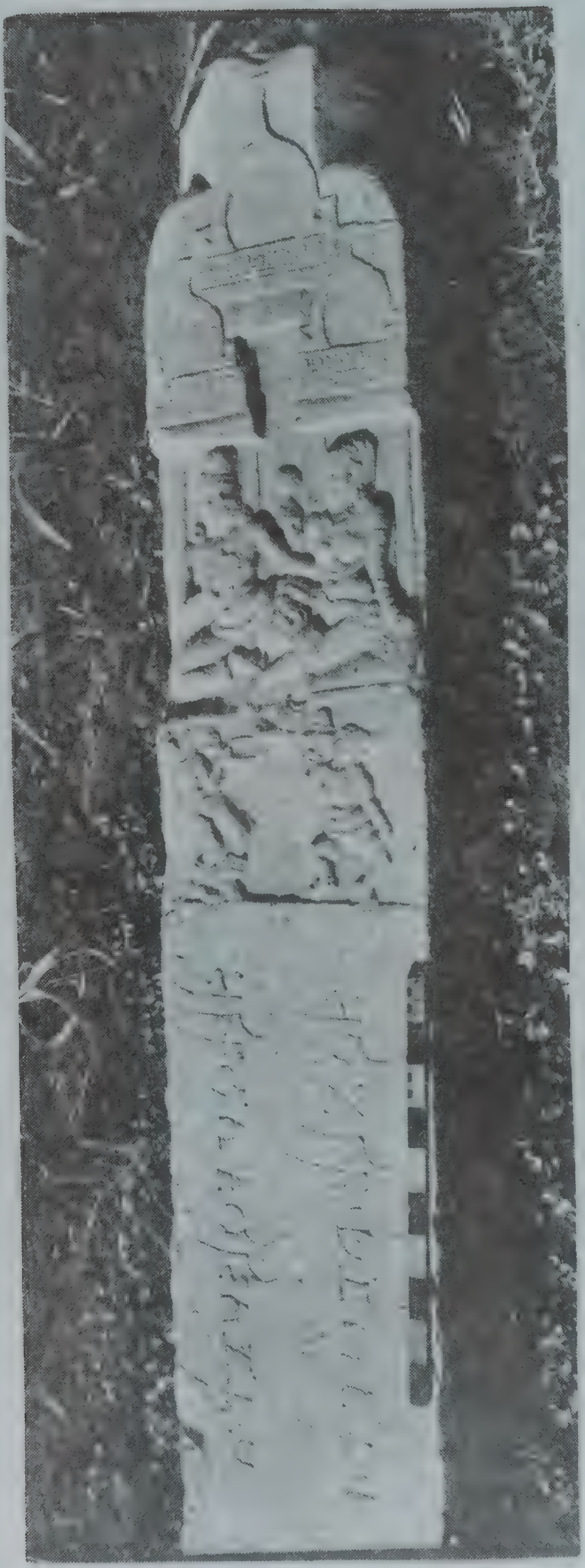
a. Nandi Vishala Jataka, Sannati, Dist. Gulbarga



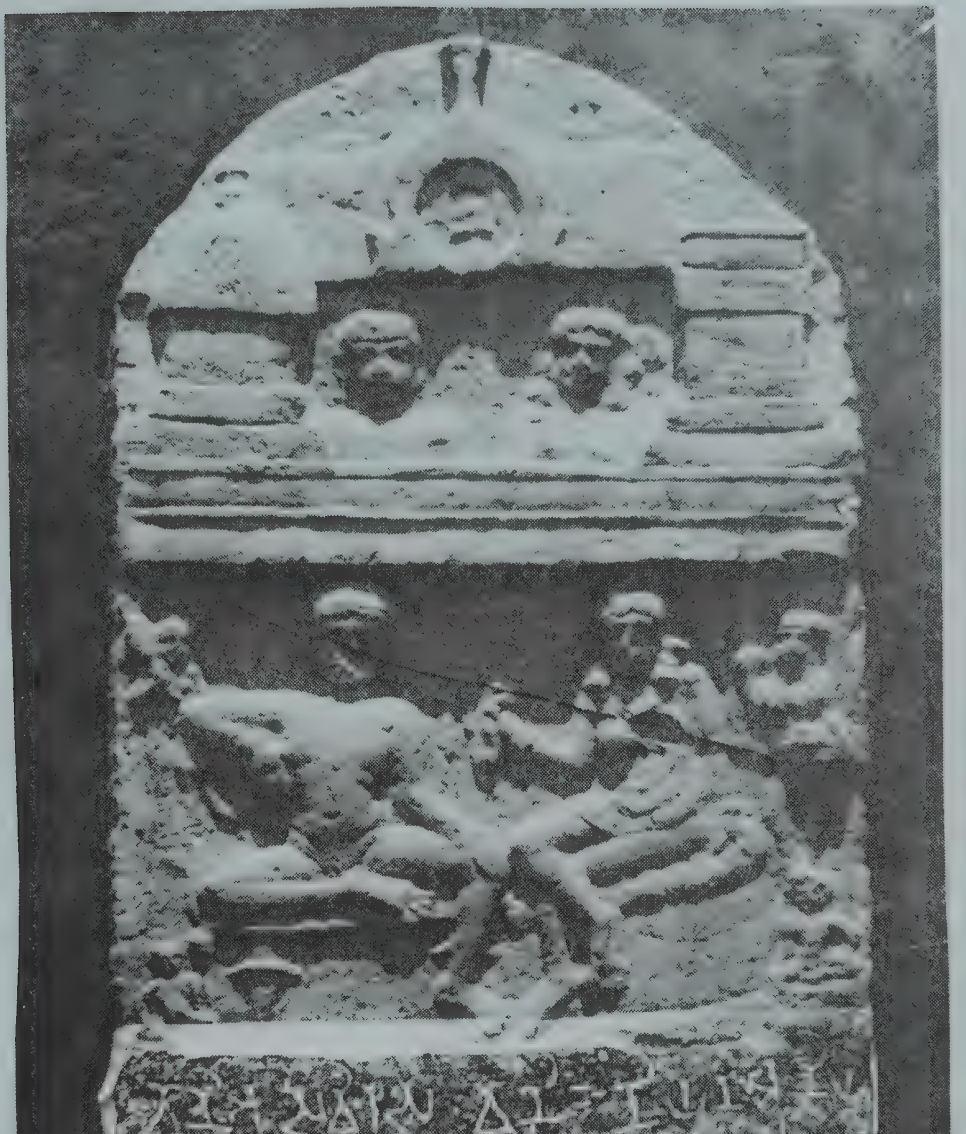
b. Lady with attendants: Note the Musical Instrument-gourd-shape, *vina*, Sannati, Dist. Gulbarga



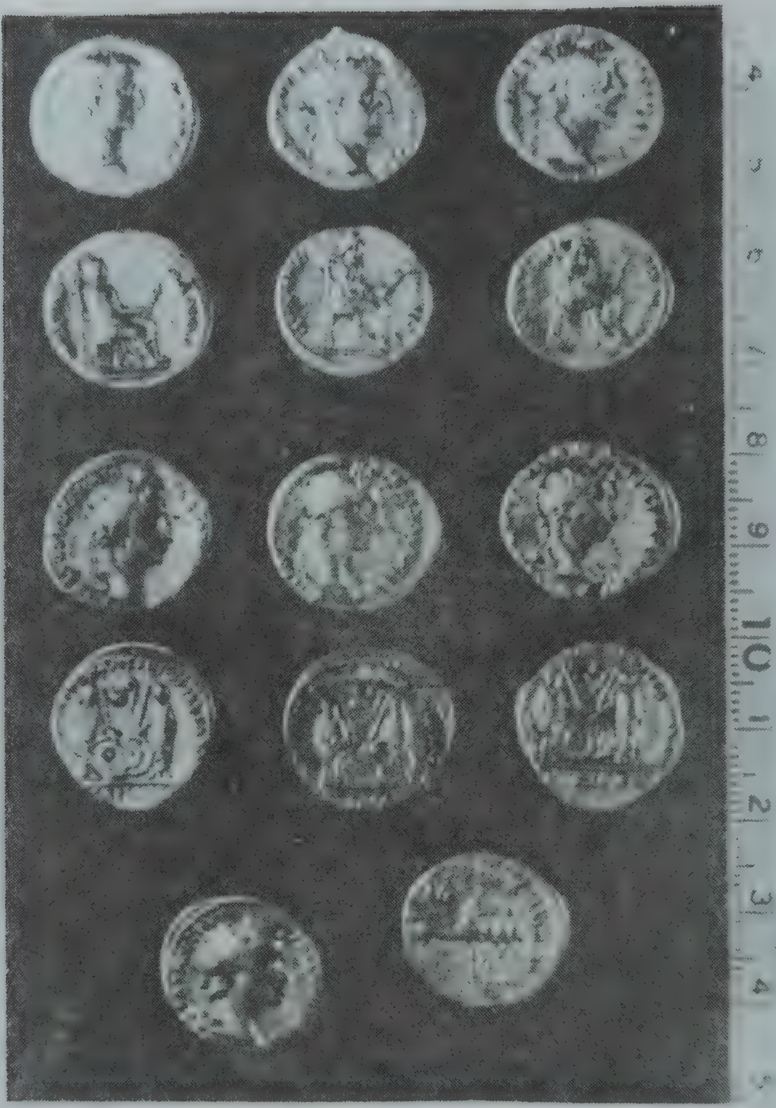
a. Female dignitary with attendants - Inscription mentions Rajamatya Gaganaka and his wife Ramasiri, Sannati, Dist. Gulbarga



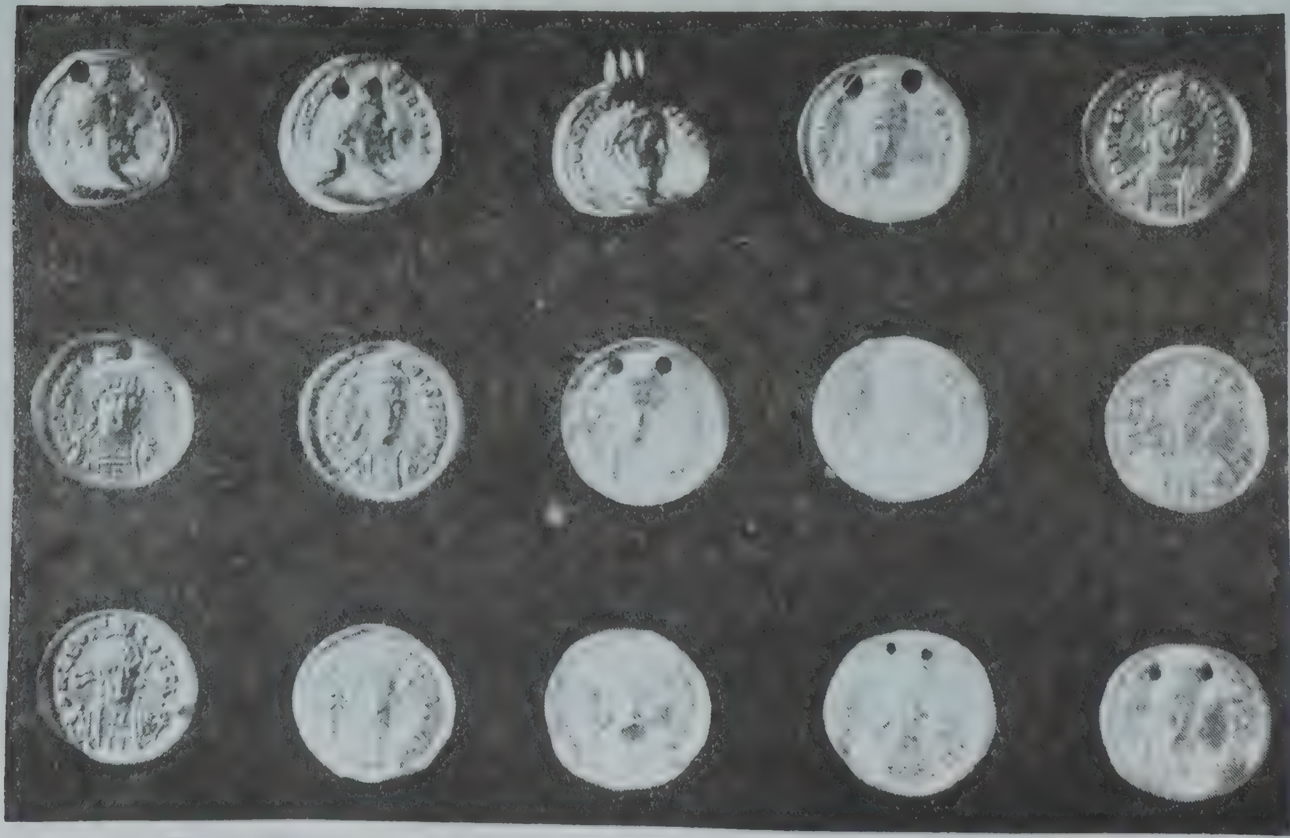
b. Ayaka pillar with Brahmi inscription, Sannati, Dist. Gulbarga



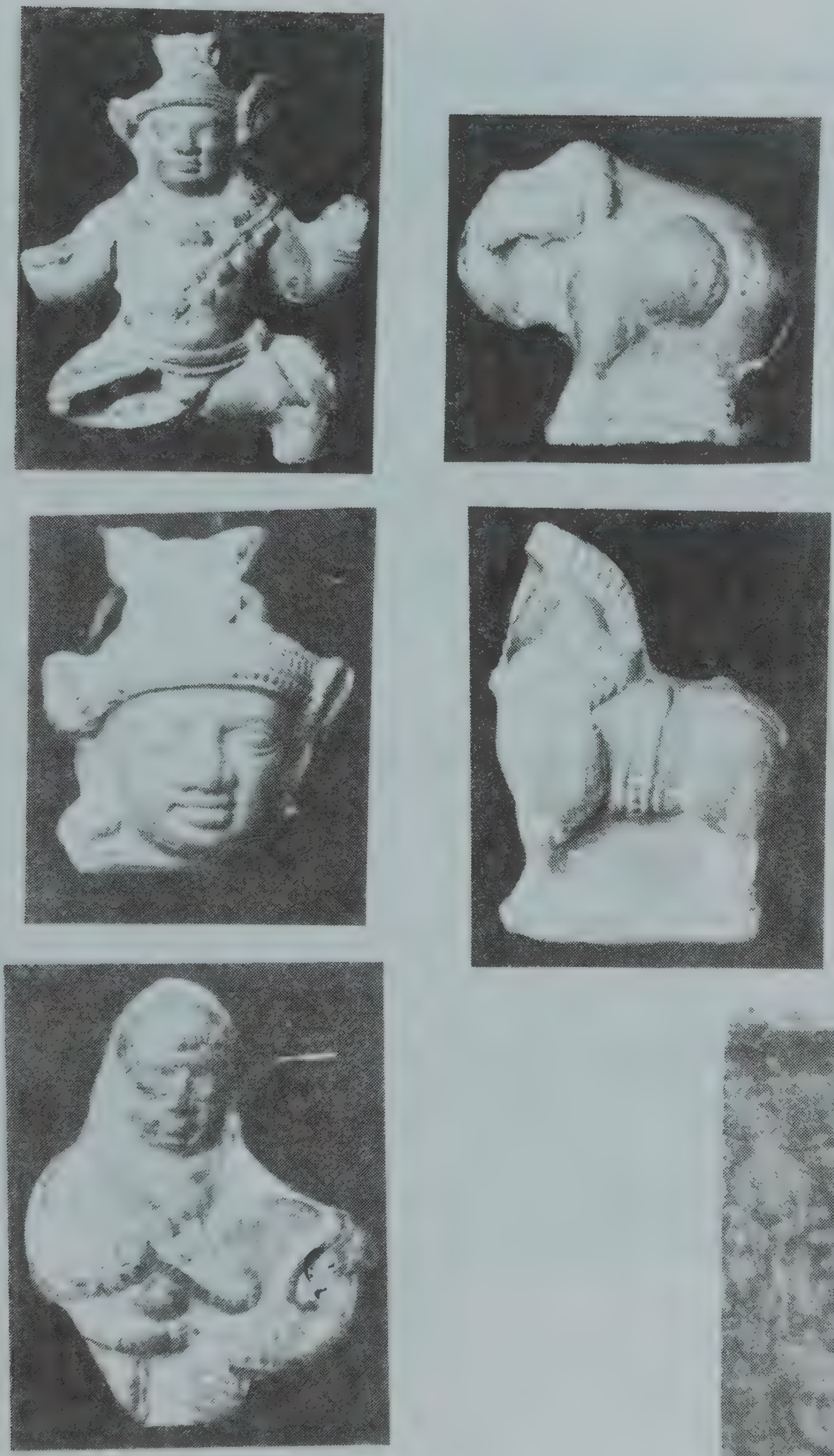
Memorial Slab Jevargi, Dist. Gulbarga
(with Brahmi Inscription).



a. Roman Silver coins HAL, Airport hoard, Bangalore

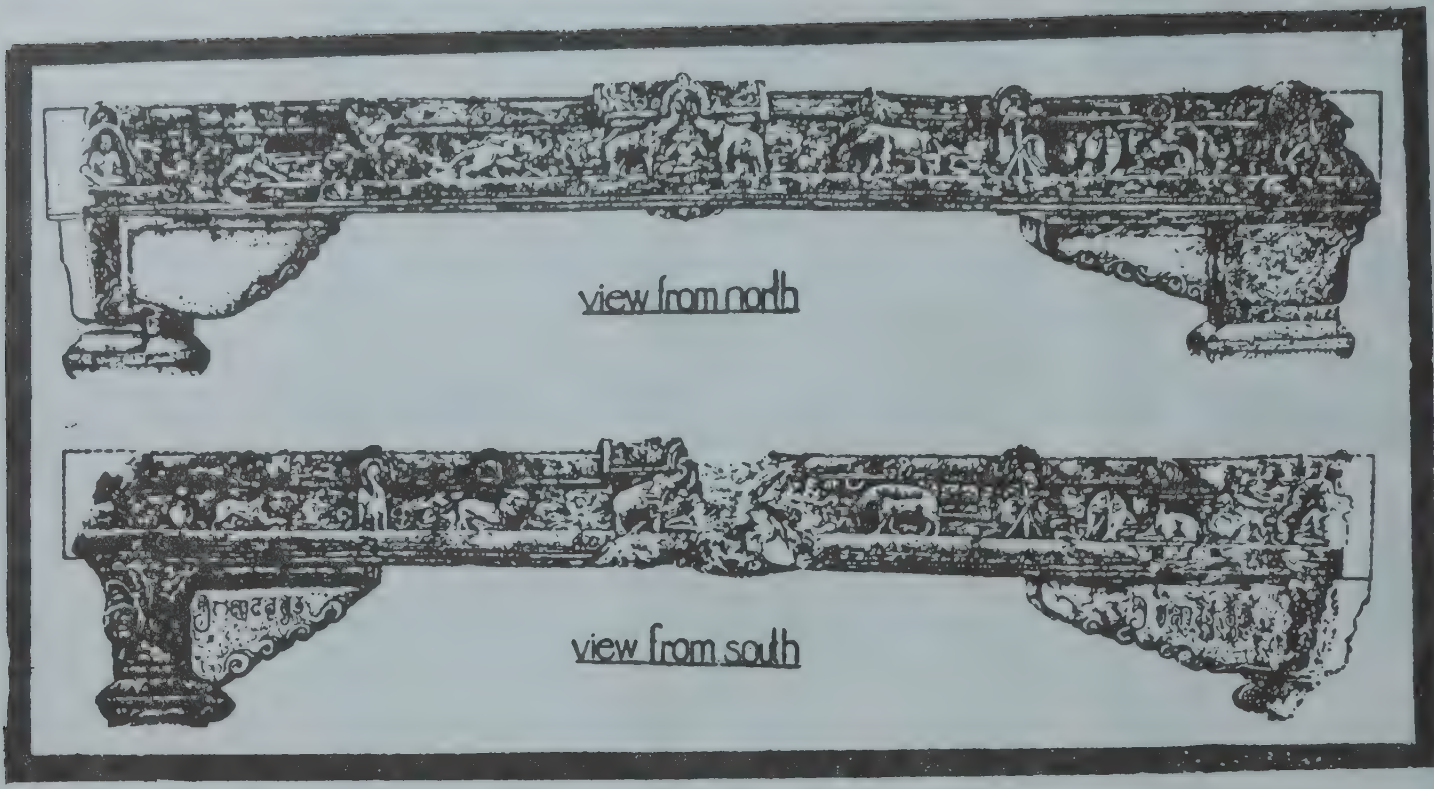


b. Early Roman and Byzantium coins, Akki Alur, Dharwad District.

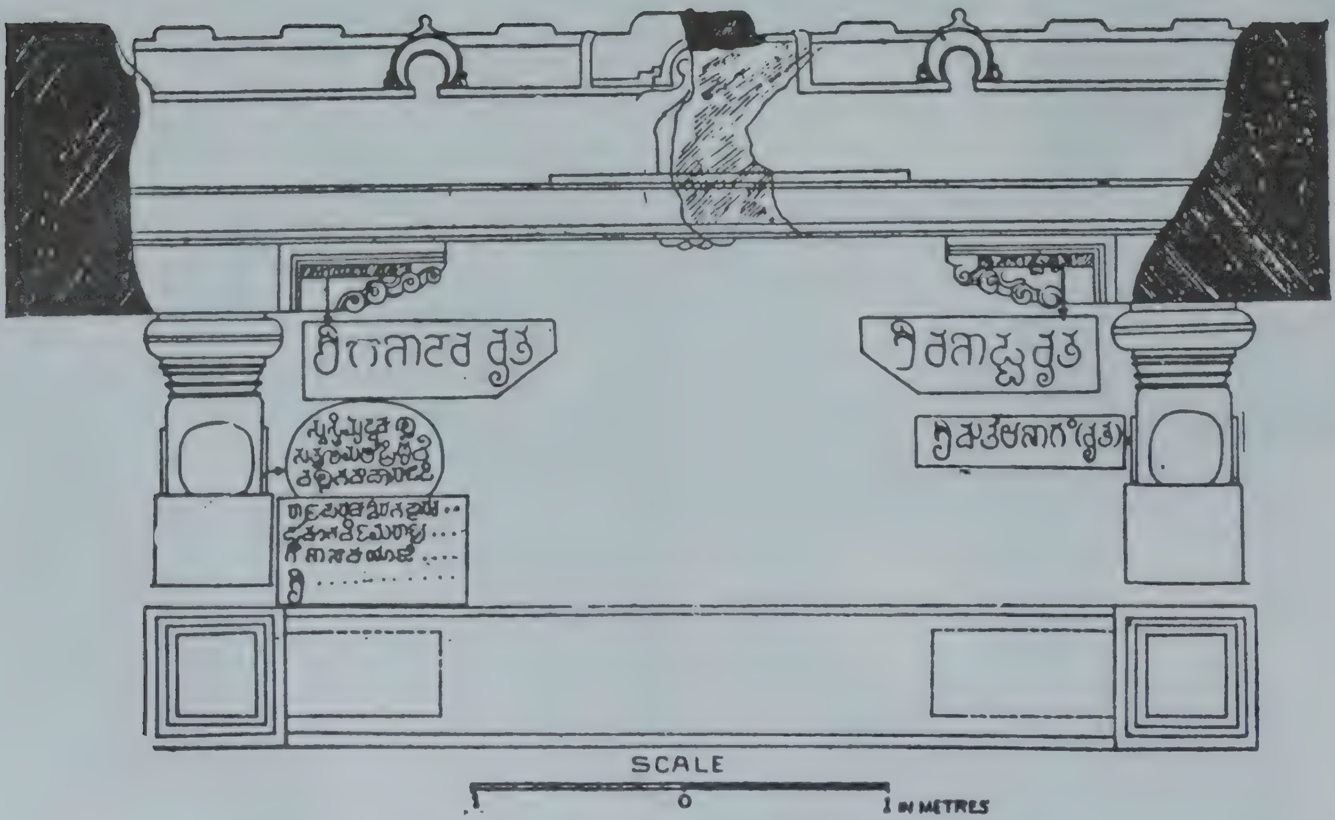


a. Terracottas from Sannati, 2nd century B.C. - 2nd century A.D.

b. Sculptural Pannel of Queen Maya
- 2nd century B.C.-2nd century A.D., Sannati


view from north
view from south

a Details of Decorative Torana, Ittagi, Taluq Yalburga, District Raichur.


SCALE
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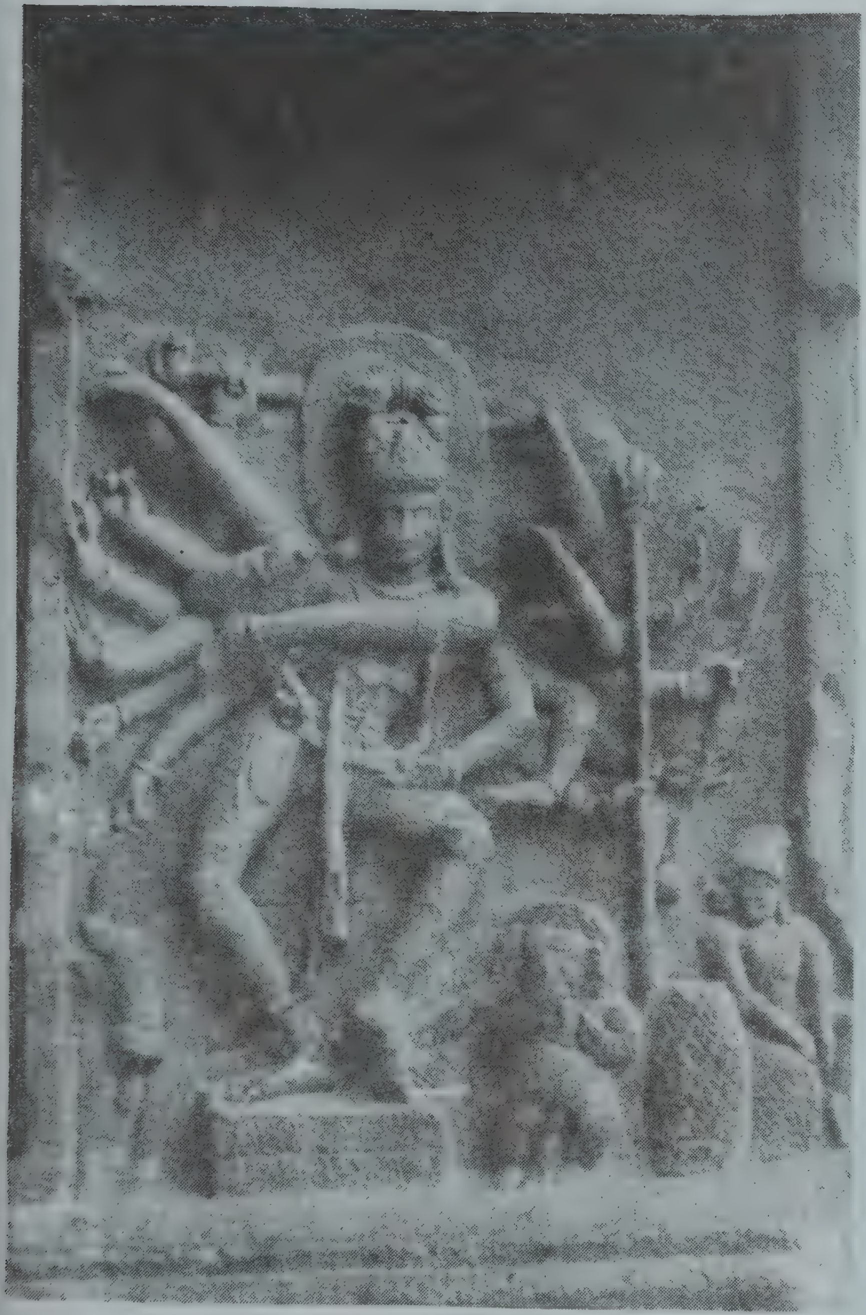
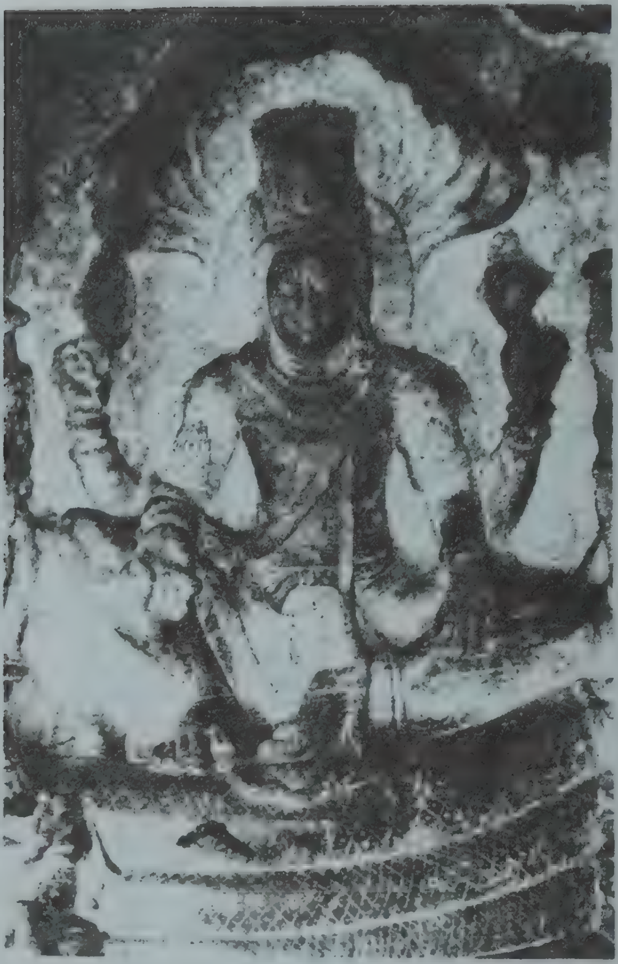
1 IN METRES

b Positions of Inscriptions on the Sculptured Torana, Ittagi.

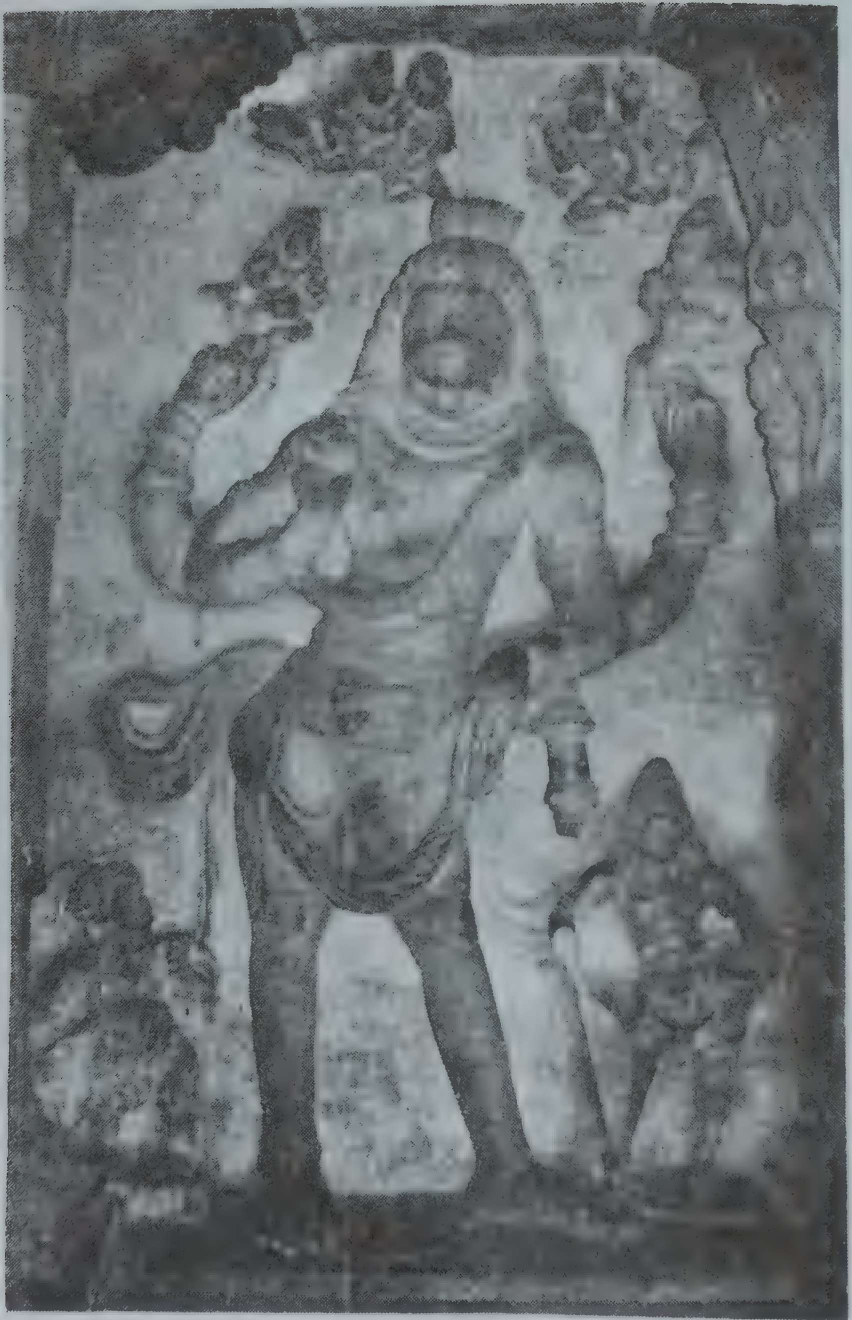


a. Siva-Nataraja, Cave-I, Badami.

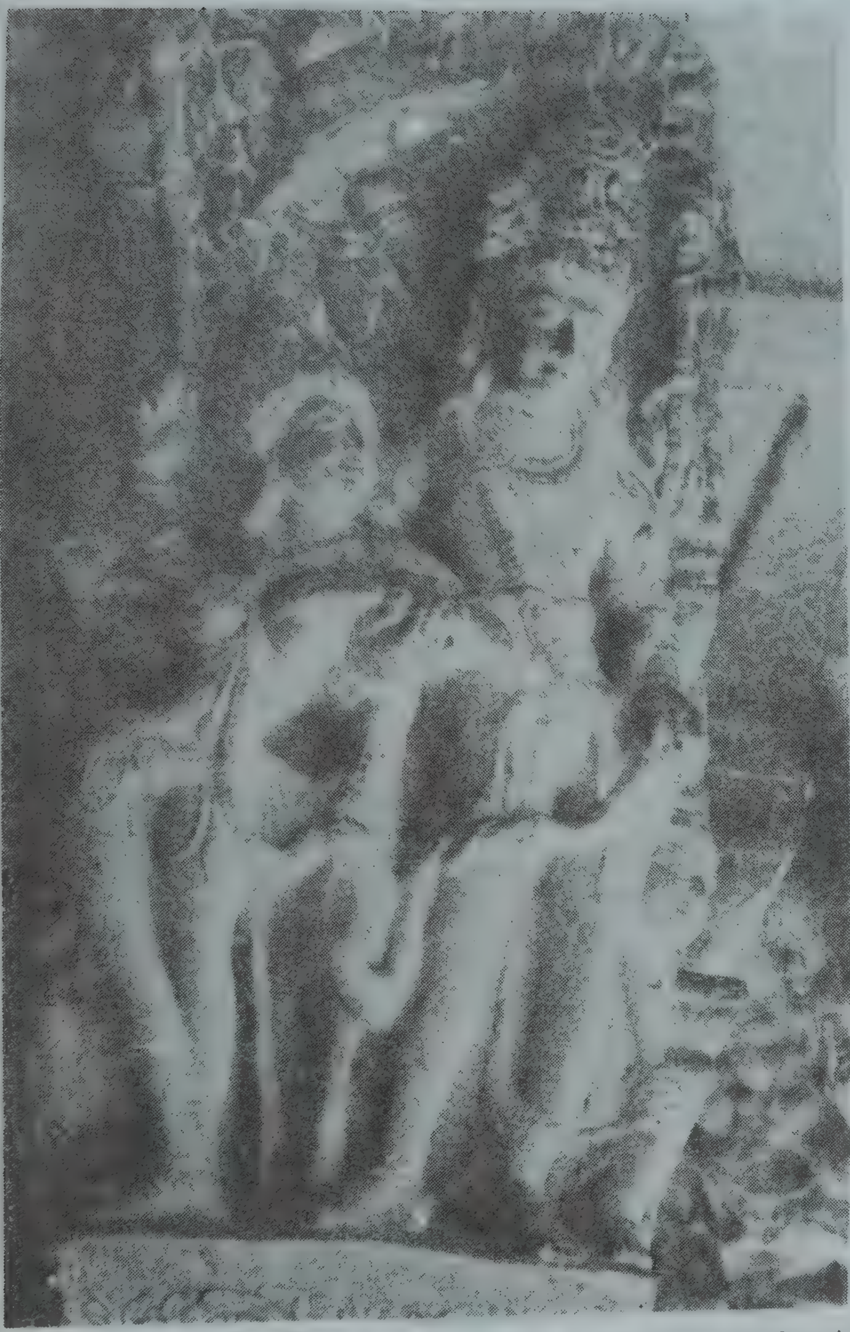
b. Siva-Vrishabhavahana, Cave-I, Badami.



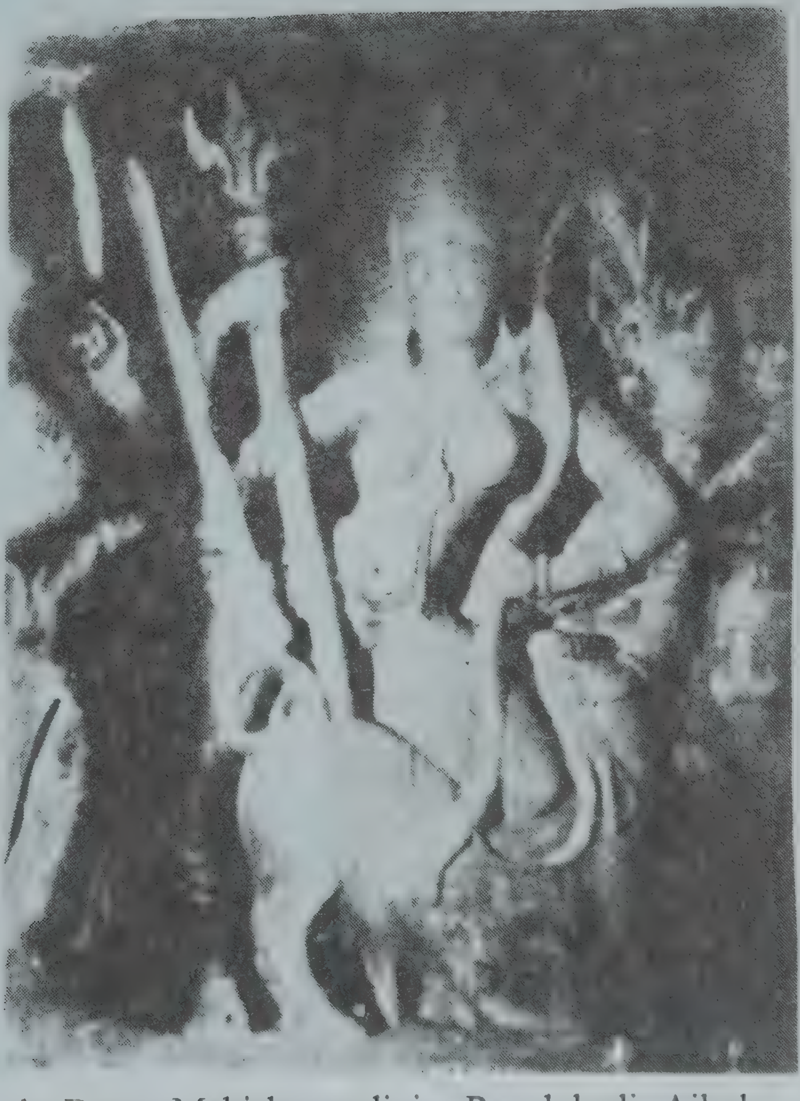
a Vishnu on Ananta, Cave III, Badami.



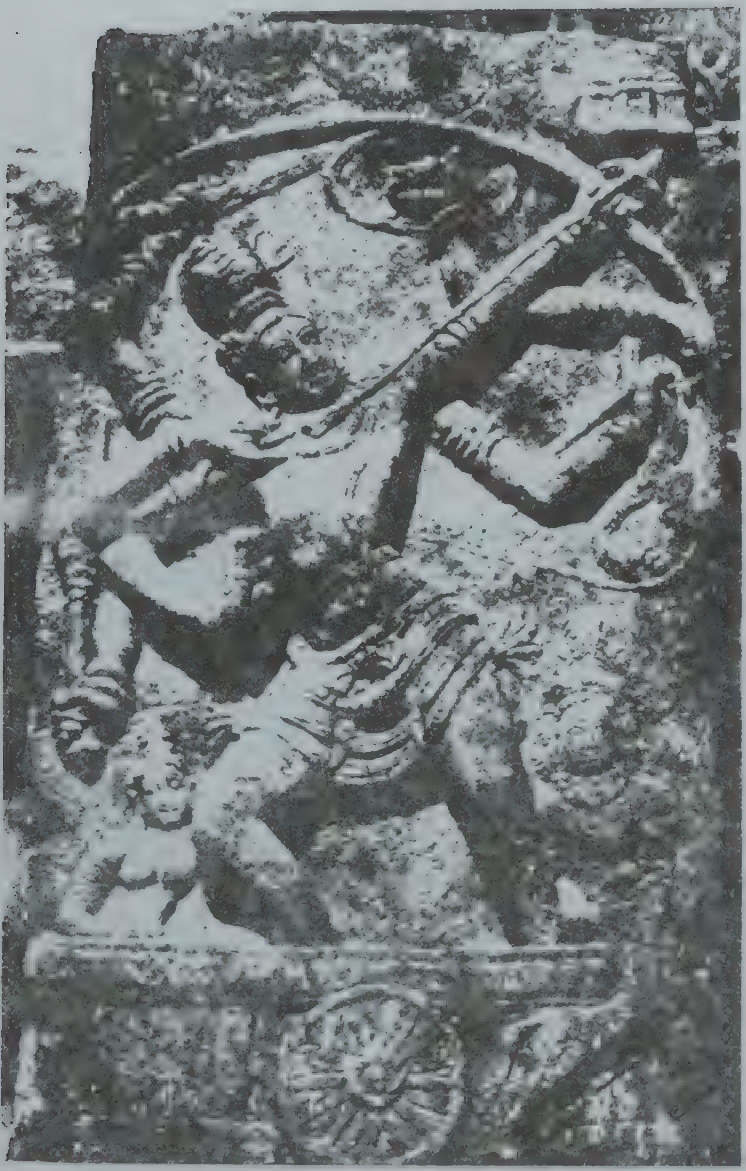
b. Narasimha, Cave-III, Badami.



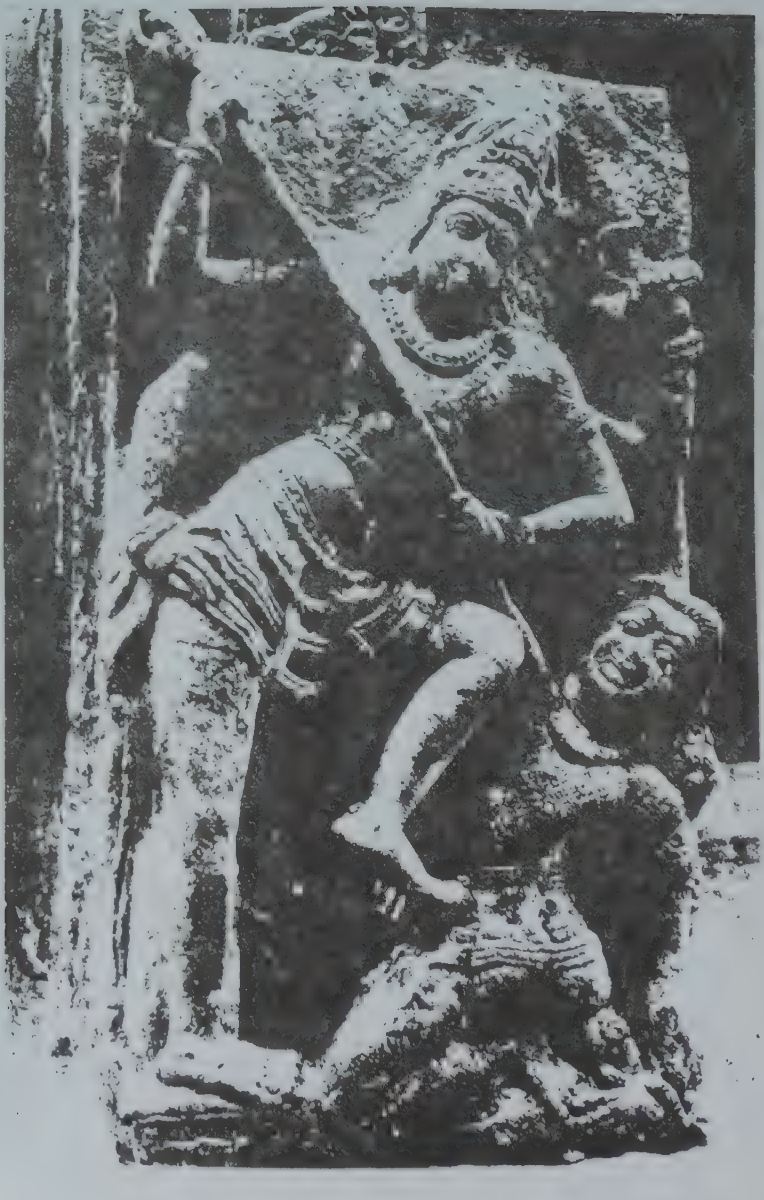
a. Mituna Couple (Bracket figures), Cave-III, Badami.



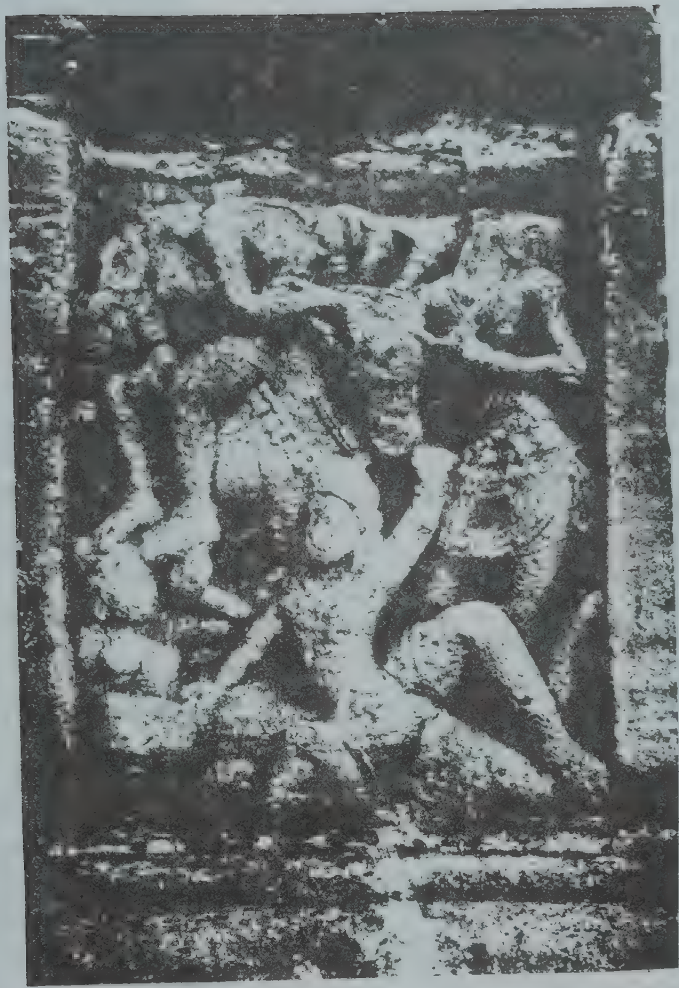
b. Durga-Mahishamardini - Ravalphadi, Aihole.



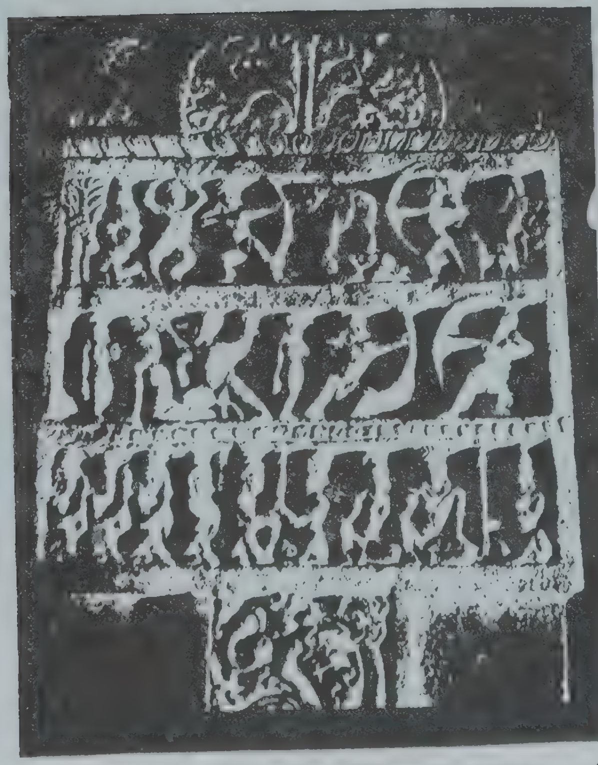
a. Siva Tripurantaka, Pattadakal.



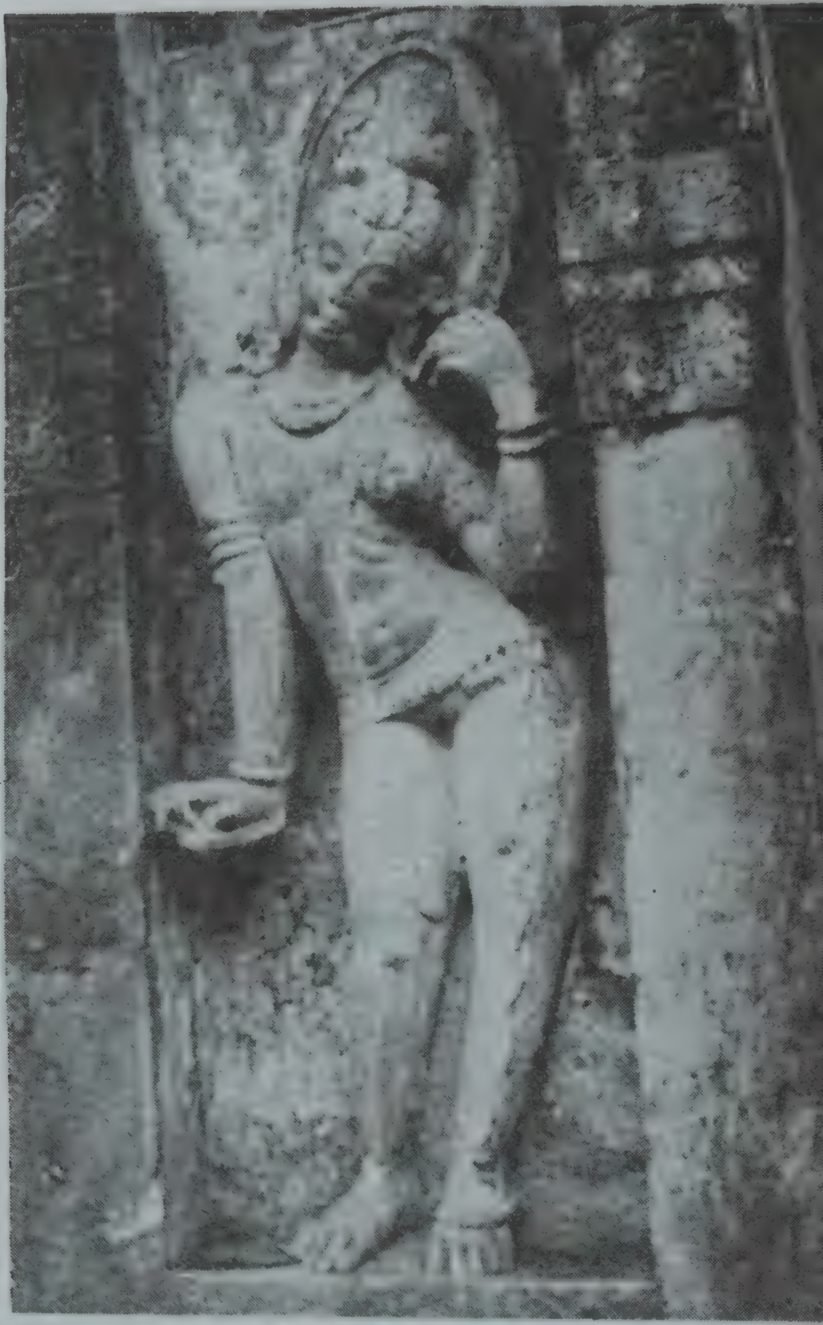
b. Siva, Kalarimurti, Pattadakal.



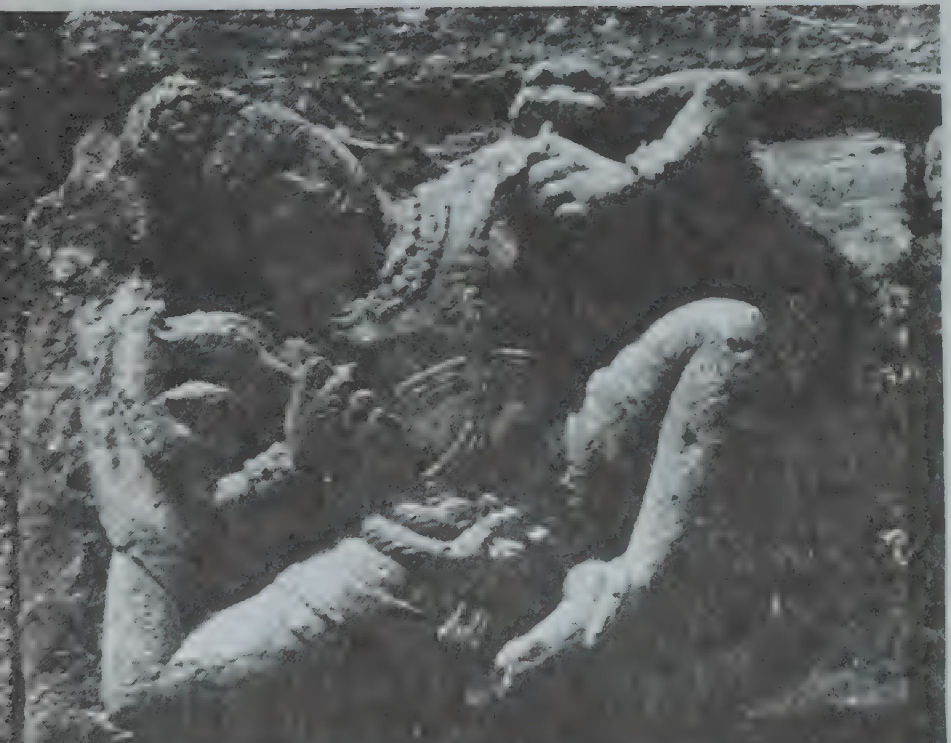
a. Kiratarjuniyam, Papanatha Temple, Pattadakal.



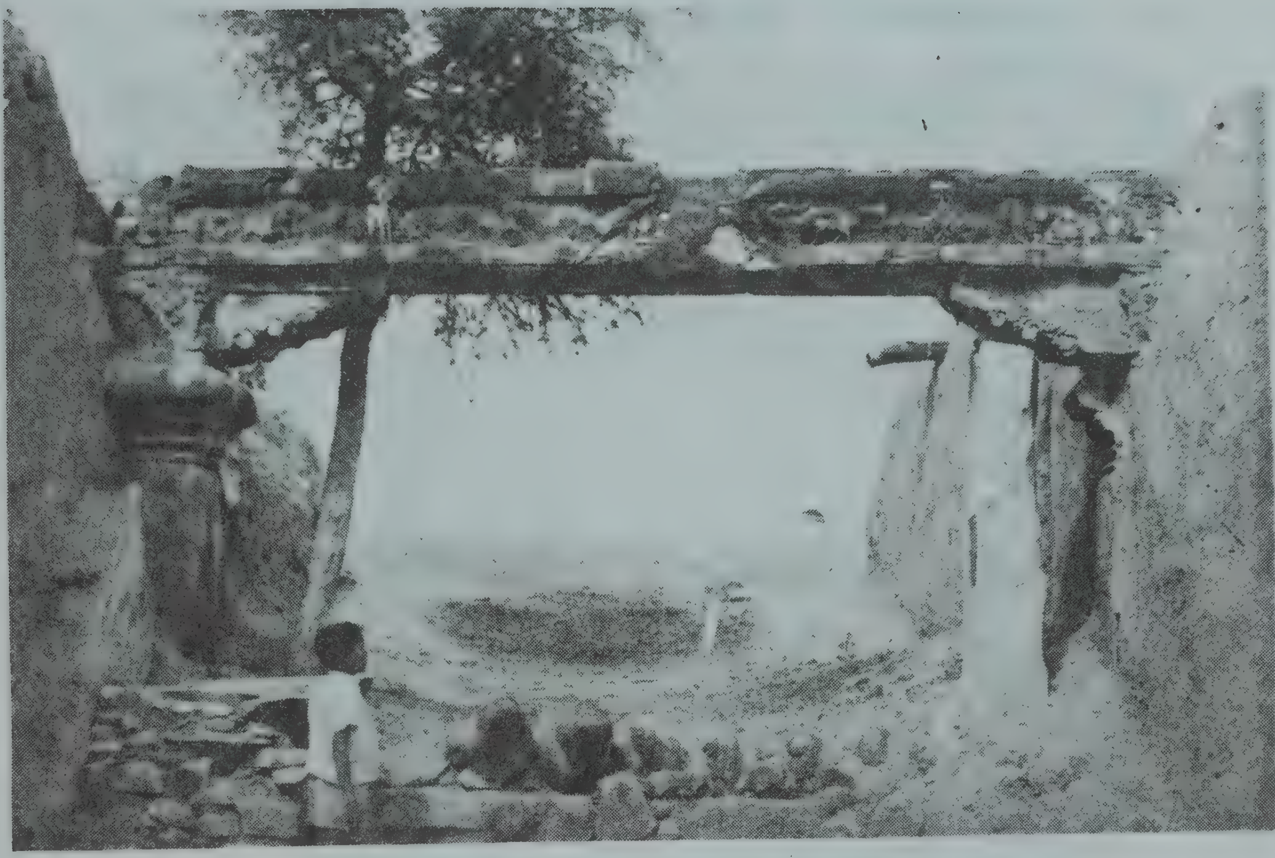
b. Kiratarjuniyam on a pillar, Mallikarjuna Temple, Pattadakal.



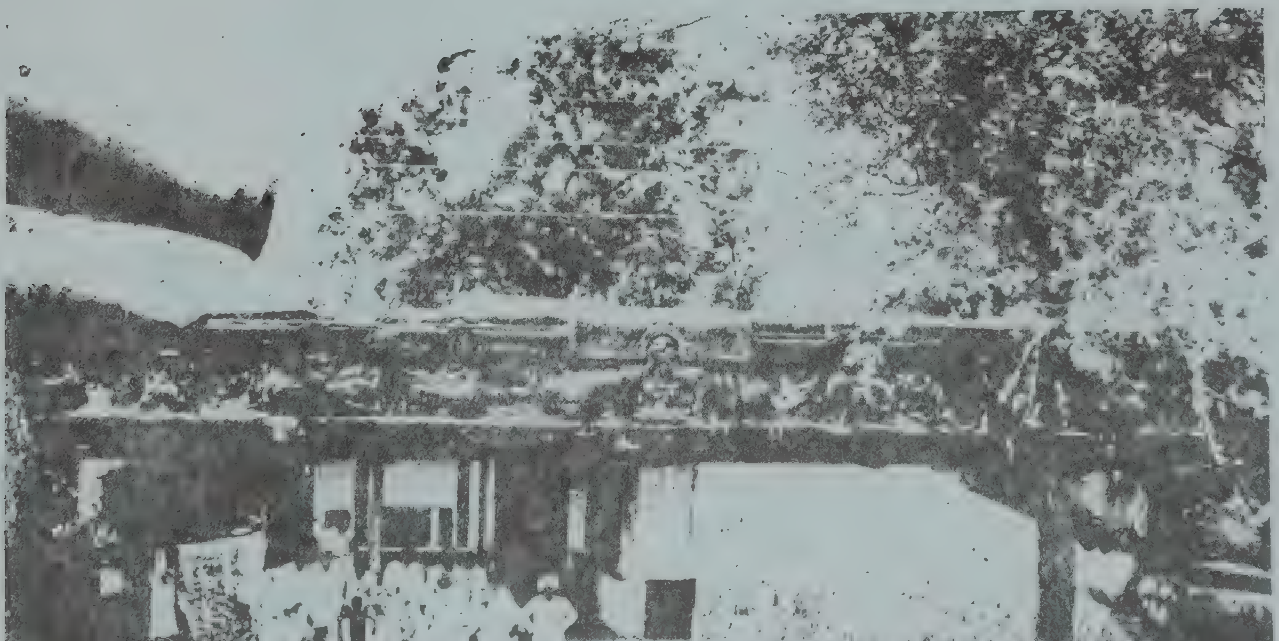
a. Ardhanarisvara (on the rearwall), Sangamesvara Temple, Mahakuta.



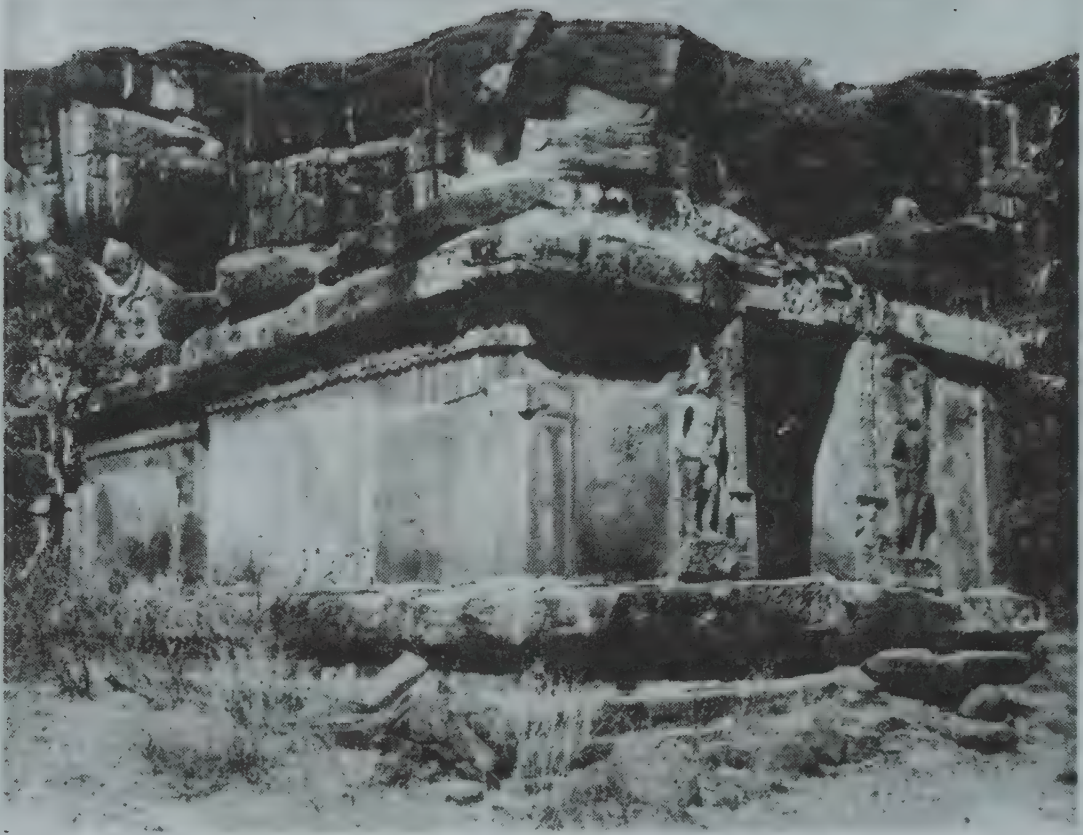
Flying Gandharva—fixed in a well—Hungund.



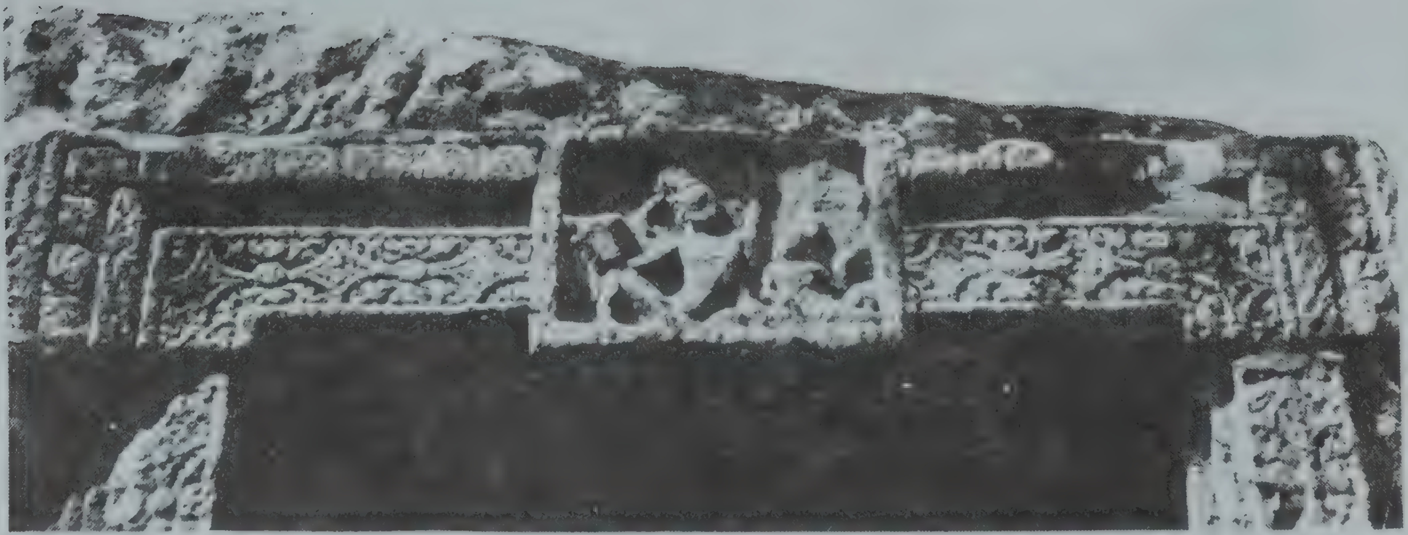
a. Decorative Torana, Itagi, Dist. Raichur, view from South.



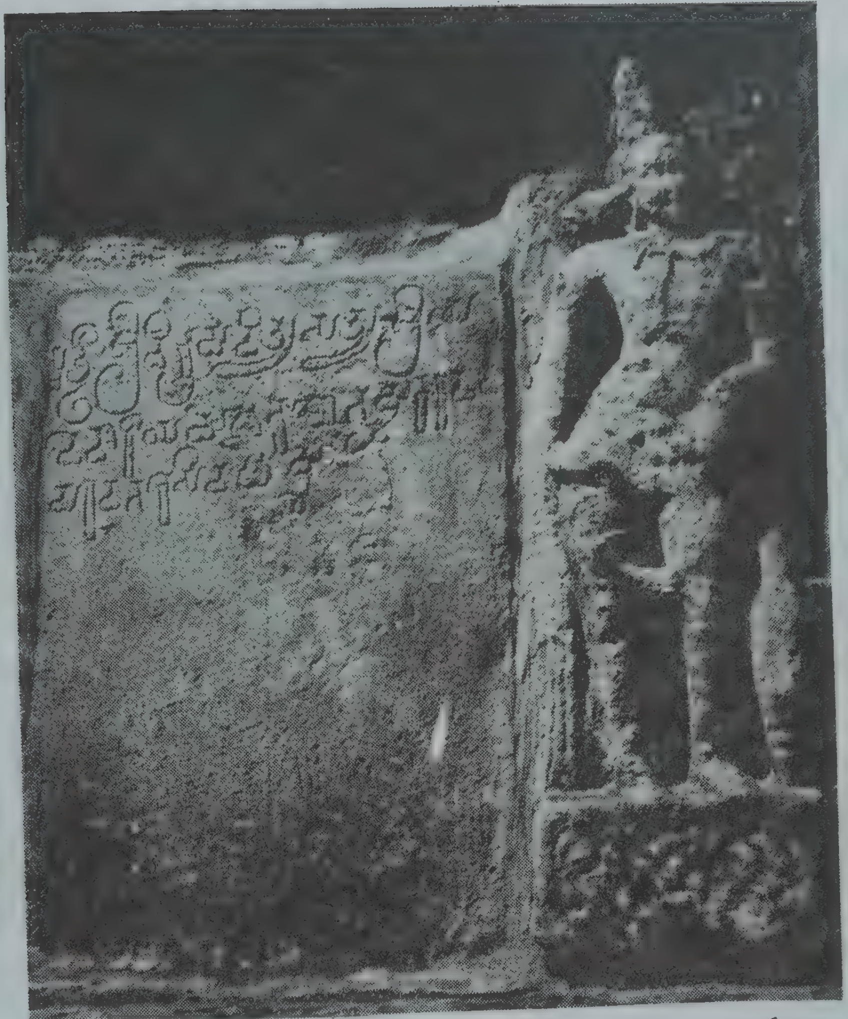
b. Decorative Torana, Itagi, Dist. Raichur, view from North.



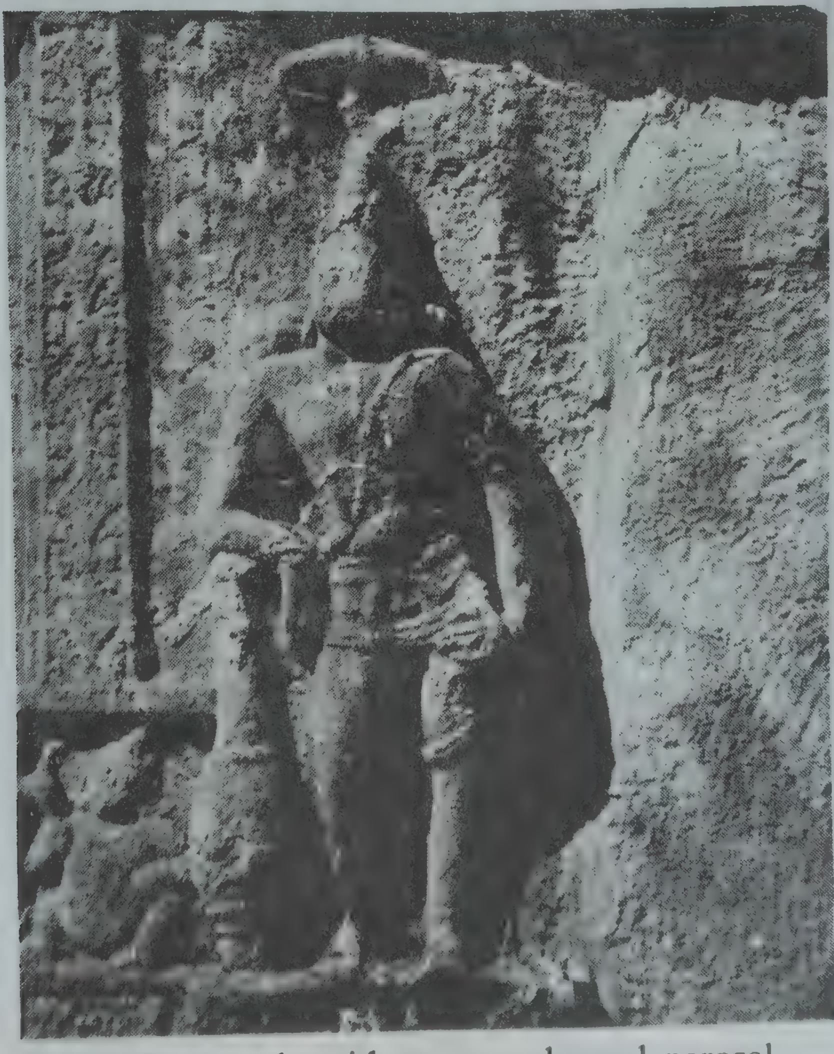
a. General view of the main memorial strine of Vikramaditya II



b. Lintel with Uma-Maheshvara reclining on the Nandi

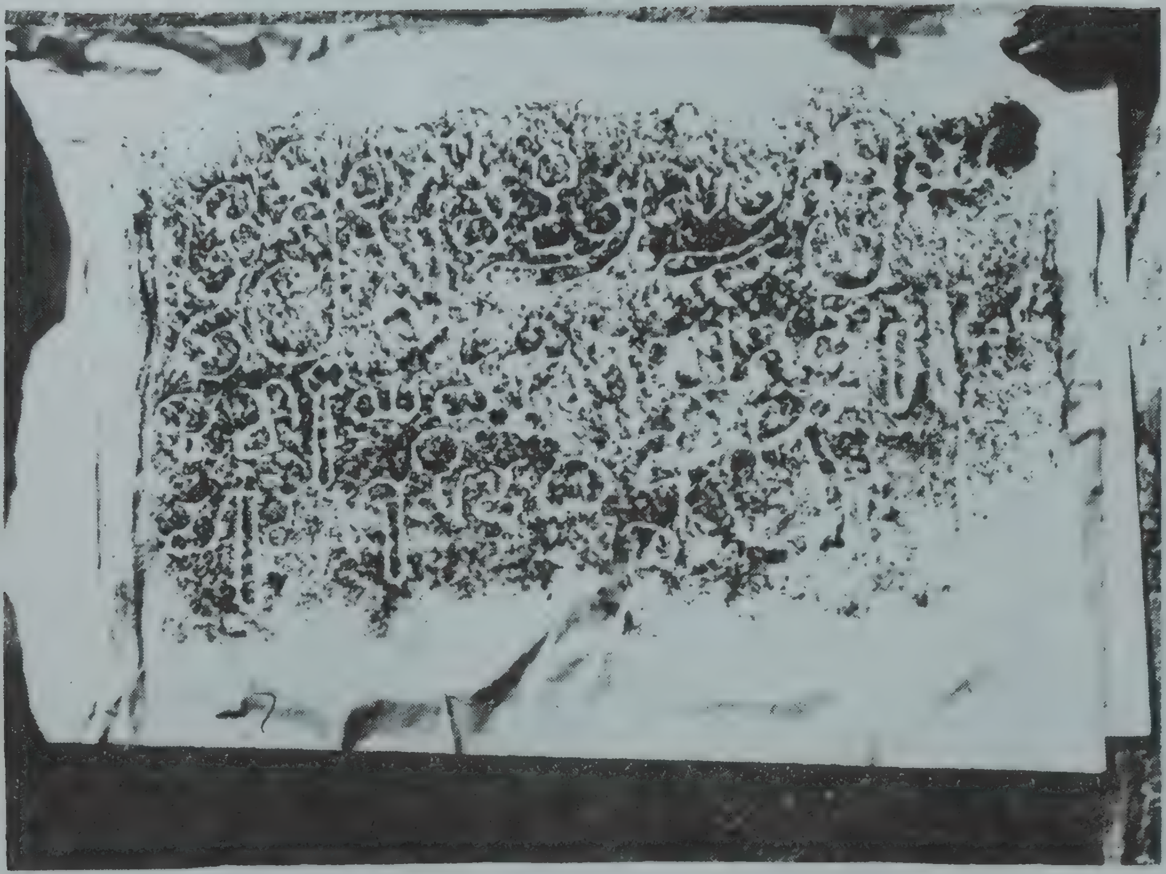


a. Dwarapala with mace and royal parasol
(to the left of the entrance

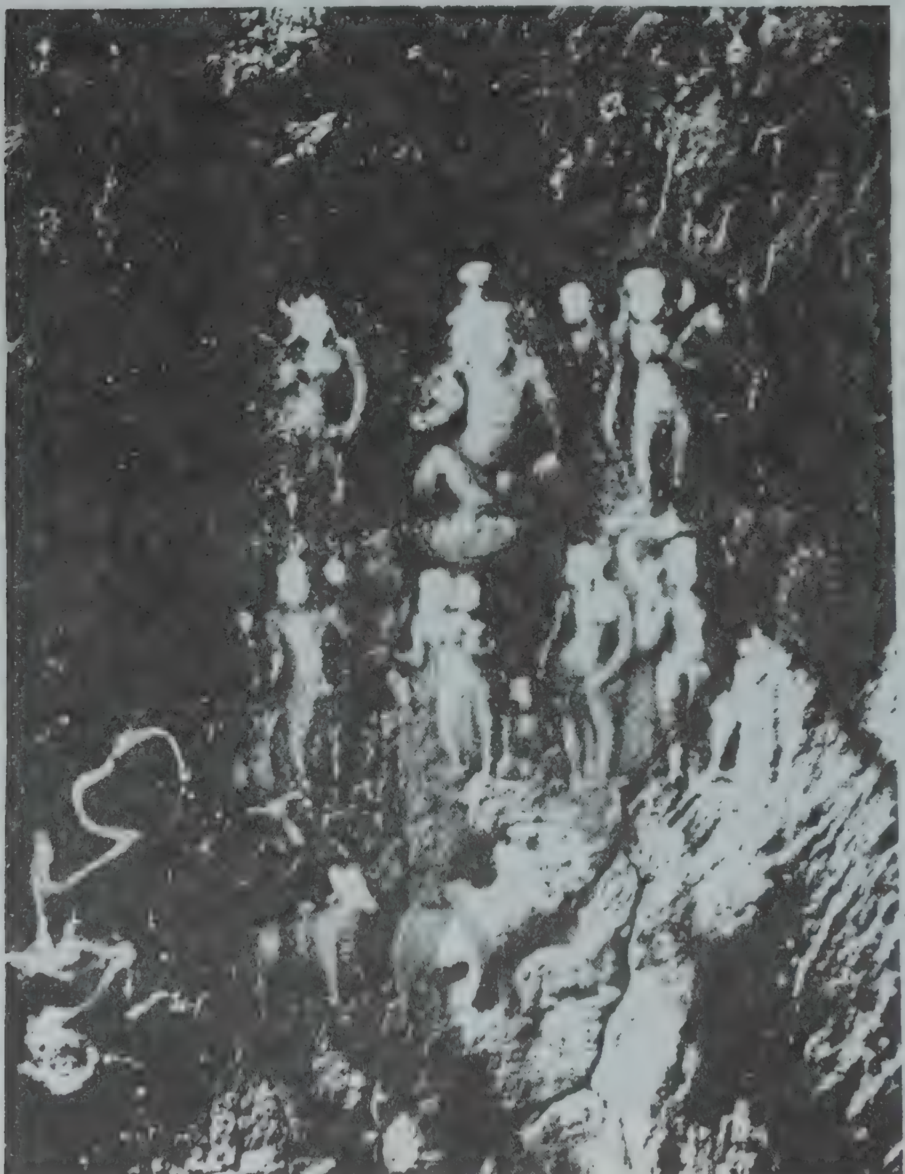


b. Dwarapala with mace and royal parosal
(to the right of the entrance)

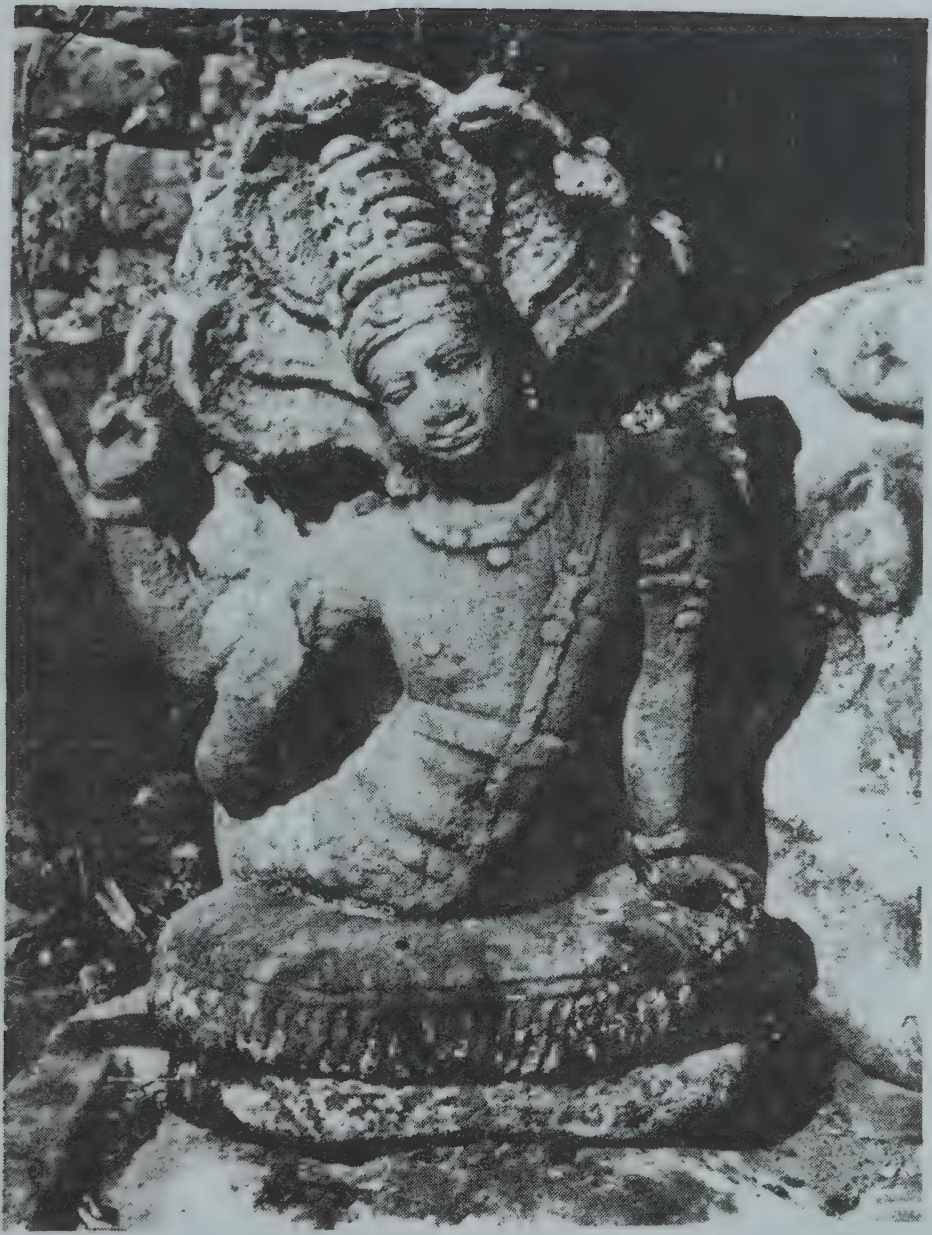
Pl. 155



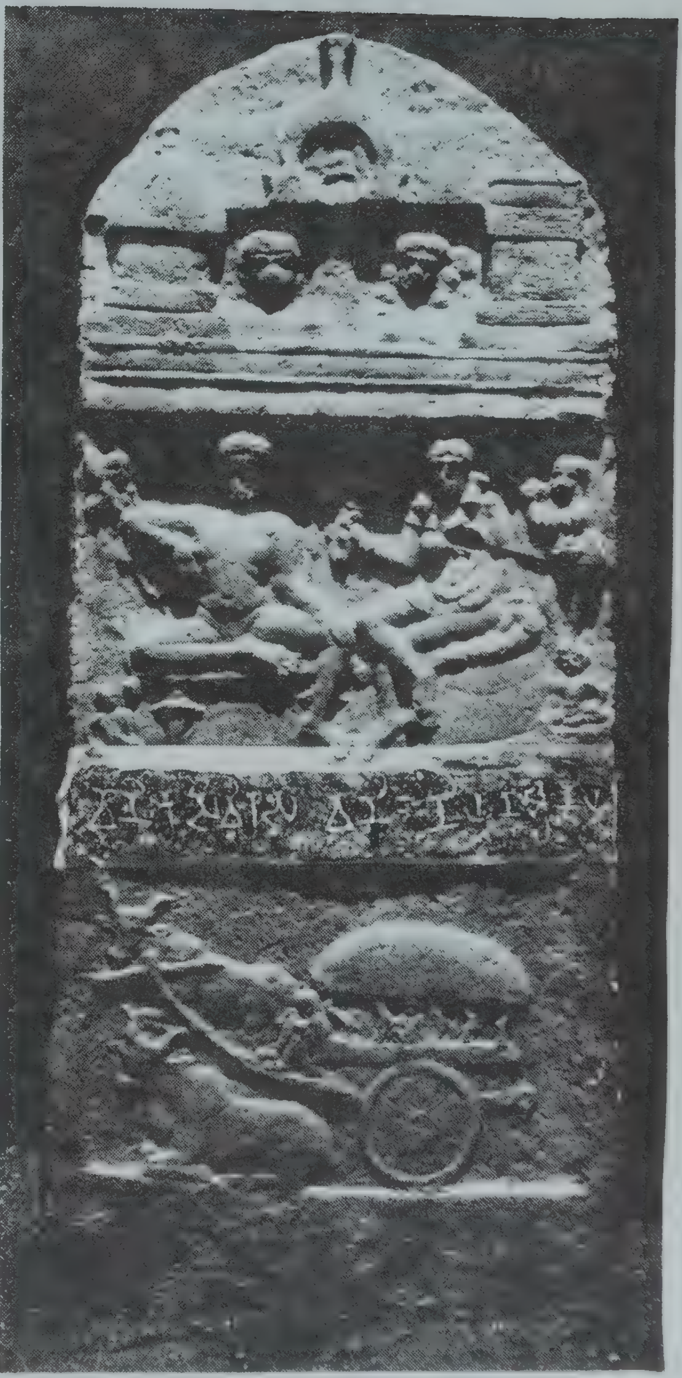
a. Inscription on the front wall,
to the left of the main entrance



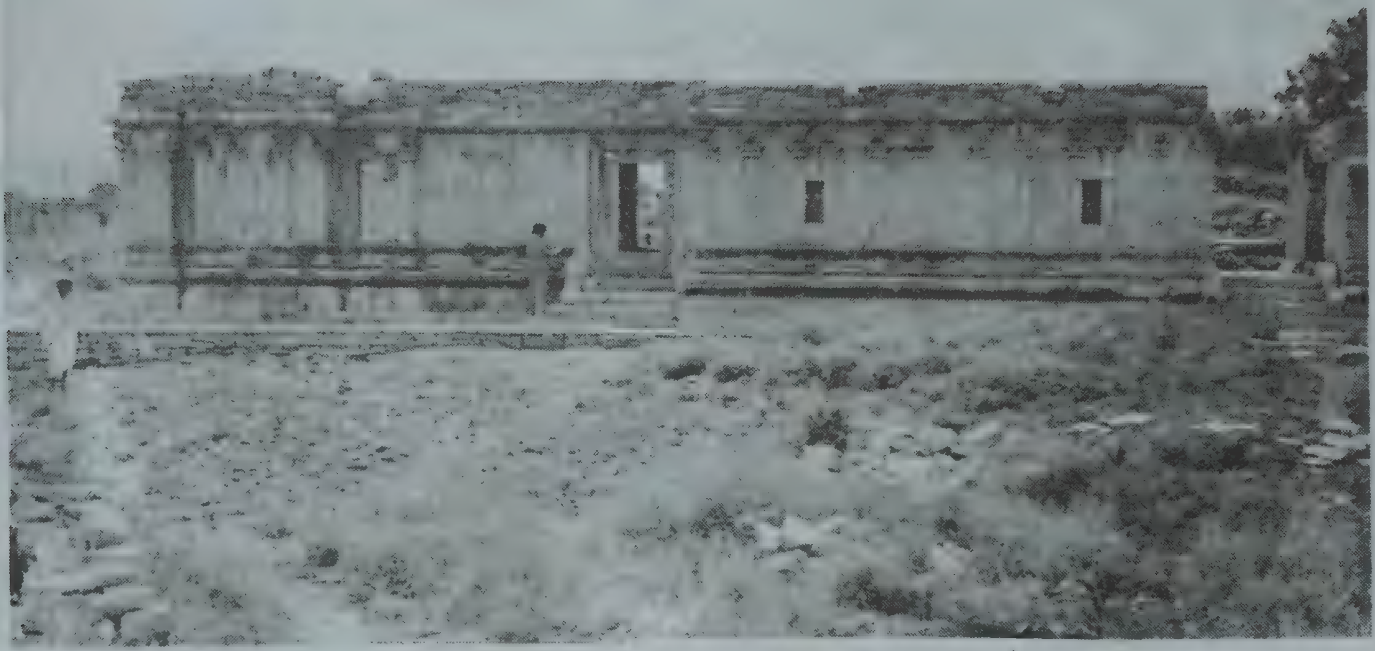
b. Memorial in three registers carved



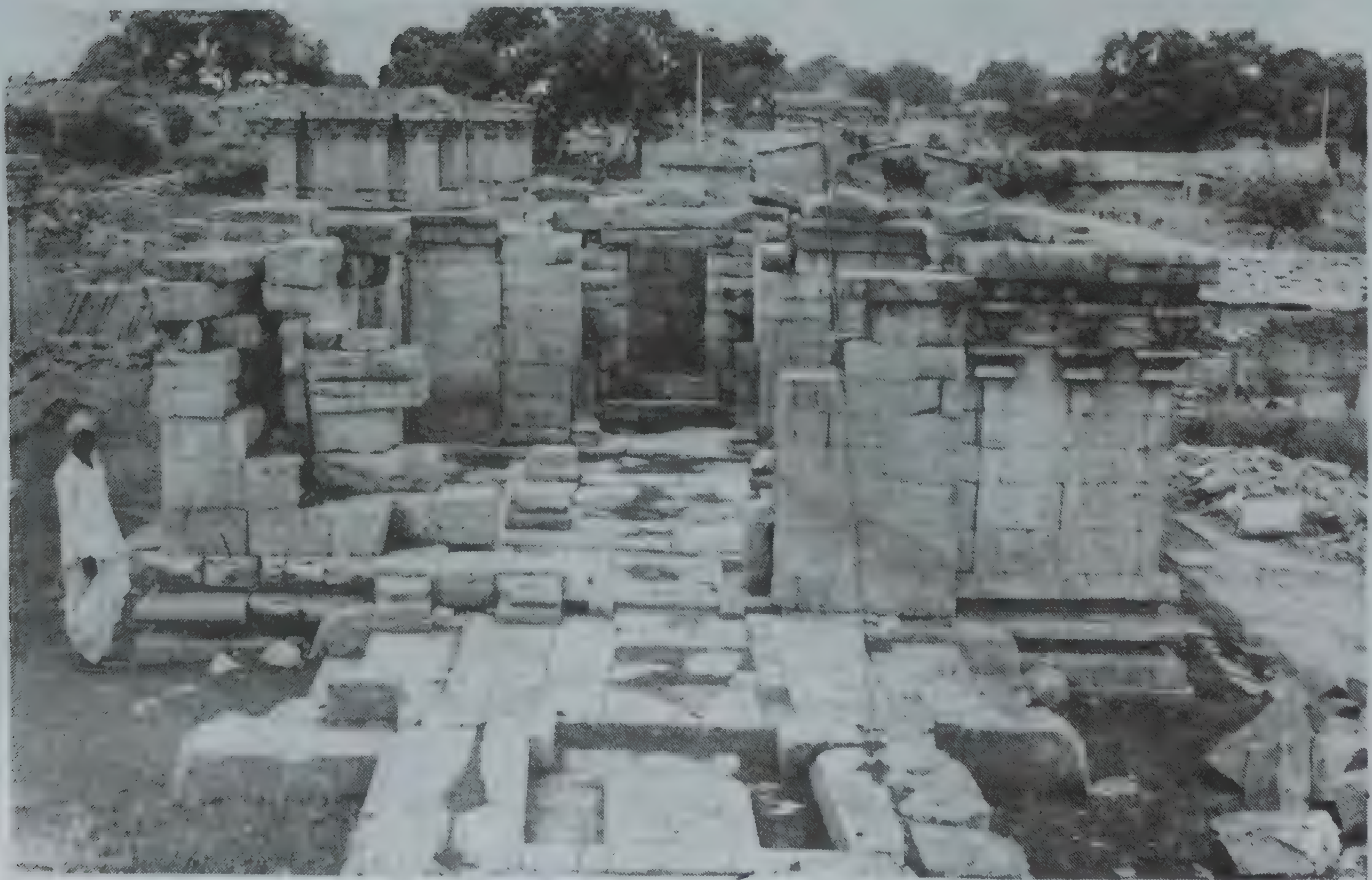
a. Naga-Vasuki



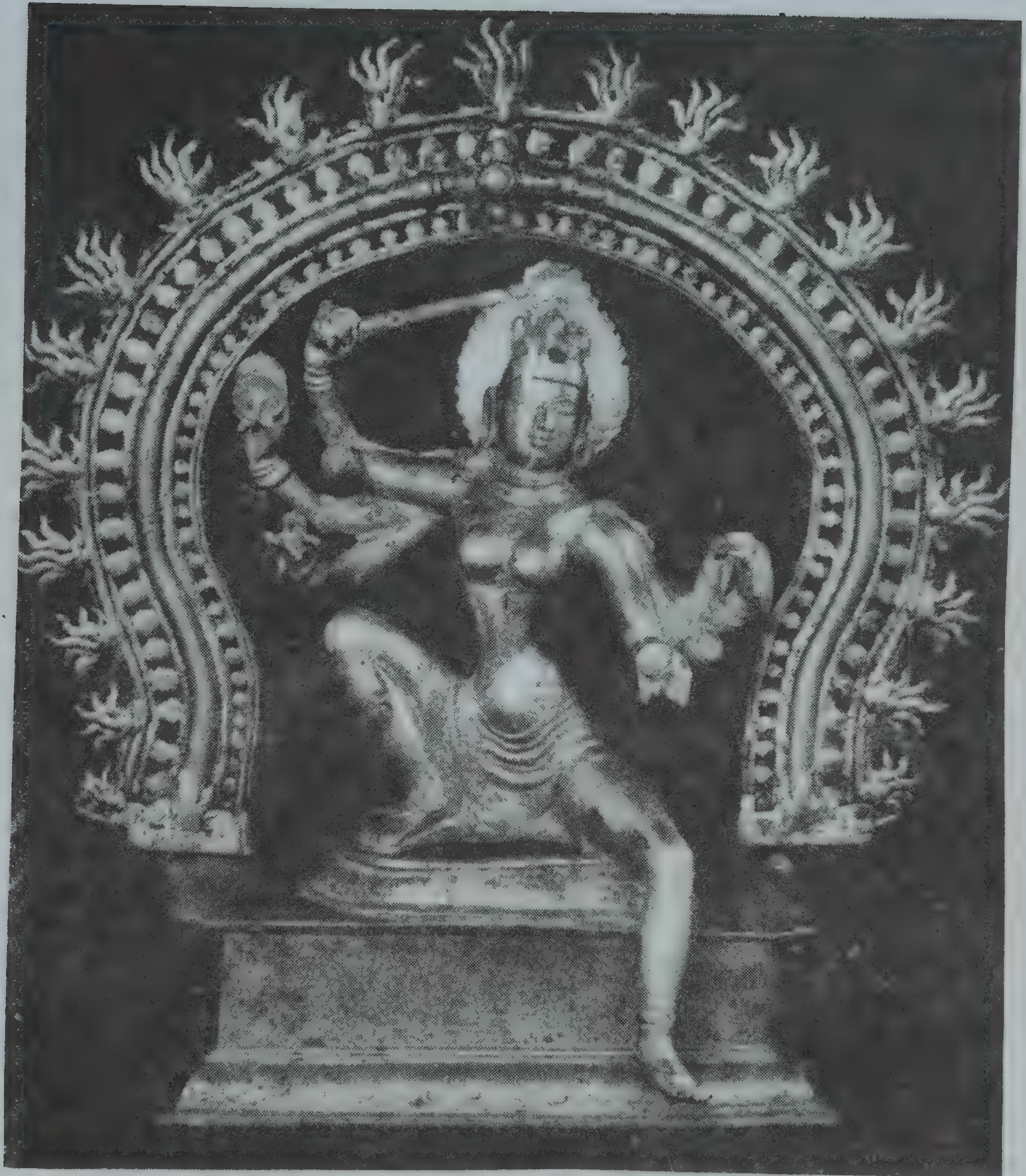
b. Memorial slab or merchant Vira
and his wife from Jewargi
(2nd-3rd century A.D.)



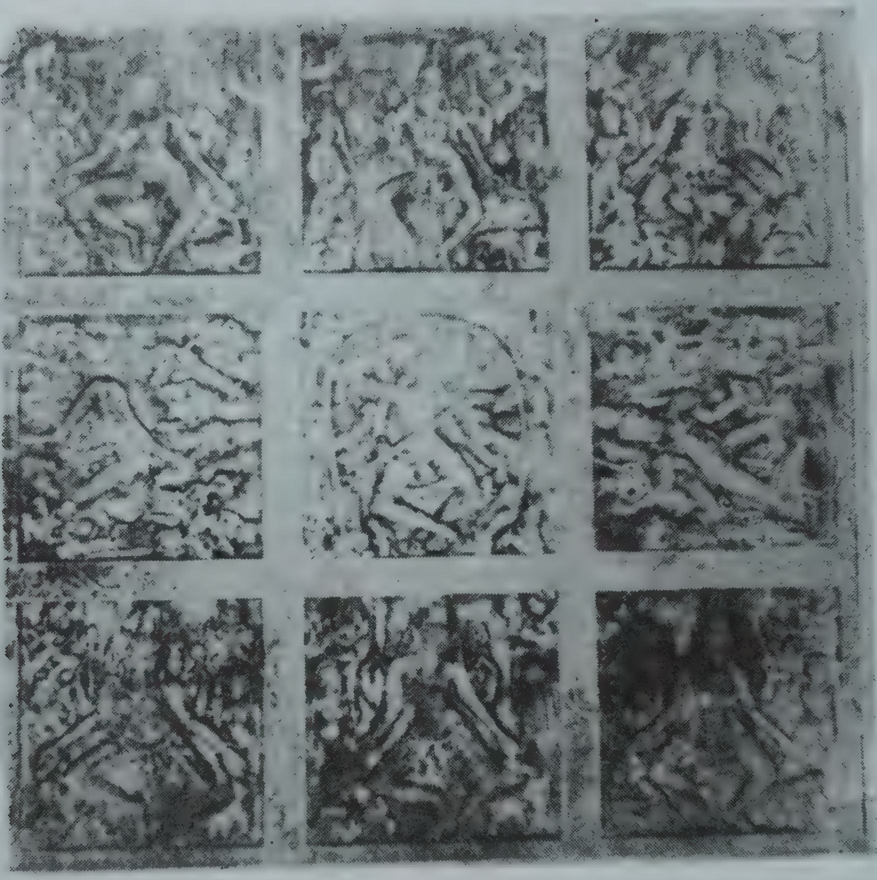
a. General view of Isvara temple, Sirival



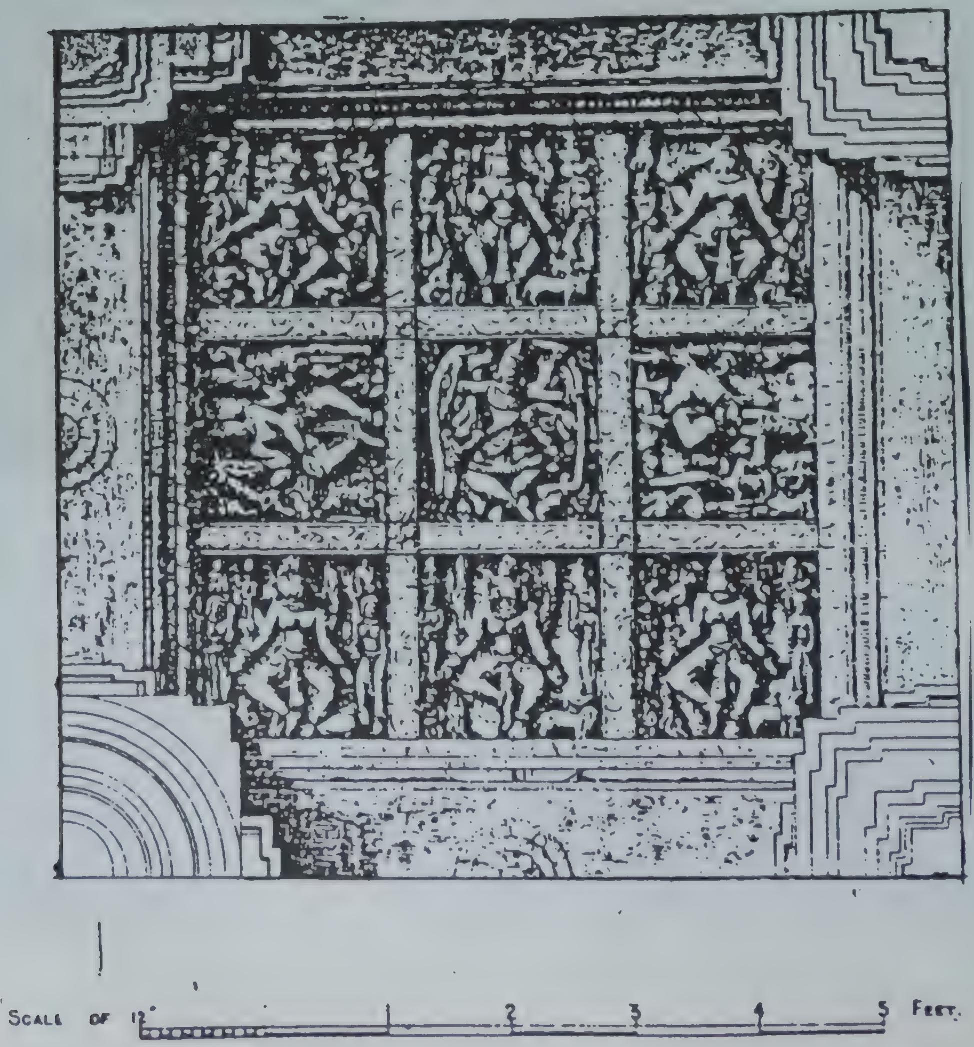
b. Basavanna temple

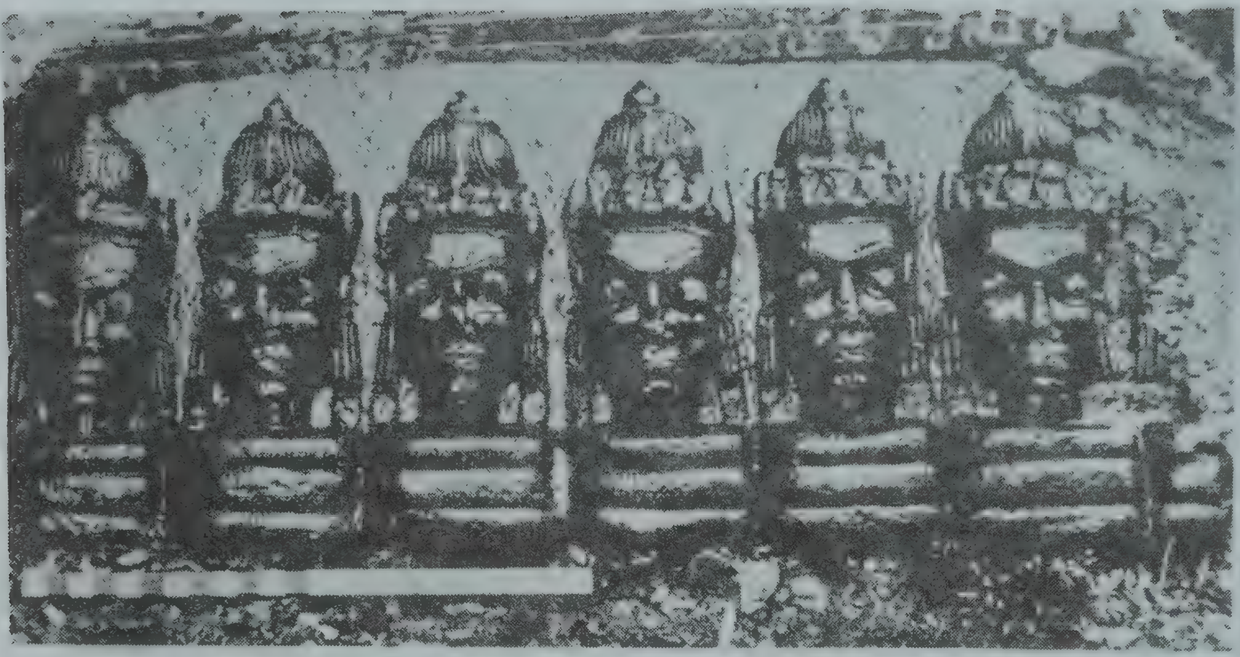


Pl. 158. Kali-exqusite Chola Bronze from Balangi

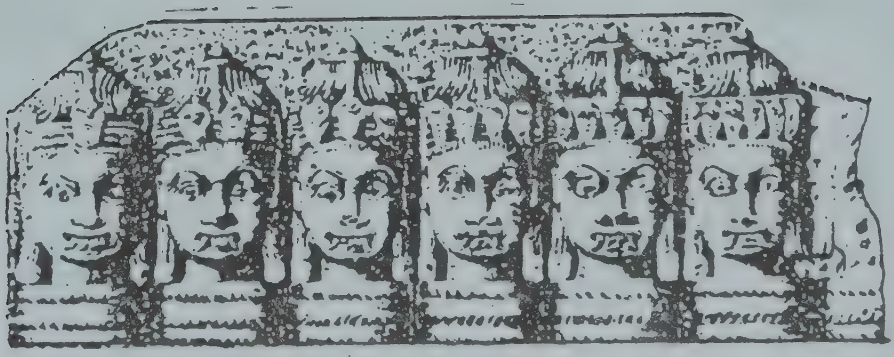


Astamatrika-Panel, Haveri

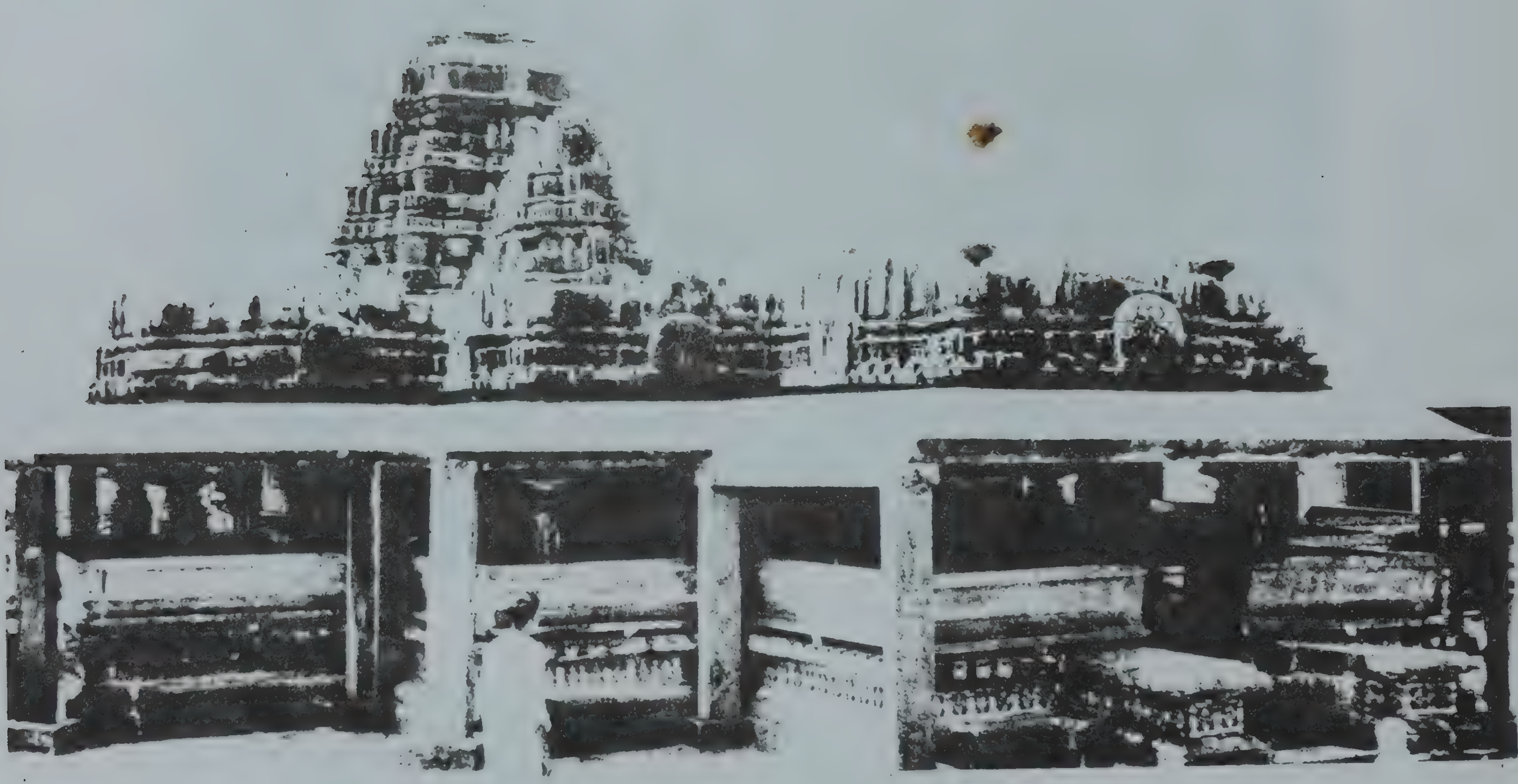

SCALE OF 12"
1
2
3
4
5 FEET.



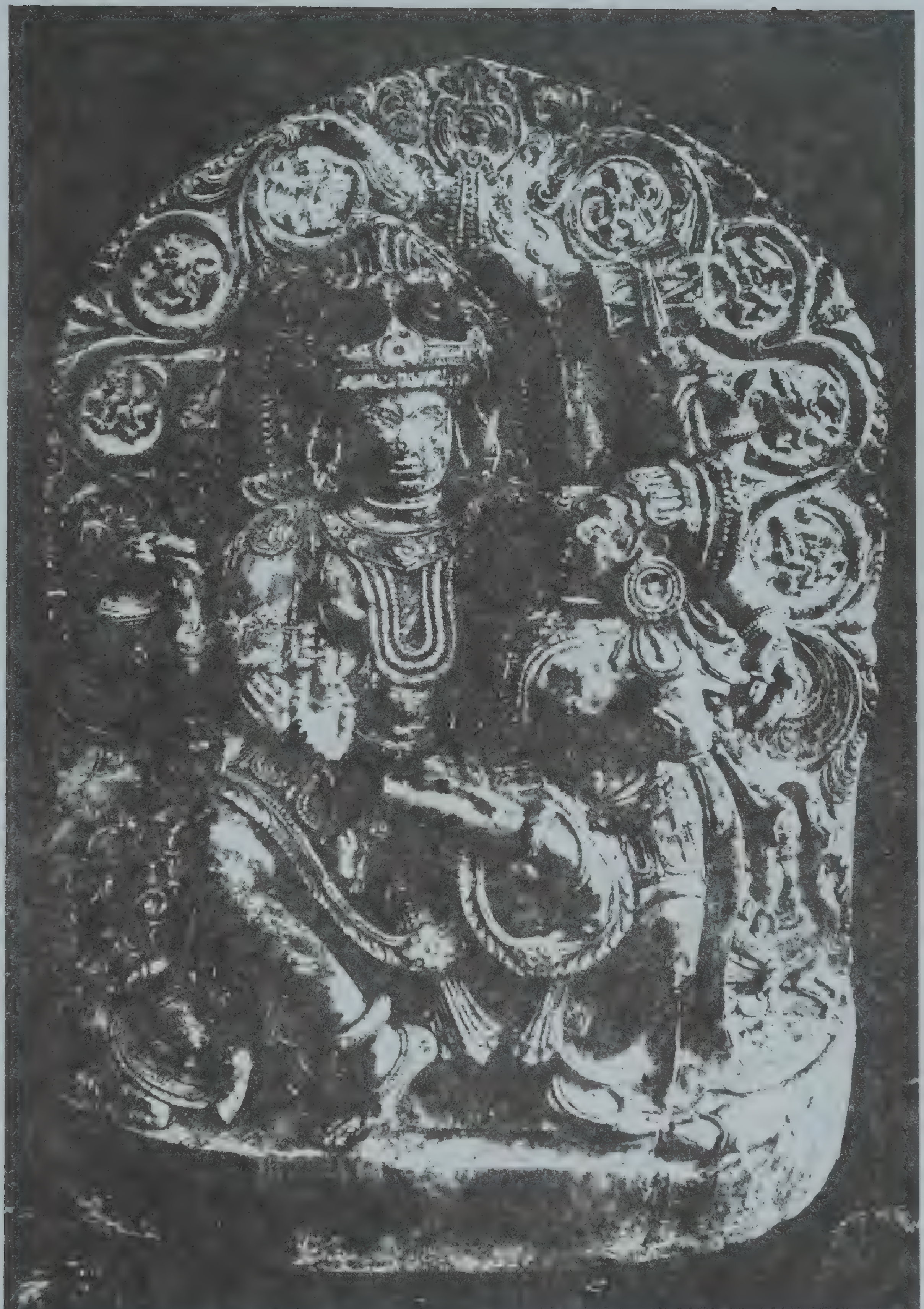
The Sapta Nagas (Devgeri, Dist. Dharwar)


SCALE OF 12"
1
2
3 FEET

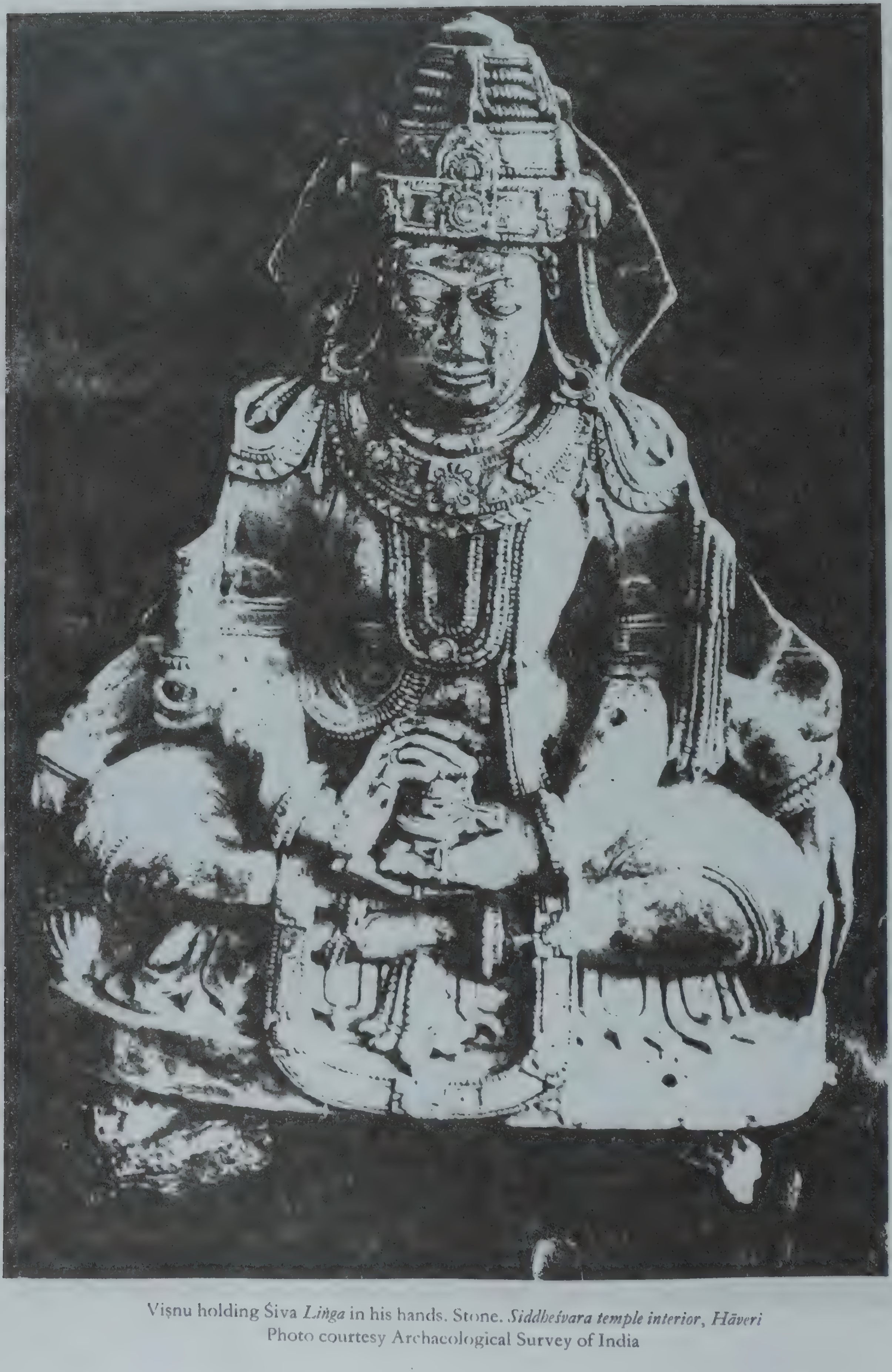
FROM DEVAGIRI.



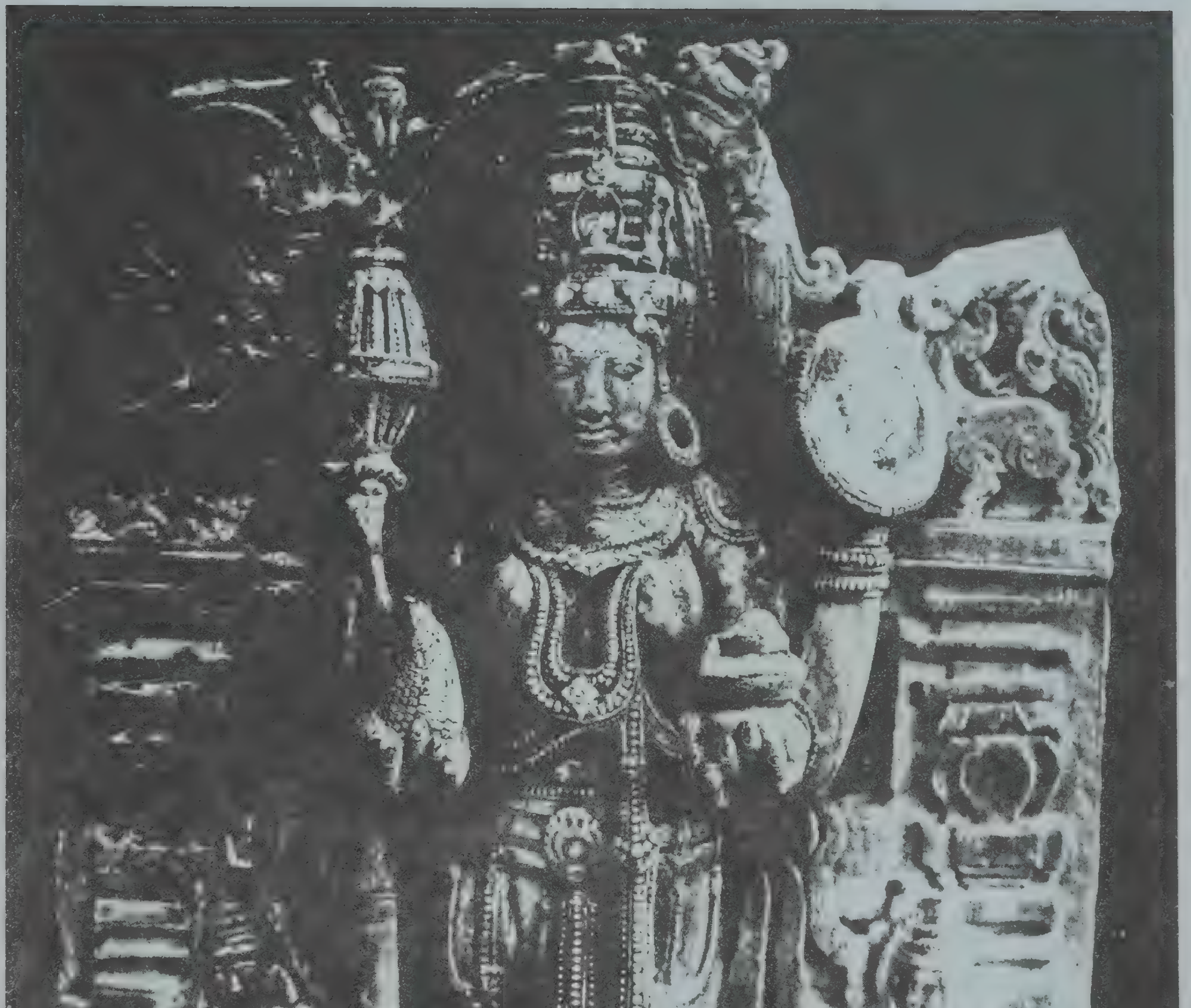
Hāveri. Siddheśvara temple
Photo by the author



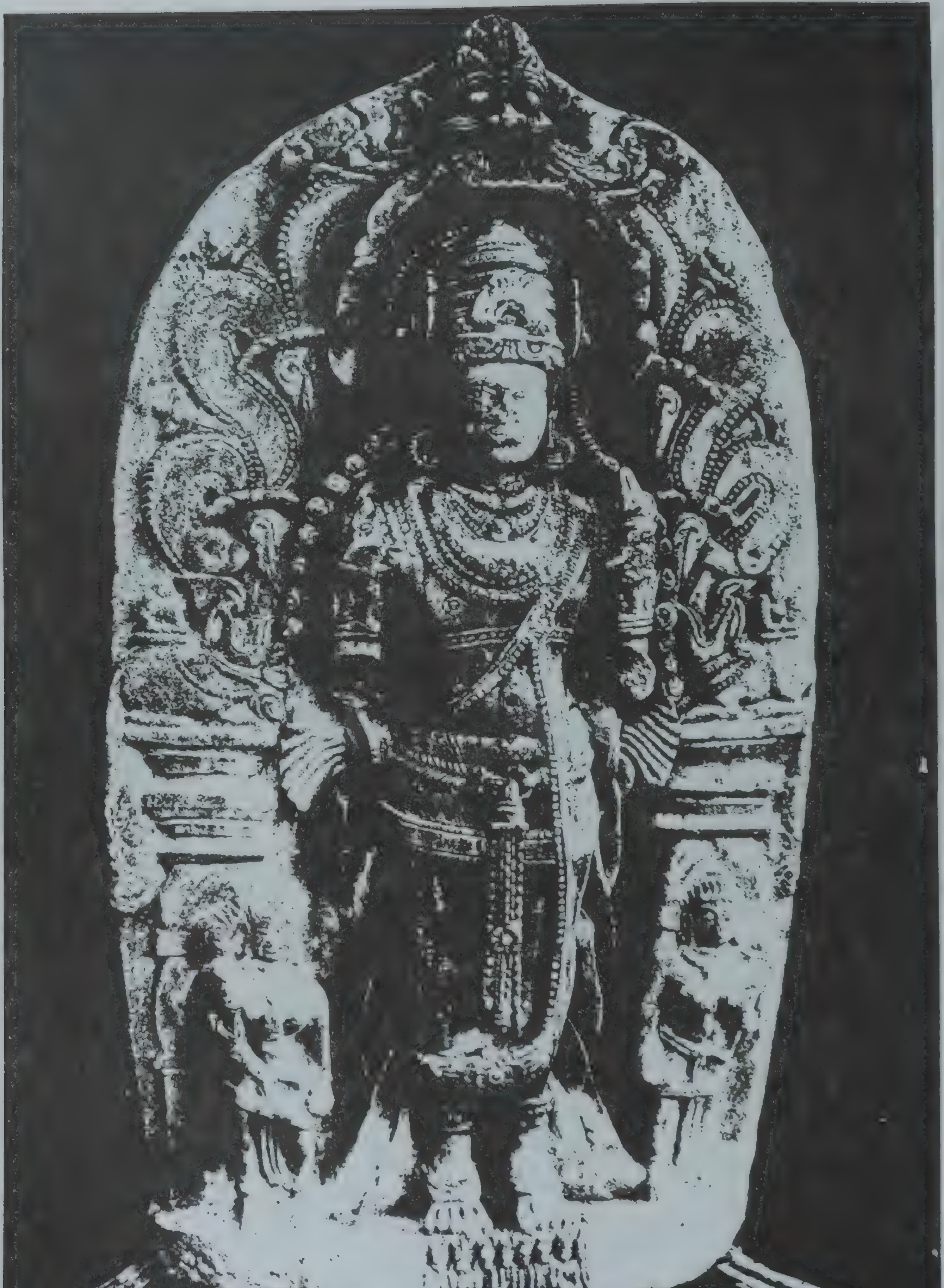
Umāmaheśvara with Ganeśa and Skanda on either side, and the Eight Dikpāla in surrounding scrolls.
Stone. *Siddheśvara temple interior, Hāveri*
Photo courtesy Archaeological Survey of India



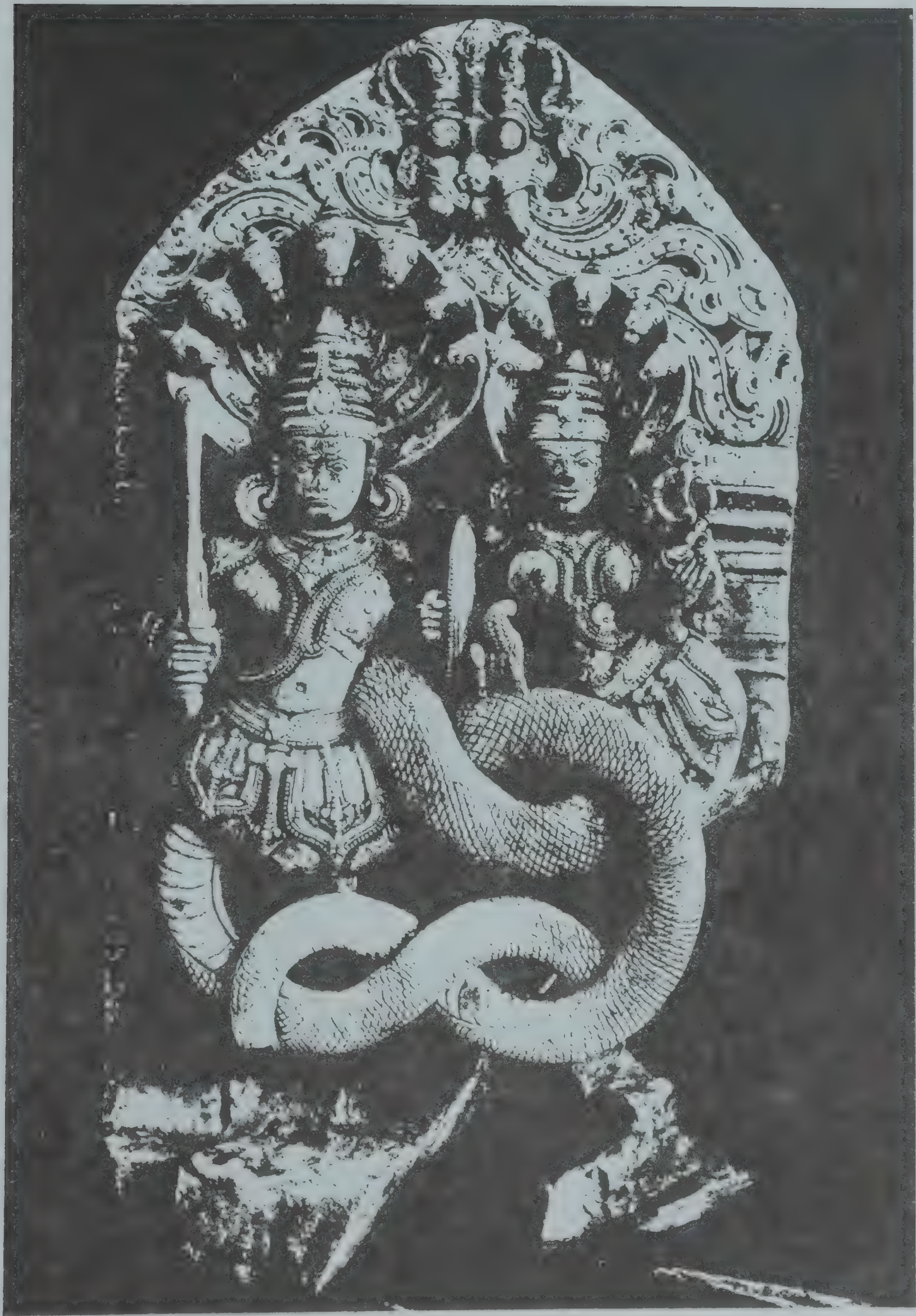
Viṣṇu holding Śiva *Liṅga* in his hands. Stone. *Siddheśvara temple interior, Hāveri*
Photo courtesy Archaeological Survey of India



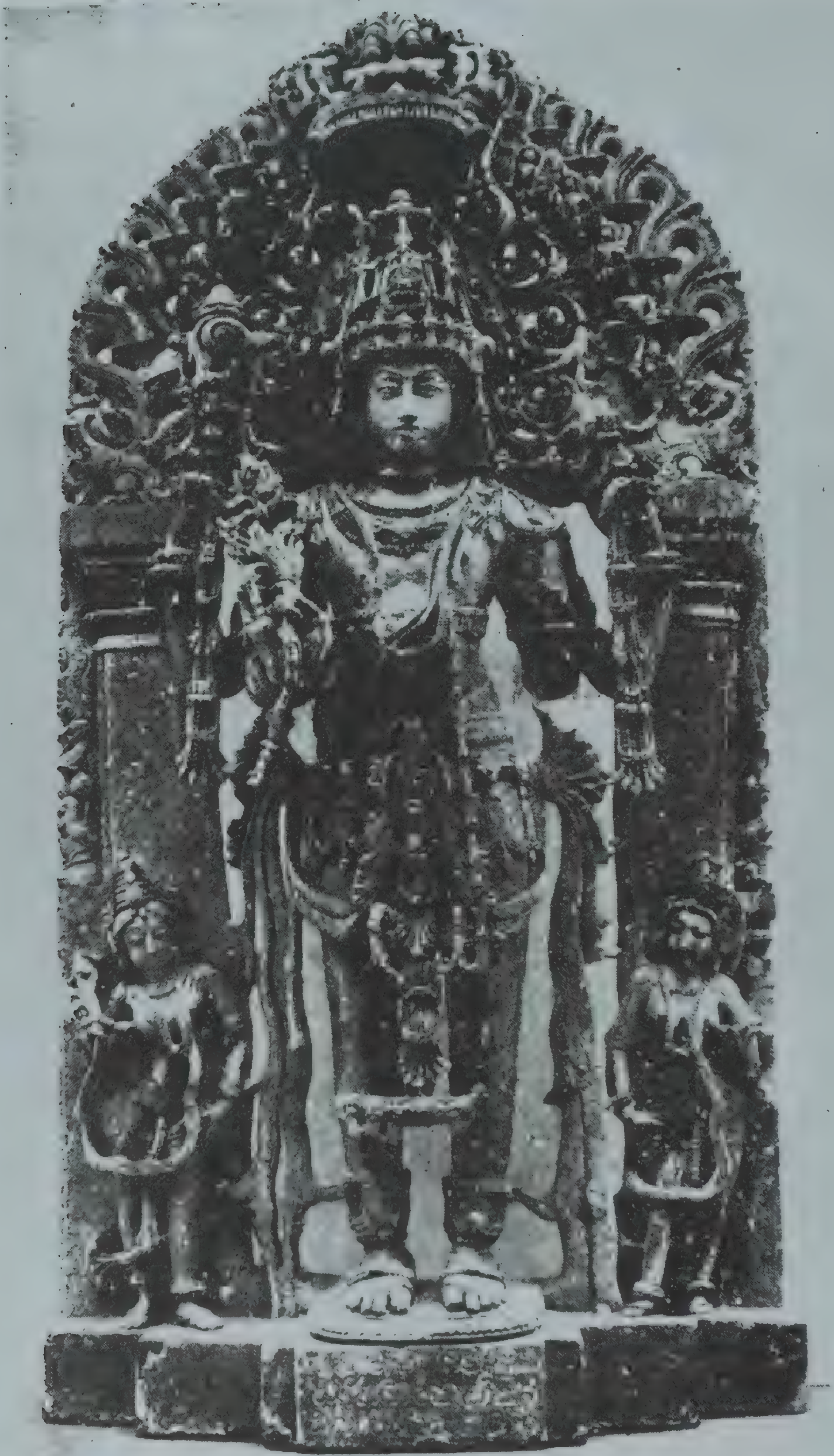
Mahālakṣmi. Stone. *Siddheśvara temple interior, Hāveri*
Photo courtesy Archaeological Survey of India



Sūrya. Stone. *Siddheśvara temple interior, Hāveri*
Photo courtesy Archaeological Survey of India

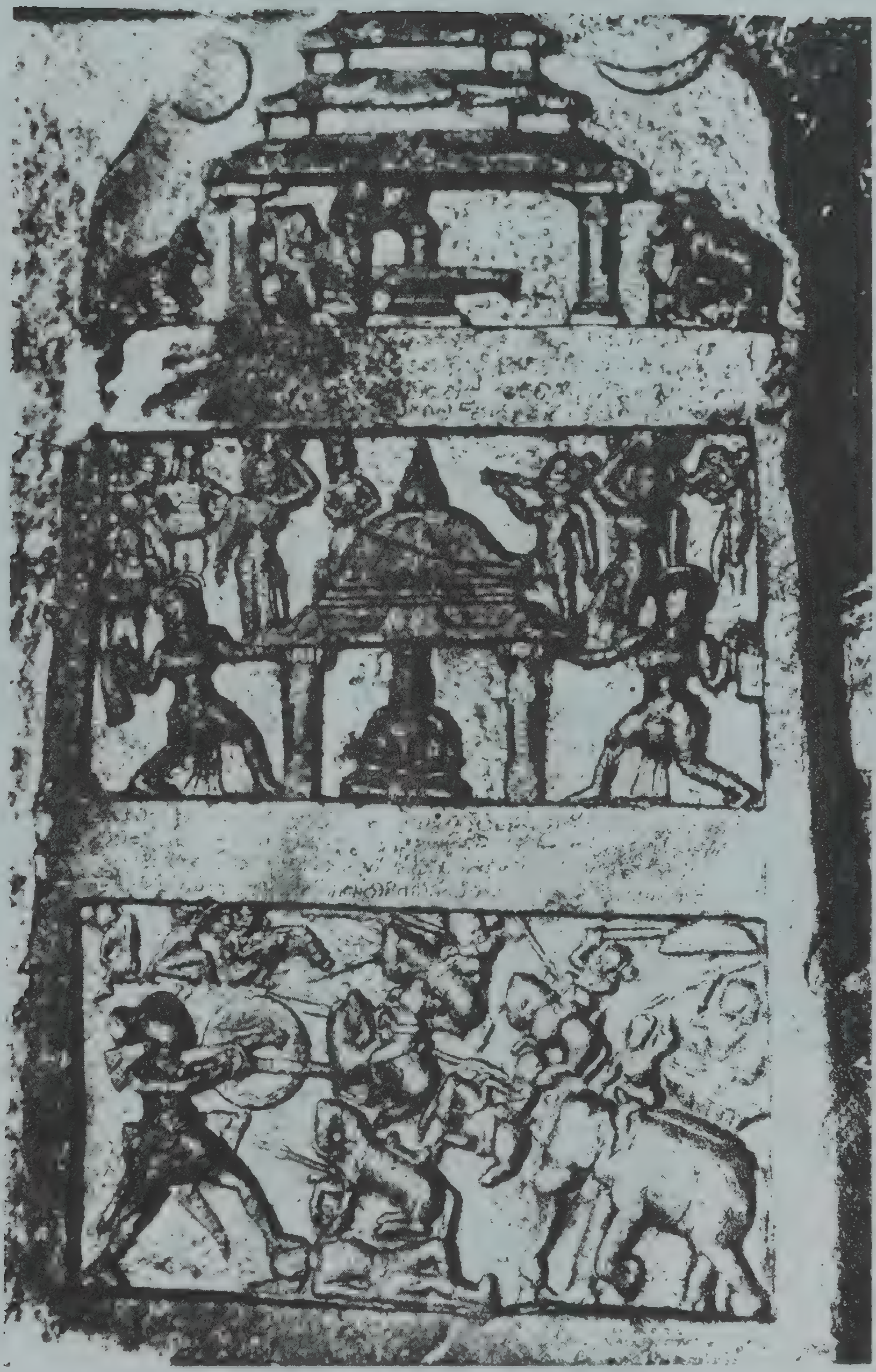


Nāga-Nāginī. Stone. *Siddheśvara temple interior, Hāveri*
Photo courtesy Archaeological Survey of India

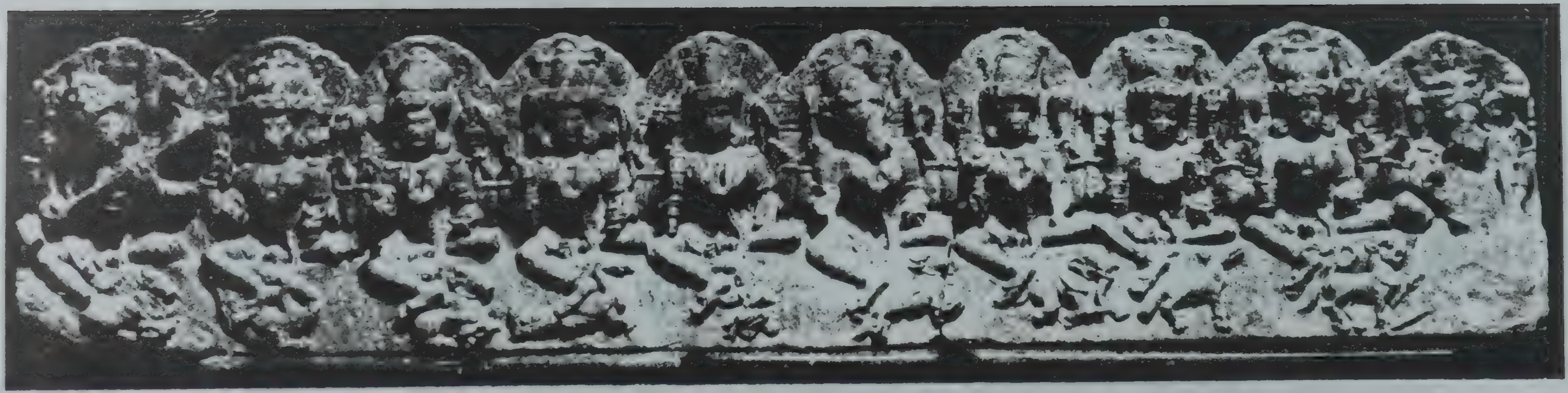


38451. VISHNU, STONE
INDIAN, XI-XII CENTURY

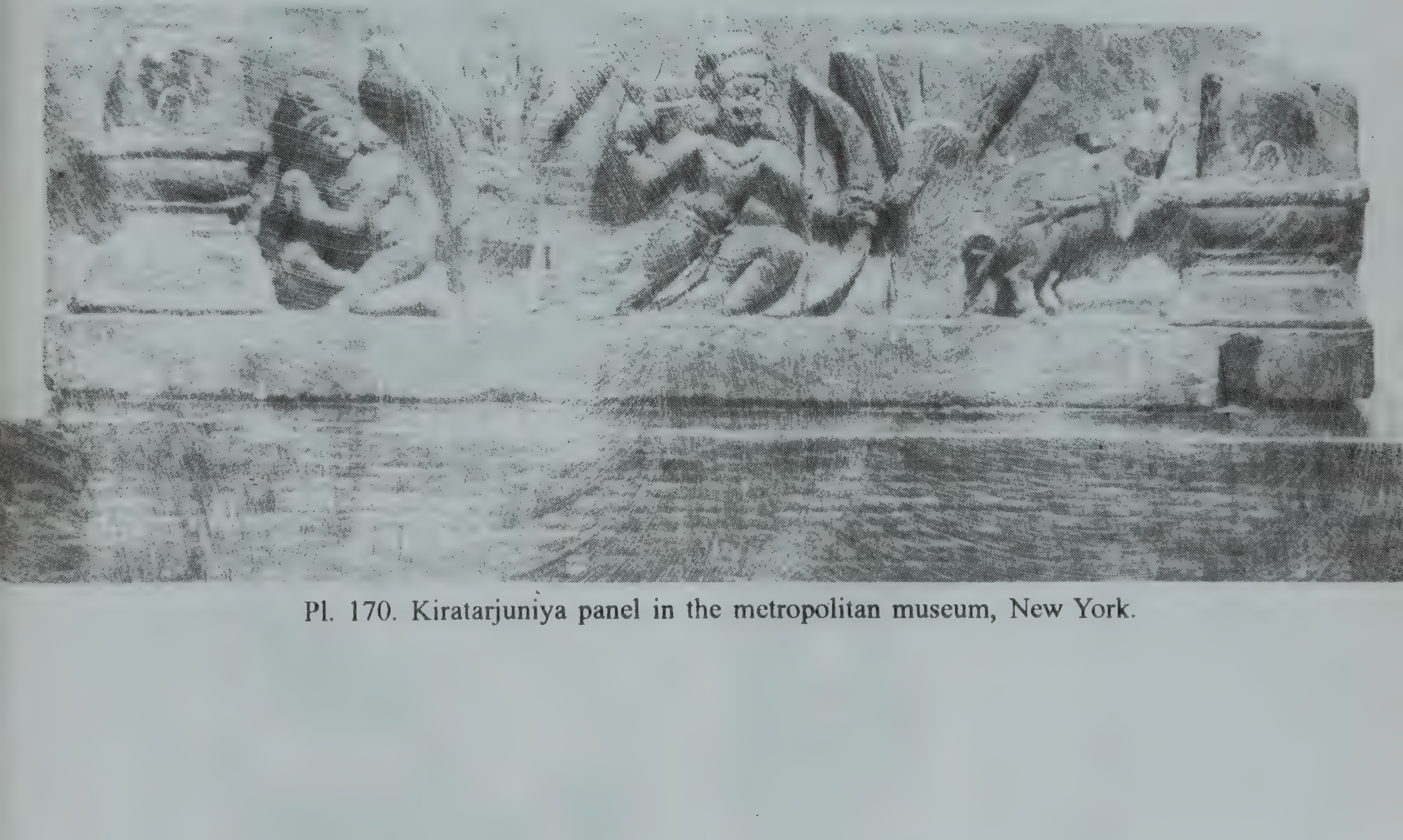
THE METROPOLITAN
MUSEUM OF ART



Viragal from Tambur, Museum of Art & Archaeology, Karnatak University, 12th century A.D.

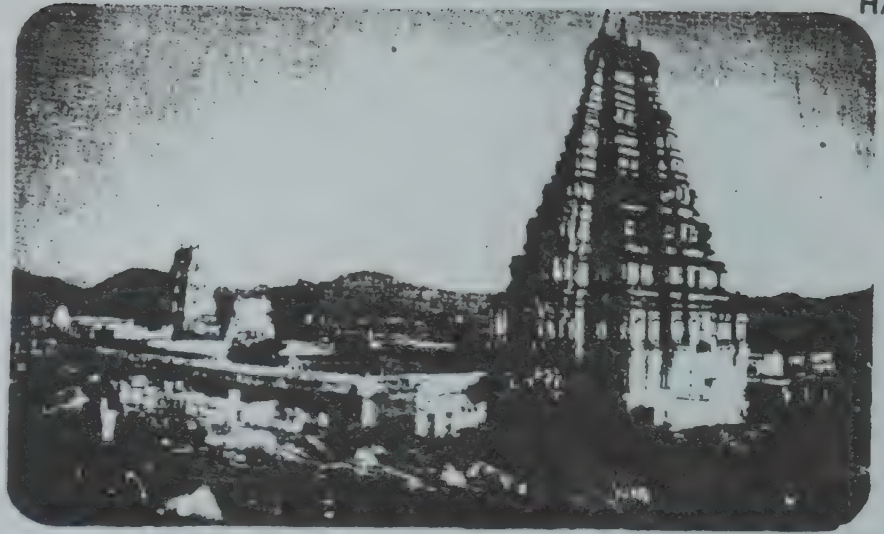


Pl. 169. Astamatrika from Tambur, Museum of Art & Archaeology, Karnatak University, 12th century A.D.

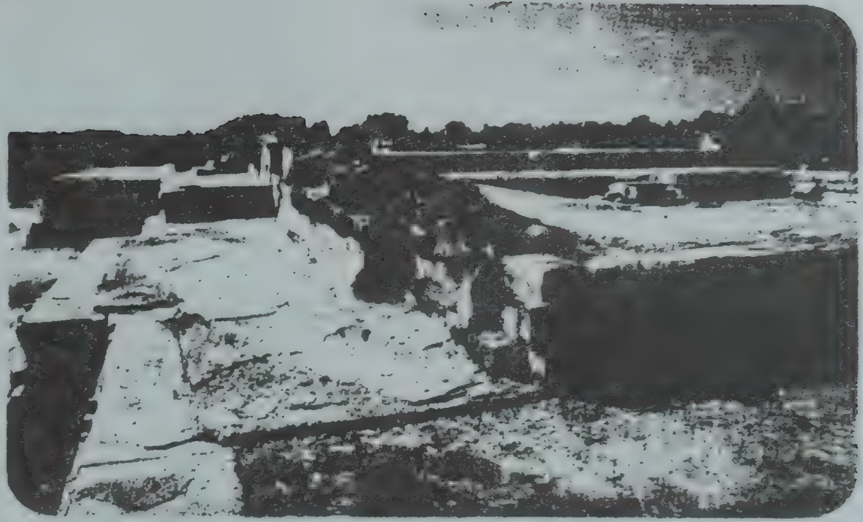


Pl. 170. Kiratarjuniya panel in the metropolitan museum, New York.

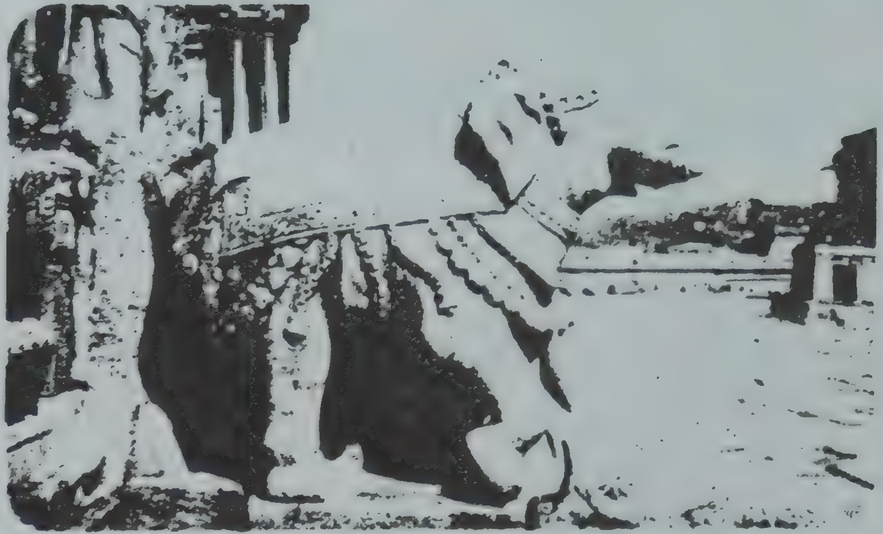
HAMPI



VIRUPAKSHA TEMPLE COMPLEX

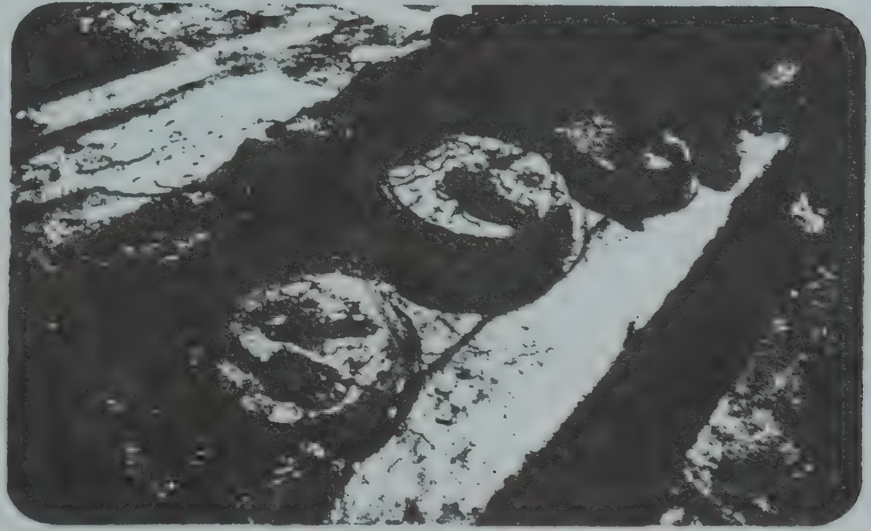


RANGASHALA

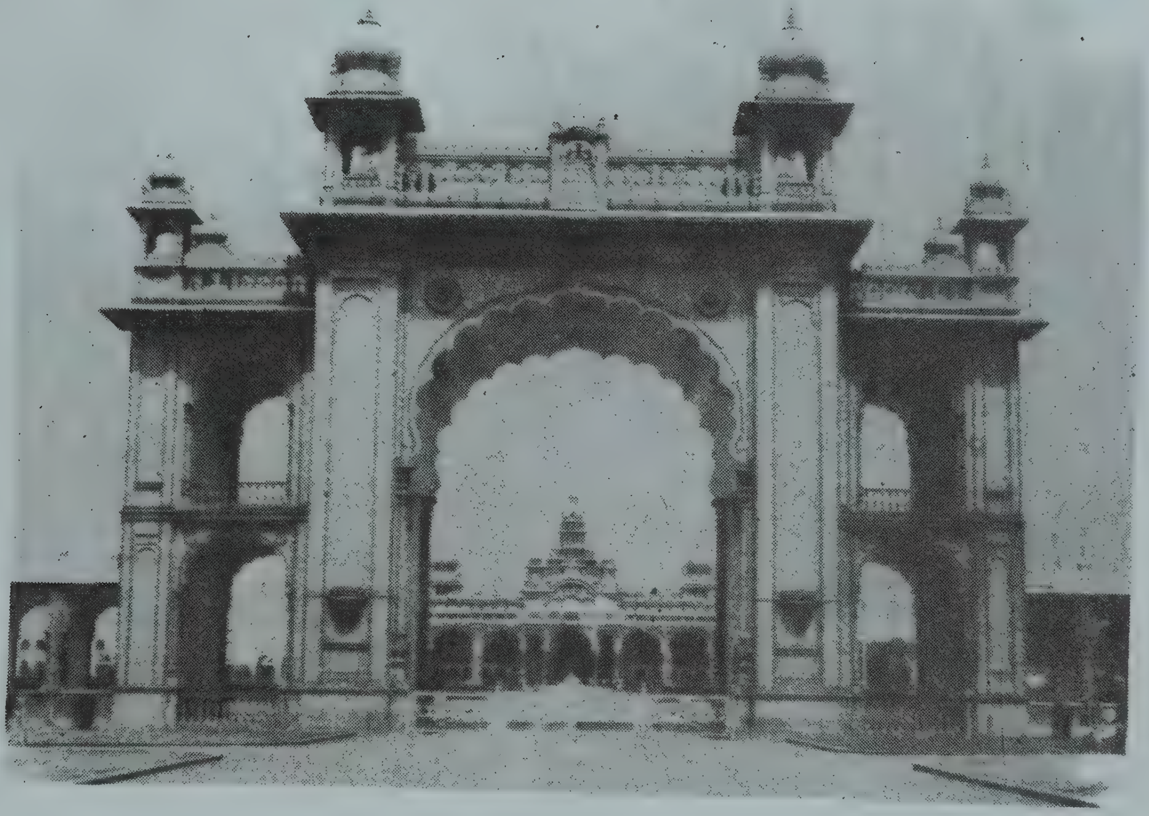


VITHALA TEMPLE: ELEPHANT

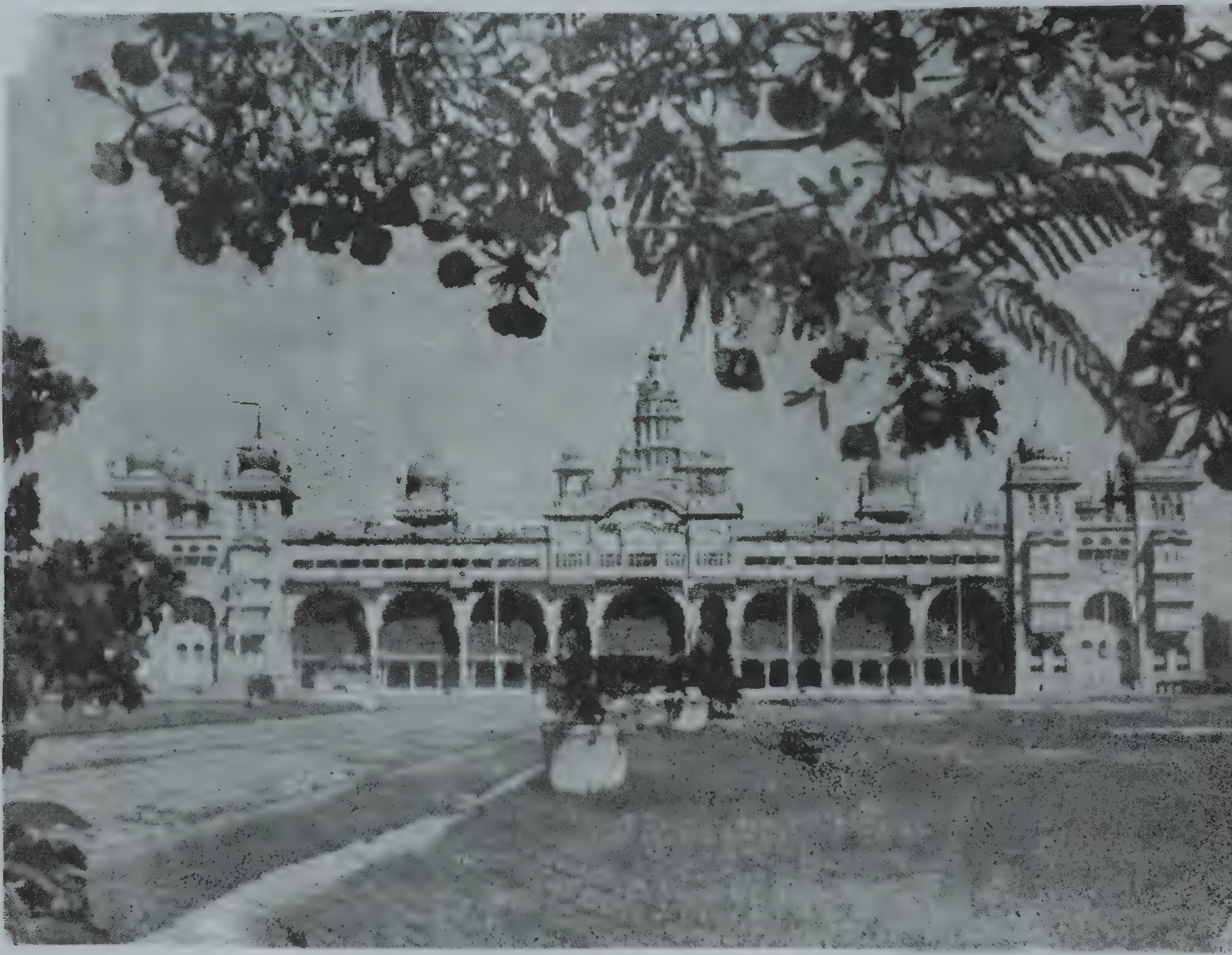
[PHOTO: M. S: NAGARAJA RAO]



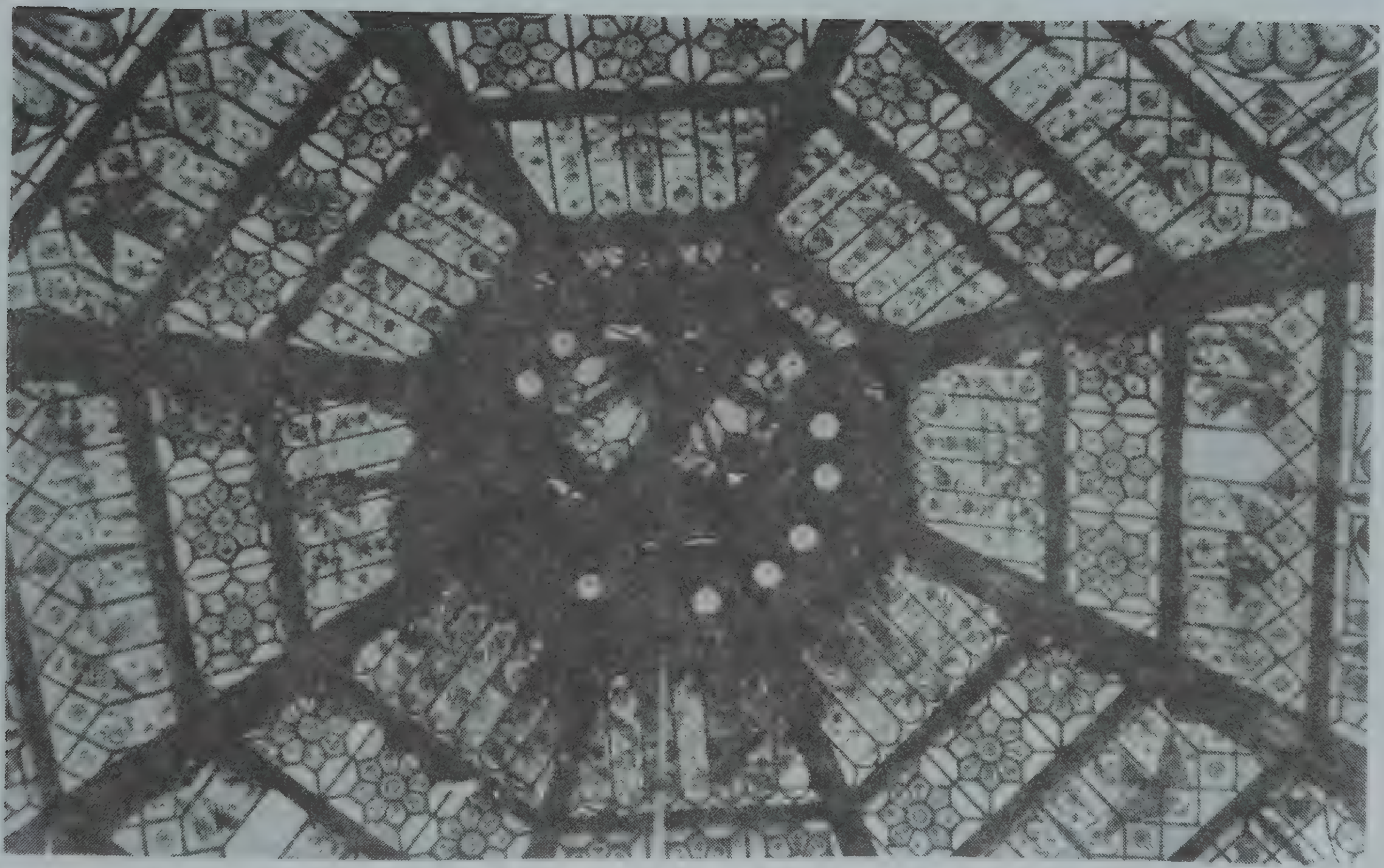
PEDASTALS WITH STUCCO FEET



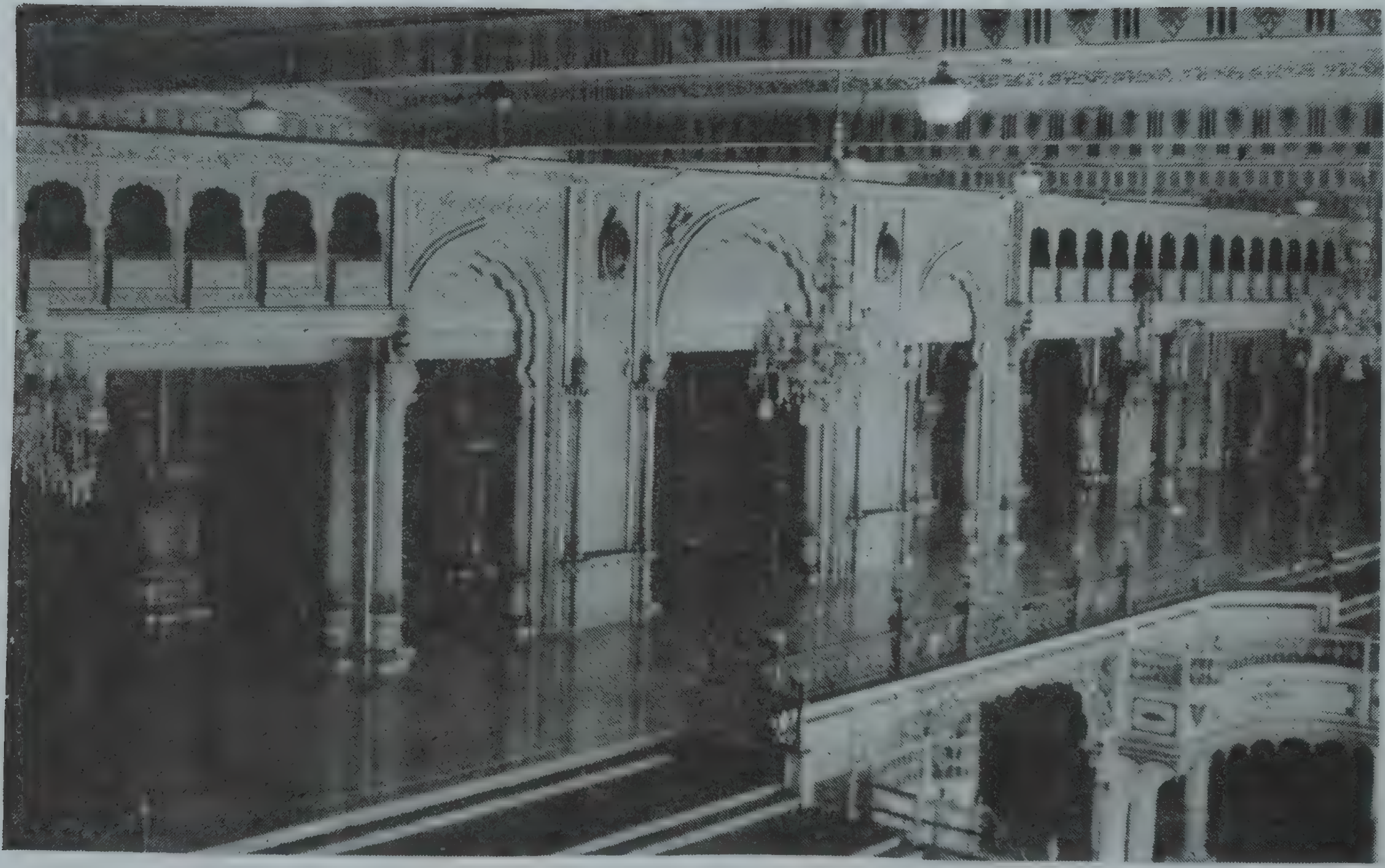
Pl. 172. A view of Mysore Palace from Jayamarthanda gate.



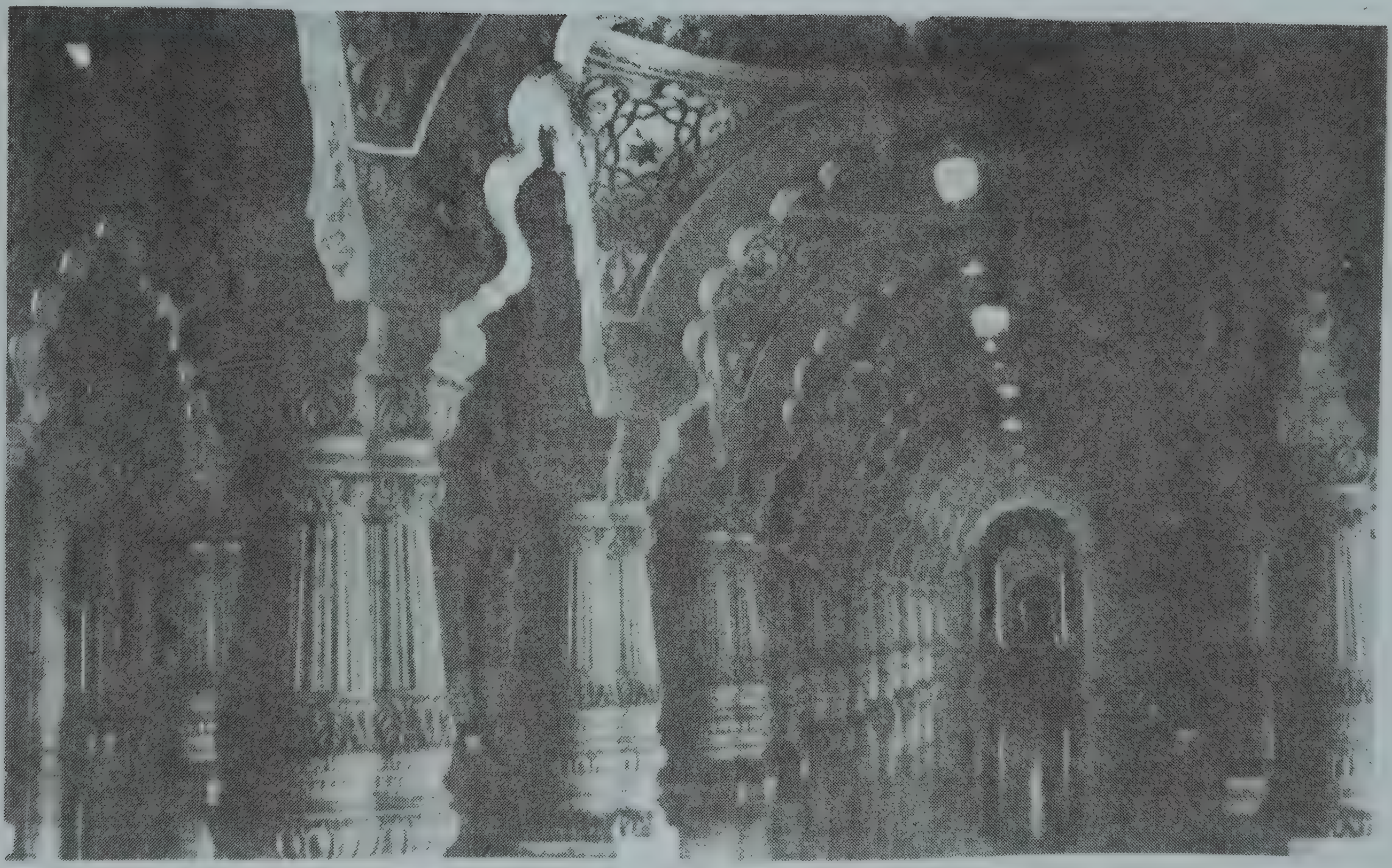
Pl. 173. Mysore Palace, General View from the East. (Photo T.S.Satyan)



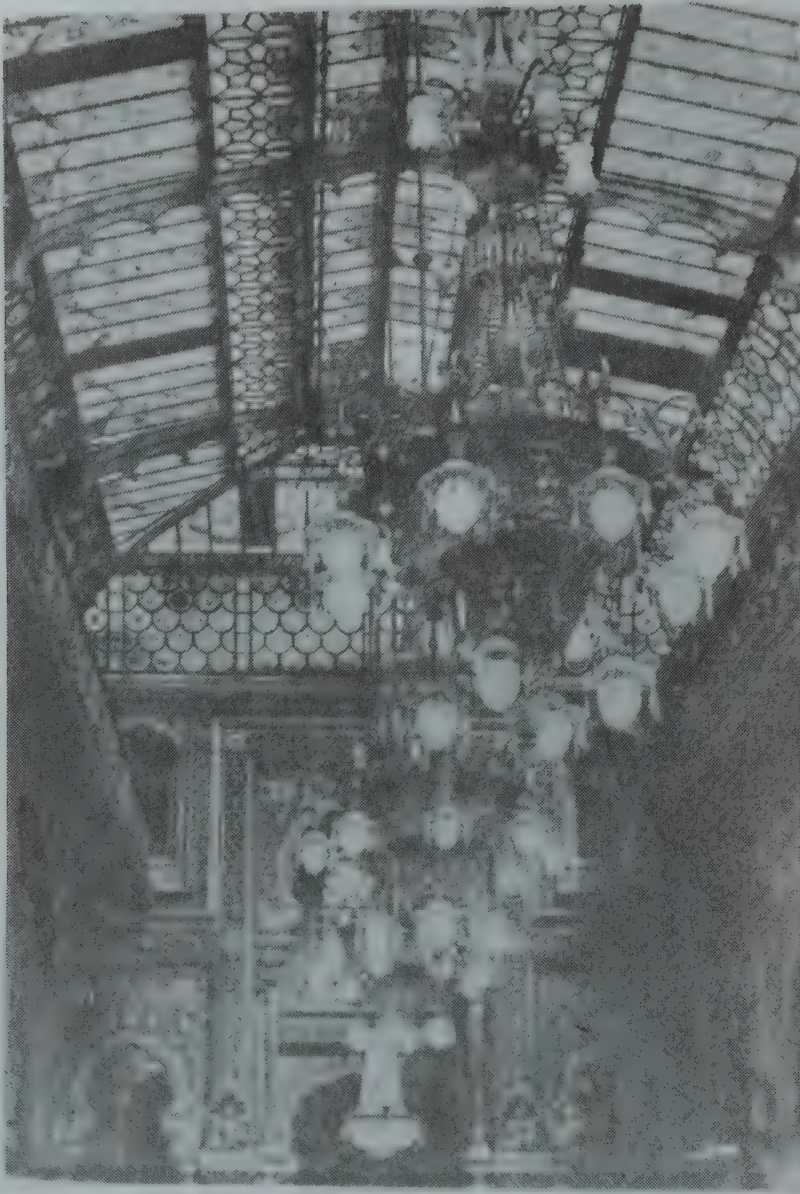
Pl. 174. Stained glass decorative ceiling - Kalyana Mantapa-Mysore Palace. (Photo T.S.Satyan)



Pl. 175. Durbar Hall, General view (Photo T.S.Satyan)



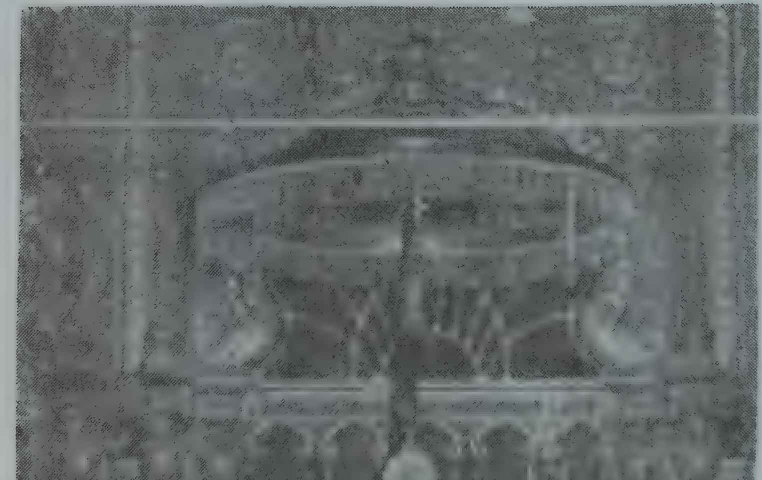
Pl. 176. Colonnade-Durbar Hall-Mysore Palace. (Photo T.S.Satyan)



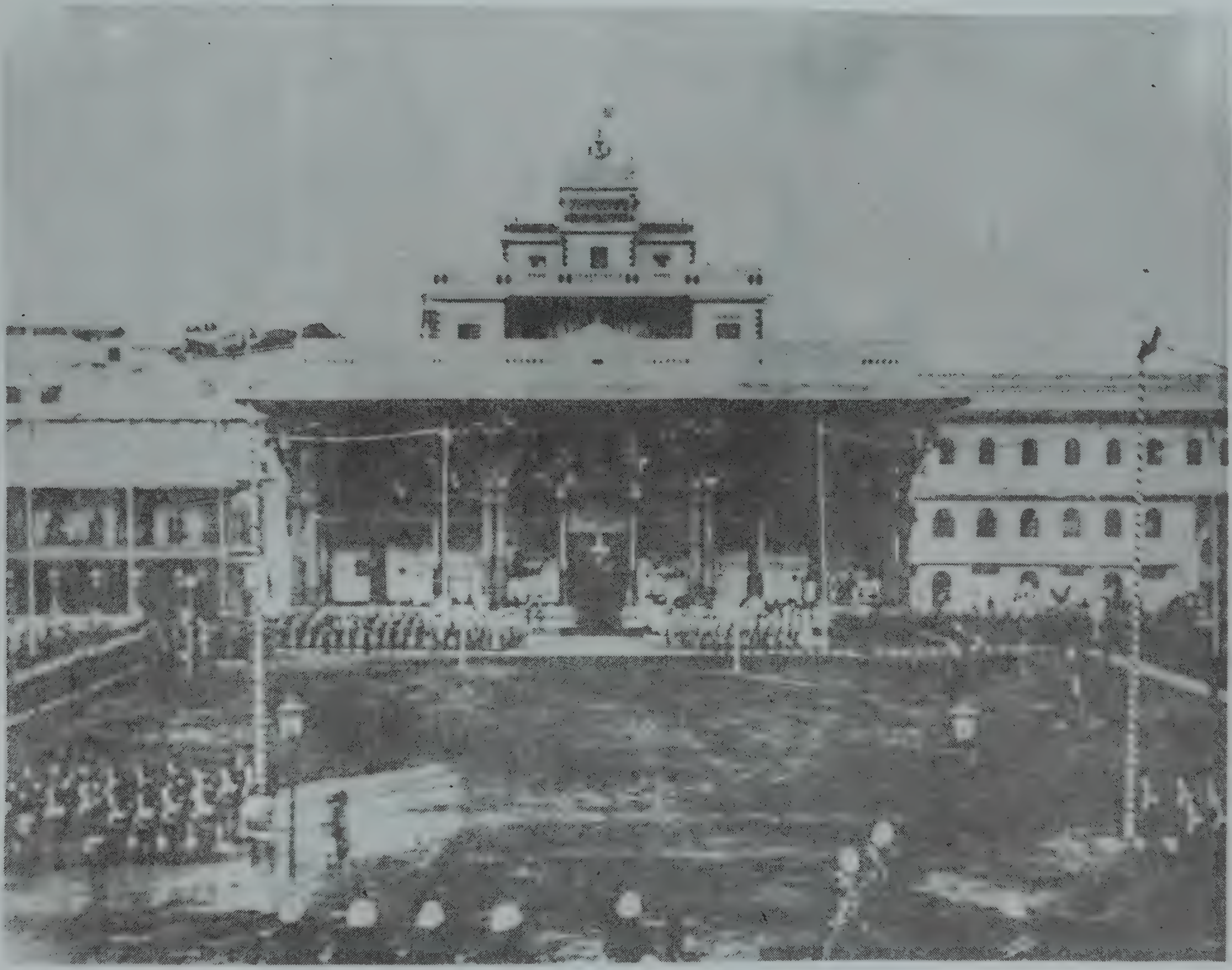
Pl. 177.

a. Amba Vilasa private Durbar Hall-Mysore Palace

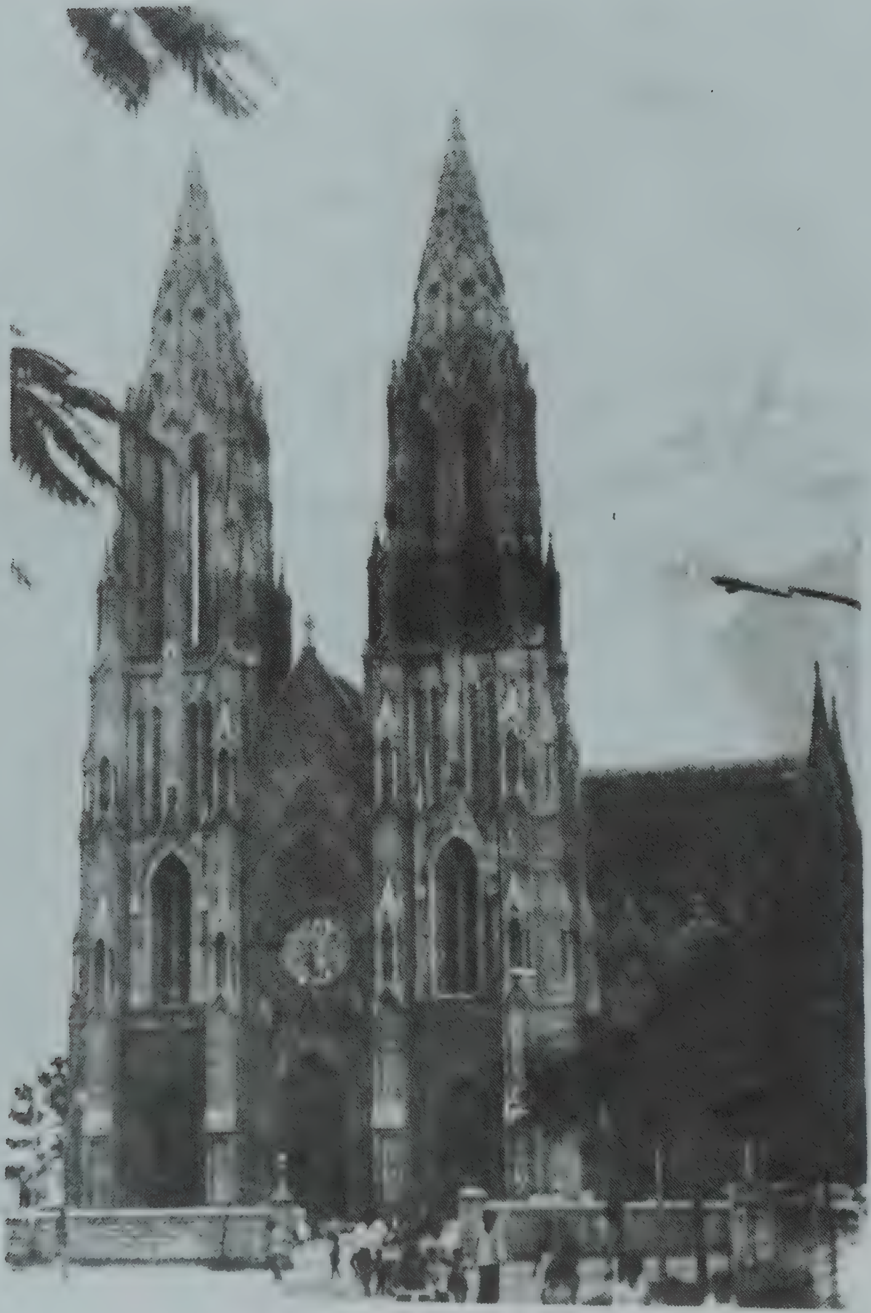
Photo: M.S.Nagaraja Rao



b. Golden throne



Pl. 178. Mysore Palace in 1886 (Wooden Palace)



Pl. 179. St. Philominas Church

C. EPIGRAPHY & NUMISMATICS

40

BRĀHMĪ INSCRIPTIONS AND THEIR BEARING ON THE GREAT STŪPA AT SANNATI*

Among the most spectacular discoveries in Karnataka in recent years is the Buddhist site of Sannati, in the Chitapur Taluka of Gulbarga District. The site was discovered by S.Nagaraju, then of the Directorate of Archaeology and Museums in Karnataka. It is located on the left bank of the river Bhīmā. Sannati has three important early historic sites, two of them habitation sites. The third one is a *stūpa* site, very rich in antiquities such as terracottas (Pl. 180b), coins and beads. There is also a fortification constructed with typical Sātavāhana bricks. This probably is the largest fortification of the early historic period This area of fortification is locally called Seturājanakaṭṭe, in all probability a corruption of the ancient appellation Sātavāhana Koṭe, meaning the fort of the Sātavāhanas.[1] There are two *stūpas.* The one near the river bank was razed to the ground decades ago. Only its circular base now remains. The sculptured panels, the *āyaka* pillars and other architectural members which embellished the large *stūpa* were lying randomly on the site. Some of these also have been used in the construction of a modern temple near the *stūpa* remains. A relief representing the Buddhapāda (Pl. 181a) has been transported to the temple of the local Goddess Chandralāṁbā, and placed in its precincts under a neem tree. However, more than hundred sculptures so far have been salvaged and preserved in the Government Museum at Gulbarga.[2] The other *stūpa* (Pl. 180a) is almost intact, awaiting the spade of the archaeologist.

So far fifty-two inscriptions, many of which are fragmentary in character, have been found from this *stūpa* site.[3] Among these, three are in characters ascribable to the seventh century A.D. The others are in Brāhmī characters of about the second century A.D. All the Brāhmī inscriptions are commemorative or donative records.

The epigraphs show that the slabs on which they appear, sometimes decorated with reliefs, adorned the great *stūpa.* Further, they show that members of all strata of society, from the royalty to professional dancers *(nāṭikas),* contributed to the meritorious act of the *stūpa* construction.

Some of the more important epigraphs are: (Pl. 181b). It has a three line inscriptions which reads:[4]

1. Siddham Rañō Vasiṭhiputasa siri-sata ...
2. pavajitena Nagabudhi (nā antevāsiniya bhikuṇiya)
3. yakhiyāya. .....

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* Published in Frederik M.Asher and G.S. Gai (Eds.), *Indian Epigraphy and Its Bearing on the History of Art.,* Oxford-IBH, 1985, pp. 41-45.

The inscription probably refers to Vāsiṣṭhiputra Śrī Sātakarṇi of the Sātavāhana dynasty. It also mentions Nāgabudhi, a monk and a person named Yakhī.

2. A fragment of a slab which also once had relief sculptures. On its side is a fragmentary inscription (Pl. 182a) reading:

Mahāraṭhi-putasa

That probably refers to a dignitary who donated the relief for the *stūpa.*

3. The following inscription (Pl. 182b) is carved in the space above the sculptured panel representing a female dignitary seated on a high seat, attended by two females, one serving wine into a chalice held by the lady and the other holding a circular fan *(tālavṛntaka).* The seat is relieved just by engraved lines, but it is sufficiently effective in giving depth to the sculpture. The inscription in one line reads:[5]

Rājāmacasa Gaganakasa Bhāriyāye
Rājāmaciyā Rāmasiriya

It evidently records the donation of the sculptured slab by *rājāmātyā* Rāmasiri, wife of the *rājāmātya,* Gaganaka, probably a minister of the king.

4. This inscription (Pl. 183a) engraved in two lines is on a large pillar:[6]

1. (........mī)-putasa Hathilasa naṭikāya
   Budha-seṇiyāṇam Muṇāliya nāṭikāya
   pakārayatiyāya Govidāsiya

2. (nāṭi) kāya naḍiya Guḍa-putiyā-a
   Āuadasiya naḍiya vāḷukiyāya
   Mugūdikāya

It means the dancer (nāṭikā) Govidāsi, who belonged to the group Budhaśreṇi and paid for the construction of the enclosure (prākāra). There is also a reference to one other dancer, Aryadasi, daughter of Guḍa.

5. The next important epigraph (P. 183b) is engraved on a flat slab, an architectural member, with a half-lotus decoration at the top. The two line inscription describing it as the *Deva- chaja (Deva-chādya)* reads:

1. Sidhaṁ Serāmasa putaṇam
2. Mukena kārito devachadako

This *devachadaka* (probably awning) was made by Muka, son of Srirama. Noteworthy is the influence of Sanskrit in this Prakrit text, in the words *karitō* and *devachadakō.*

6. This inscription (Pl. 183c) reads:[7]

.... thakārasa Nāgadeva(sa)

The slab on which it is engraved is a donation of Nāgadeva, whose profession is unclear in this fragmentary inscription. If the preceding letter is *ra*, it will be *rathakāra*, a carpenter or Viśvakarmā, specialized in chariot making.

7. One of the slabs (Pl. 184a) from near the *stūpa* has been used in the construction of the modern Durgā temple. It has a five-line inscription,[8] which reads:

1. Muḍāṇa Mahāgāmi u
2. mārasa detikasa (ōtikasa)
3. bhaṭi bālikāya
4. Ahimarikāya
5. Purisadatāya

It records that Detika or *(Otika)*, a *Mahāgrāmi-Kumāra* of Muḍāṇa, was the donor of this slab, given in honor of, or in the name of, the lady Puruṣadattā of Ahimarikā, a place whose name appears in two other epigraphs noted below.

8. One of them is on an *āyaka* pillar found near the second *stūpa*.[9] The top of the inscribed face depicts a couple in a drinking scene, holding chalices in their hands and seated on a pedestal, inside a structure which has three-*gavākṣa* dormers. The couple is served by two attendants holding a wine jug. At the base is a two line inscription (Pl. 184b) which reads;

1. Ahimarikāya Nāganikāya
2. Arikā-bhātuno Giridatanakasa

The inscription records the gift of (this pillar) by one Giridatanaka, brother of Arika, for or in honour of, Nāganikā of Ahimarikā. The couple depicted in the relief may be identified as Giridatanaka and Nāganikā. The latter name was common in that period and is also found in the inscription of Nāgārjunakoṇḍa.

9. The other inscription (Pl. 185a) that mentions Ahimarikā, is on a fragment of a sculptured slab. Unfortunately the sculpture mutilated, but we can see a part of the head of a female. The inscription see a part of the head of a female. The inscription reads:

(Ghari)ṇiya Ahimarikā(ya)

The donor seemingly is a housewife (gṛhiṇī) from Ahimarikā reflecting that housewives, too, made donations for the *stūpa*. This is indeed evident from several other inscriptions too.

10. A lady named Sama figures in two records (Pl. 185b), probably as the donatrix:

ghariṇiya Samāya

11. The second one also has a similar brief text:

ghariṇiya Samā

12. One other fragment of a slab just mentions *ghariṇī.*

13. Not only the *gṛhiṇīs,* but also householders too made gifts. There is, thus, a slab (Pl. 185c) with an oval top and a *gavākṣa*-dormer donated by the house-holder Sulasa:[10]

Gahapatisa Sulasasa

Apart from this class, tradesmen made donations. Recall the great donations of Bhutapala, the notable *sreṣṭhi* of Vaijayanti (Banavasi), who caused the excavation of the great *chaityalaya* at Karle, which was said to be the best in the whole of Jambūdvīpa.[11] Similarly at Sannati, too, there are epigraphs attesting to gifts from merchants.

14. A large slab depicts the merchants Senaṇha seated along with his wife on a pedestal and attended by three females. The oval top depicts three arched *chaitya* windows and a couple, probably the donor and his wife, looking out of a *vātāyana.* In between, on the molding, is an inscription (Pl. 189a) reading:[12]

Vaniyasa Senaṇha

It may not be out of place here to refer to a similar slab (Pl. 189b) from Jevargi on the Bhīmā, located upstream from Sannati. In this example there are three panels: the lowest one depicts a bullock cart with one bullock yoked and the other unyoked. The cart driver is in his position, while the carriage has another passenger, probably his wife. The central panel has the couple seated on a *pīṭha,* attended by four female servants. The top panel has a *gavākṣa*-dormer at the center, a hut motif on the left and a square motif on the right. In between is the couple looking out from a *vātāyana.*

In between the lower two panels is an inscription which reads:

Vaṇiasa Vīrasa vaṇi-i-ṇiyaṇam aṁṇiya

It is a memorial to the merchant, *(vaṇika)* Vīra and his wife. The lowest panel symbolically reflects the journey's end, as suggested by K.V.Ramesh.[13] The bullock cart depicted in the lowest panel of this slab is exactly similar to the metal cart unearthed in the excavations at Brahmpuri, near Kolhapur.[14] The form of the memorial slab and the depiction of the three panels-a form and motif-have been copied by the later *viragals* of Karnataka.

It further may be noted that such slabs have been donated by the kin of the departed in the construction of the *stūpas* with the intention that the deceased may obtain the merit. While it is very likely that such slabs were an integral part of the *stūpa,* the possibility of these having been stray memorial slabs cannot also be ruled out. The slab found at Jevargi may well have traveled from Sannati.

15. Besides local merchants, some foreigners also had made gifts. During the Sātavāhana times, southern India had trade and cultural contacts with the Roman empire. Roman coins have been found in very large numbers in the Karnataka region, for example at Bangalore airport

where 256 silver coins of Augustus and Tiberius contained in a red ware jar were discovered in 1965.[15] Further M.N.Deshpande has drawn attention to the classical influence of Indian terracotta art[16] of the kind found in Sannati. Also found at Sannati were sculptures of female attendants with foreign hairdo, probably Roman (Pl. 188 a-b).

The presence of foreigners thus surmised is confirmed by epigraphical evidence. There are two inscriptions on a fragmentary slab which originally showed two female figures, although now only a portion of one of the figures remains. She is in a standing posture with her left hand resting on her hips. She wears two circular earrings. On the side of the molding are two inscriptions mentioning persons:

(a) ... maci Yavaṇikā amaci Saṁghaṇikā

The figure now remaining on the slab is that of Saṁghaṇikā, that of Yavaṇikā being mutilated (Pl. 187a). The term *yavana* usually referred to Ionian Greeks and later to Greeks and Romans. Considering the times, it may not be wrong to identify at least one of these two ladies as Roman.

16. Another inscription (Pl. 187c) reads:[17]

1. (gha)riṇiya Sihaḷiya
2. ..... hamana dēya

This refers to a *gṛhiṇi* from Simhaḷa (Śrī Laṅkā).

The following four persons, whose names are mentioned in inscriptions, also donated slabs:

17. Araka (Pl. 187b)
18. Somaghosanīkā (Pl. 186a)
19. Samkapa (Pl. 186b)
20. Muḍāni (Pl. 186c)

The first name appears on a sculptured slab with two fragmentary panels. The lower one depicts the head of a servant holding a horse, while the upper panel shows a lady seated on a *moḍa*. Somaghosanikā was either the donor of a second relief, or the donation was made for her.[18] It also depicts a lady with a fan in her hand, while the top portion depicts three *gavākṣas.* Sampaka donated the third relief with a fragmentary representation of riderless horses in the lower panel, and in the upper panel probably the couple seated on a *pīṭha.* The riderless horse may represent journey's end. The fourth one, a dedicated by Muḍāni, depicts a couple with an attendant (all figures badly mutilated and only heads now remain) in the lower panel, and, a couple on a *pīṭha* (also partly discernible) in the upper panel.

Three more sculptured fragments are also inscribed;

21. ..la bhātusa Atisayāya chāya (padima) (Pl. 190a)
22. ..ṇha Ghāli Vaśākha ra .. (Pl. 190b)

23. Seloṇakāya (Pl. 190c)

The first one, with a fragmentary sculpture of a person, bears an inscription referring to the memorial *(chāya-pratimā)* of one Atiśaya, brother of someone whose name is lost. This reminds of the *chāya-pratimā* of Kalaka on the slab from Belvadgi.[19] The second one, also a memorial slab, has a beautiful riderless horse in bold relief. There is also a seated figure above, partly remaining. The inscription refers to *ghāli* Vaśākha. The third is a slab set up for or in honour of Saloṇakā, a lady.[20]

A similar sculptured memorial slab was found near a temple in the village Hippargi on the bank of the Bhīmā, about 30 km from Gulbarga. An inscription (Pl. 190d) on the molding between the sculptured panels reads:

24. Mahākulakiyāṇam Bhojakasa Rakhitasa

It appears to be a memorial to Rakṣita, a person bearing a Buddhist name, who held the office of bhojaka.

25. At Sannati an officer identified as an *Akṣapaṭalika* made a donation recorded on a fragmentary slab:[21]

akhapaṭalika (Pl. 191a)

26. Finally, a long piece donated by the disciple lady Samā has sculpture in bold relief depicting an elephant, a winged animal with a human head, a winged lion, and a winged deer. The elephant probably represents the Buddha, as the elephant is not winged, while other animals are. The upper molding has floral motif, while the lower molding has a row of bells (Pl. 191b). On the reverse of this beam is a one-line inscription (Pl. 191c) which reads:

... puta Tikasa Mitabhūtino bhaginiyā Samā upāsikāyā,

that is, for the lady disciple Samā, sister of Mitabhūti.

A study of these select inscriptions shows that the majority of the donors were ladies. The gifts otherwise were made by people belonging to all walks of life. Many of the sculptured casement slabs were memorials to the departed, and by setting up these slabs as part of the *stūpa,* merit accrued both to those departed and also to those who set them up.[22]

REFERENCES

1. I am grateful to Dr. K.V.Ramesh for this information.
2. For an account of the antiquities from Sannati, *see,* M.Seshadri, "Buddhist Monuments at Sannathi," *Quarterly Journal of the Mythic Society,* Vol. LVI (1965), pp. 35-37; P.B.Desai, "A New Buddhist Centre," *The Journal of the Karnatak University-Social Sciences,* Vol. IV (1968), pp. 3-8; M.Seshadri; "Buddhist Monuments in Mysore," *Artibus Asiae,* Vol. XXXIV,

No. 2/3 (1972), pp. 169-170; and M.S.Nagaraja Rao, *Progress of Archaeology in Karnataka* 1956-1972, Mysore 1978, pp. 29, 35-36.

3. G.S.Gai, ed., *ARIE,* for 1966-67, Mysore, 1972 , pp. 37-39, lists 31 inscriptions, and Gai, ed., *ARIE,* for 1968-69, lists 11 inscriptions from Sannati.
4. Gai, ed., *ARIE,* for 1968-69, App. B. No. 87.
5. Gai, ed., *ARIE,* for 1966-67, App. B, No. 228.
6. *Ibid.,* No. 213.
7. *Ibid.,* No. 232.
8. *Ibid.,* No. 223.
9. *Ibid.,* No. 225.
10. *Ibid.,* No. 231.
11. James Burgess and Bhagavanlal Indraji, *Archaeological Survey of Western India, Inscriptions from the Cave Temples of Western India, with Descriptive Notes,* Bombay 1881, p. 28. Inscription No. 1 and plate opposite p. 28. No. 1. The text reads. *Vejayantito Sethino Bhutapalena Selagharam Parinithapitam Jabudipamhi Uttama.*
12. Gai, ed., *ARIE,* for 1966-67, App. B. No. 229.
13. K.V.Ramesh, "A Brahmi Inscription from Belavadigi." *EI.,* Vol. XXXVII (1967), pp. 131-32.
14. Kari J.Khandalavala, "Brahmapuri, A Consideration of the Metal Objects Found in the Kundangar Hoard," *Lalit Kala,* No. 7, Fig. 32, Toy Cart. From Brahmapuri. Sātavāhana, 2nd century A.D., Kolhapur Museum.
15. M.Seshadri, *Archaeology,* Vol. 19 (1968). p. 244; *see* also Nagaraja Rao, M.S., *Progress of Archaeology in Karnataka,* pp. 44-45.
16. M.N.Deshpande, "Classical Influence on Indian Terracotta Art," *Proceedings of the Huitieme Congress International d'Archaeologie Classique,* Paris 1965, pp. 603-610.
17. Gai, ed., *ARIE,* for 1968-69, App. B, No. 95.
18. Gai, ed., *ARIE,* for 1966-67, App. B, No. 203.
19. Ramesh. "A Brahmi Inscription."
20. Gai, ed., *ARIE,* for 1966-67, App. B, No. 230.
21. Gai, ed., ARIE, for 1968-69, App. B, No. 96.
22. I am most grateful to Dr. K.V.Ramesh, who very kindly read through this paper and made valuable suggestions.

41

HONAVAR PLATES OF KAIKEYA CHITRASENA, YEAR 1*

The subjoined copper plate inscription[1] is reported to have been found about fifty years back at Honāvar, North Kanara District, Mysore State and was lying in the family of Shri Nadakarni who is now a resident of Bijapur. We secured the plates for our study through our friend Shri M.V.Tembye who was stationed at Bijapur as Custodian in the Archaeological Survey of India. We are grateful to both of them for placing these plates at our disposal for study and publication.

This is a set of three copper plates, each measuring about 15 cm x 4.6 cm, strung together by means of a circular copper ring, 5.6 cm in diameter (Pl. 193b), the ends of which are soldered under a seal, oval in shape, measuring 4 cm at its extended based and 2.6 cm on the rim of its scooped out surface, on which there is a figure of a lion with gaping mouth and with its right leg and tail raised. The whole set weighs 390 g. The first and the third plates are engraved on the inner side only while the second plate bears writing on both the sides. There are altogether thirteen lines of which the first three sides contain three lines each while there are four lines on the fourth side.

The characters of the record belong to the box headed variety of the Southern alphabets which may be roughly assigned to the 5th-6th century A.D and which are usually found in the records of the Kadamba kings Mṛigēśavarman[2] and Ravivarman.[3] As regards orthography, the consonant following r is always doubled according to rules of grammar. *Upadhmānīya* is used in line 4. Final *m* is correctly used at the end of a *pāda* in a verse. The language is Sanskrit and the record is written in prose and verse.

The charter is issued from Ambudvīpa and is dated su. 15 of the month Āśvayuja in the first year of the Kaikēya king Chitrasēna-Kella, also called Chitrasēna Mahākella, who issued the grant. It begins with a *siddham* symbol followed by a verse in praise of the Buddha, the son of Śuddhōdana. The next verse introduces the chief Chitrasēna-Kella of the Kaikēya family who is described as a supporter of the scholars and as a ruler interested in the welfare of his subjects. This is followed by the grant portion in prose (lines 4-9) which states that, when one Ravimahārāja was ruling the kingdom, Chitrasēna-Mahākella granted the garden called Sahārāma and the field Kaṇasā-pukkōli[4] both situated in the village Nāpitapallī to the *Ārya-saṅgha* (i.e. Buddhist *saṅgha*), on the date mentioned above. This is followed by two imprecatory verses. The record ends with a prose passage informing that the record was written by one Jina [na*]ndi-sēnāpati, the son of Siṁha-sēnāpati.

The charter is important in that it brings to light a hitherto unknown ruler named Chitrasena of the Kaikēya family. Several branches of the Kaikēyas were settled in different parts of South

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* Published in *Epigraphia Indica,* Vol. XXXVII, part. 1, pp. 33-34, with M.K.Dhavalikar.

India[5] as revealed by some epigraphs, like those from Anaji[6] and Nandipalli.[7] As the present charter does not give the genealogy of Chitrasēna, it is difficult to say whether he belonged to any of the known branches or to a new one. His titles Kella and Mahākella are interesting. We know of one Ēla Kella of the Kaikēya family from the Kāpōli plates of Bhōja Aśaṅkitavarman.[8] The feudatory status of Chitrasena is indicated by the reference to Ravimahārāja as the ruler of the kingdom.[9] This overlord was probably identical with the Kadamba king Ravivarman who is mentioned as Ravimaharaja in the Durmaya plates,[10] and to whose period our record also may be assigned, as already pointed out on the grounds of palaeography.

Of the places mentioned in the grant, Ambudvīpa may be identified with modern Anjidiv Island which is only five miles off the coast from Karwar. The village Nāpita-pallī is difficult to identify.

TEXT[11]

[Metre: verses 1-5, Anushṭubh]

First Plate (Pl. 192a)

1 Siddham[12] [|*] Jayaty=amita-guṇabhṛid=Buddhas=sat[t*]va samāśrayaḥ [|*] Śuddhōdana-
2 kul-ōdbhūtaḥ padma-patra-nibh-ēkshaṇaḥ [||1*] Kaikēyakula-saṁ-
3 bhūtas=tadvad=budha-jan-ālayaḥ [|*] jayatāt=suchiraṁ Kella-

Second Plate, First Side (Pl. 192b)

4 ś=Chitrasēnaḥ=prajāhitaḥ || [2*] Vijay-Ām[b]udvīpē parama-
5 guṇa-gaṇ-ālaṁkṛita-kalya-dēhaḥ śrī-Chitrasēna-ma-
6 hā-Kellaḥ śrī-Ravimahārājē rājyam=praśāsati ātmanaḥ

Second Plate, Second Side (Pl. 192c)

7 pravarddhamāna-saṁvatsarē prathamē Āśvayuja-pau-
8 rṇṇamāsyām ||[13] Nāpitapalyā(llyām) Sahārāmaṁ Kaṇasā-pu-
9 kkōliñ=cha vidhivad=Āryyasaṁghāya pradattavān [|*]

Third Plate (Pl. 193a)

10 Bahubir=vvasudhā bhuktā rājabhis=Sagar-ādibhiḥ [|*] yasya yasyayadā bhū-
11 miḥ[14] tasya tasya tadā phalam ||| [4*] Sva-dattām=para-dattāṁ vā yō harēta vasundharāṃ [|]
12 shashṭiṁ varsha-sahasrāṇi narakē pachyatē ti saḥ [||5*] Siṁha-
13 sēna(nā)pati-sūnunā Jina[na*] ndi-sēnāpatinā likhitam=iti ||[15]

REFERENCES

1. It is the same as No. A 10 of *A.R.Ep.* for 1963-64.
2. *Ep. Ind.,* Vol. XXXV, Plate between pp.152-53. See *Ind. Ant.,* Vol. VII, plate facing pp. 36-37.
3. *Ibid.,* Vol. VI, plate between pp. 26-27.
4. This expression probably denotes some variety of land. See *Ep. Ind.,* Vol.XXXV, p. 152.
5. For an elaborate treatment of the subject, see Dr.D.C.Sircar's article on *'Southern Kaikayas'* in *Ind. Cult.,* Vol. IV, pp. 516 ff. See also, *Ep. Ind.,* Vol. XXXI, p. 235.
6. *Ep. Carn.,* Vol. XI, p. 162.
7. *Ep. Ind.,* Vol XXVIII, p. 174.
8. *Ibid.,* Vol. XXXI, pp. 235-36. [A certain Ara-Kella and one Sēvya-Gella are mentioned as the local chieftains in the epigraphs of the 9th and 12th century respectively and the adjoining district of South Karnataka; cf. *Ep. Ind.,* Vol. IX, p. 23; *SII.,* Vol. VII, No. 258-Ed.].
9. [The fact that the charter is dated not in the regnal year of the overlord but in the chieftain indicates the semi-independent status of the chief.-Ed.]
10. *Arch. Sur. of Mys., An. Rep.,* 1943, p. 49, text line 4.
11. From the original plates.
12. Expressed by a spiral symbol. The succeeding two lines are also preceded by similar symbols.
13. This punctuation mark is unnecessary.
14. *Sandhi* is not observed here.
15. This punctuation is indicated by *visarga*-like sign followed by four vertical strokes, the ast of which has a wavy tail.

42

JAMAḶAGAMA GRANT OF CHĀLUKYA VIJAYĀDITYA, ŚAKA 619*

The present set[1] of copper plates was received by Shri Amladi, Assistant Director of Archaeology, Maharashtra, Aurangabad, who kindly passed it on to me for study and editing. The plates belong to one Shri Dinkarrao Balajirao, Police Patil of Kasar Sirasi in the Nilanga Taluk if Osmanabad District in Maharashtra. The owner is not aware of the provenance of the plates but they are with him as his family property for a long time.

The set consists of three plates which are held together by a ring passing through a hole measuring 1.75cm in diameter, in the left margin of each plate. To the ring is soldered a circular seal bearing the representation of the boar (*varāha*), the emblem of the Chālukya king, facing proper right. The seal measures 10 cm in diameter. The whole set together with the ring and seal weighs 3100g.

Of the three plates, the first and the third are written on one side only while the second has writing on both sides. The distribution of lines is as follows: I and IIA-9; IIB-11; III-13. The edges of the plates are raised so as to protect the writing which is well preserved.

The characters belong to the southern class of alphabets and are regular for the period to which the record belongs. The language of the epigraph is Sanskrit and except an invocatory verse in the beginning and the benedictory and imprecatory verses at the end, the text is in prose. Regarding orthography, notice may be made of the reduplication of consonants following *r* (cf. *arṇṇava* in lines 1, 3, *Kārttikēya* in line 3, etc.). The portion acurally referring to the grant of the village (lines 35-36) seems to have been tampered with. It appears that the original writing was erased and the changed matter engraved on it.

The record refers itself to the reign of the Western Chālukya king Vijayāditya and is dated Śaka 619 (given in words) the first regnal year of the king, Vaiśākha Paurṇamāsī. The Śaka year corresponded to 696-97 A.D.

After the invocatory verses the record narrates the genealogy of the family, which, however, is known from other records of the king already published.[2] It is further stated that, on the given date, when the king was camping at Rāsēnapura, he made a grant of Jamaḷagāma to three Brāhmaṇas, viz. Kottiśarman of Kauśika-gōtra and two others both of whom were named Prabhākara and belonged to Bhāradvāja-gōtra. Both Kottiśarman and the first of the two Prabhākaras have been described as *grihīta-sāhasra* which appears to denote a person learned in the Sāma-Vēda.[3] The other *Prabhākara* is called *shaḍaṅgavid,* i.e. who was conversant with the six *Vēdāṅgas.* The grant was made at the request of Narēndrāditya whose identify cannot be established.

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* Published in *Epigraphia Indica,* Vol. XXXVI, part VII, 1964, pp. 313-316.

The grant village Jamaḷagāma was situated in Challumkidēśa.* It was situated to the went of Mōrakhaṇḍi and in between Pullavādali and Muguḷi.

Though the record does not add anything new to our present knowledge regarding the king or the dynasty, its importance lies in the fact that it belongs to the first regnal year of the king Vijayāditya and as such is the earliest of his records. It also confirms the surmise of Fleet that Vijayāditya commenced his rule from 696 A.D.[4] Vijayāditya's earliest record so far known was the Badami inscription[5] dated in his 3rd regnal year, Śaka 621, Jyēshṭha Pūrṇimā (699 A.D., May 20). It is interesting to note that another record[6] of the same king dated in the fourth regnal year, Śaka 622 Āshāḍha Pūrṇimā was also issued from Rāsēna-nagara. It appears from this that in the early days of his regin, Vijayāditya had made this place his secondary capital or at least he was then touring in that part of his kingdom. His next grant in chronological order, viz. the Rāyagaḍ copper plates, dated in his 8th regnal year, Śaka 625, Mahāshṭami, was issued from Karahāṭanagara.[7]

Among the geographical places mentioned in the record, Rāsēnapura has been identified with Rasin in Karjat Taluk of Ahmednagar District.[8] Mōrakhaṁdi might be the same as Mayūrakhaṇḍi occurring in the Rāshṭrakūṭa grants[9] which is identified with Mōrkhaṇḍi or Mārkaṇḍi in Nasik District.[10] The granted village Jamaḷagāma as well as Pullavādali and Muguḷi should be located near about this place. Challuṁki-dēśa which comprised of these villages was apparently the territory round about Mōrkhaṇḍi. The exact identity of these places cannot, however, be established.

The writer of the present grant, Rāmapuṇyavallabha, was also the author of Harihar[11] and Dayyaṁdinne[12] plates of Vijayāditya's father and predecessor Viṇayāditya.

Text[13]

First Plate (Pl. 194a)

1 Svasti [|*] Jayaty=āvishkṛitaṁ Vishṇōḥ vārāhaṁ kshōbhit-ārṇṇavaṁ (vam) dakshiṇōnnatadaṁshṭr-āgra-viśrānta-bhu-

2 vanaṁ vapuḥ [||*] Śrīmatāṁ sakala-bhuvana-saṁstūyamāna-Mānavya-sagōtrāṇāṁ Hāri

3 tī-putrāṇāṁ sapta-lōka-mātṛibhis-sapta-mātṛibhir=abhivarddhitānāṁ Kārttikēya-pari-

4 rakshaṇa-prāpta-kalyāṇa-paramparāṇāṁ Bhagavan-Nārāyaṇa-prasāda-samāsādi-

5 ta-Varāha-lāñchha[n-ē]kshaṇa-kshaṇa-vaśīkṛit-āśēsha-mahībhṛitāṁ Chalikyā[nāṁ]

6 kulam-alṁkarishṇōr=aśvamēdh-āvabhṛitha-snāna-pavitrīkṛita-gōtrasya

7 śri-Pulakēśi-vallabha-mahārājasya sūnuḥ parākram-ākrānta-Vanavāsy-ādi-

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* Could be Bhallunkidesa = Bhalki in Bidar district (MSN).

8 para-nṛipati-maṇḍala-praṇibaddha-viśuddha-kīrtti[ḥ]* śrī-Kīrttivarma-pṛithivīvallabha-

9 mahārājas=tasy=ātmajas=samara=saṁsakta-sakal-Ōttarāpathēśvara-śrī-Harsha-

Second Plate, First Side (Pl. 194b)

10 varddhana-parājay-ōpātta-paramēśvara-śabda[s=ta]sya Satyāśraya-śrī-pṛithivī-

11 vallabha-mahārājādhiraja-paramēśvarasya priya-tanayasya prajnātana-

12 yasya khadga-mātra-sahāyasya Chitrakanthā(ṇṭh-ā_bhidhāna=pravara-turaṃgamēṇ-aikē-

13 n=aiv=ōtsārit-āśēsha-vijigīshōr=avanipati-tritay-āntaritāṁ sva-gu-

14 rōḥ śriyam=ātmasātkṛitya prabhāva-kuliśa-dalita-Pāṇḍya-Chō

15 ḷa-Kēraḷa-Kaḷabhra-prabhṛiti-bhūbhṛid-adabhra-vibhramasy=ānany-āvanata-

16 Kāñchīpati-makuṭa-chuṁbita-pād-āṁbujasya Vikramāditya-Satyāśra-

17 ya-śrī-pṛithvīvallabha-mahārājādhirāja-paramēsvara-bhaṭṭāra

18 kasya priya-sūnōḥ pitur=ājñayā Bālēnduśēkhara[sya]

Second Plate, Second Side (Pl. 195a)

19 Tārakārātir=iva daityabalam=atisamuddhataṁ-Kāñchīpati-balam-avashṭabhya ka

20 radīkṛita-Kamē(vē)ra-Pārasīka-Si[ṁ*]haḷ-ādi-dvīp-ādhipasya sakal-Ōttarāpatha-nātha-

21 mathan-ōpārijjit-ōrjjita-pālidhvaj-ādi-samasta-pāramaiśvaryya-chihnasya Vinayā

21 ditya-Satyāśraya-śrī-pṛithivīvallabha-mahārājādhirāja-paramēśvara-bhaṭṭāraka-

23 sya priy-ātmajaś=śaiśava ēv=ādhigat-āśēsh-āstra-śastrō dakshiṇ-āśā-vijayi-

24 ni pitāmahē samunmūlita-nikhila-kaṇṭaka-saṁhatir=uttarāpevē(patha)-vijigīshōr=gurōr=a-

25 grata ēv=āhava-vyāpāram=ācharann=arāti-gaja-ghaṭa-pāṭana-viśṅyyamāṇa-[kṛi]pāṇa-dhāras=samagra-

26 vigrah-āgrēsaras=san=sāhasa-rasikaḥ=parāṅmukhīkṛita-śatru-maṇḍalō Gaṁgā-Yamuna(nā) pālidhvaja-paḍa-ḍhaka(kka)-ma-

27 hāsabda-chihnaka-māṇikya-mataṁgaj-ādīn=pitṛisāt-kurvvan=paraiḥ=palāyamānair=āsādya katham=api vi-

28 dhi-vaśād=apanītō=pi pratāpād=ēva vishaya-prakōpam=arājakam=utsārayan=Vatsarāja iv=ānapēkshi-

29 t-āpara-sāhāyakas=tad-avagrahān=nirggatya sva-bhu-āvashṭaṁbha-prasādhit-āśēsha-viśvambharaḥ

Third Plate (Pl. 195b)

30 prabhur=akhaṇḍita-śakti-trayatvāch=chhatru-mada-bhañjanatvād=udāratvān=niravadyatvād=yas=samasta-bhuvanāśrayas=sana(ka)la-paramaiśva-

31 ryya-vyakti-hētu-pālidhvaj-ādy-uj[j*]vala-prājya-rājyō[Vi]jayāditya-Satyāśraya-śrī pṛithivivallabha-mahārājādhirāja-paramē-

32 śvara-bhaṭṭārakas=sarvvān=ēva[m=ā]jñāpayati[|*]viditam=astu vō=smābhir=ēkān-na-viṁśaty-uttara-shaṭ-chhatēshu Śaka-varshēshv-atītēshu

33 pravarddhamāna-vijaya-rājya-saṁvatsarē prathamē varttamānē Rāsēnapuram-adhivasati vijaya-skandhāvārē Vaiśākha-Pau-

34 rṇṇamāsyāṁ Narēndrāditya-vijnāpanayā Kauśika-gōtra[ḥ*] Kottiśarmmā gṛihita-sa(sā)hasraḥ Bhāradvāja-gōtra[h*] Prabhākara(rō) gṛihita-sa(sā) ha-

35 sraḥ tad=ēva gōtraḥ Prabhākara[ḥ*] shaḍaṁgavich=cha ētēbhyas=tribhyaḥ (Cha(Bha)lluṁkidēsē(śē)) Mōrakhaṁḍi-paśchima-digbhāgē Pullavādali-Muguḷi-grā-

36 mayōr-mmadhyē Jamḷagāma-grāmō dattaḥ sa-bhōgaḥ [||*] tad=āgāmibhir=asmadvaṁsýair= anyaiś=cha rājabhir=ā-

37 yur-aiśvaryy-ādīnāṁ vilasitam=achirāṁśu-chaṁchalam=avagachchhadbbir=ā-chandr-ārkadhar-ārṇṇava-sthiti-

38 samakālaṁ yaśas=chichīshubhis=svadatti-nirvviśēshaṁ paripālanīyamu(m | u)ktaṁ chā(cha) Bhagavatā Vēdavyāsē-

39 na Vyāsēna [|*] Babubbir=vvasudhā bhuktā rājabhis=Sagar-ādobhi[ḥ|*] rya(ya)sya yasya yadā bhūmis=ta-

40 sya tasya tadā phalaṁ(lam) [||*] Svandā (Svaṁ dā)tuṁ sumahach-chhakyaṁ duḥkham= anyasya pālanaṁ(nam) [|*] dānaṁ vā pā-

41 lanaṁ v=ēti dānāch=chhrēyō=nupālanaṁ(nam)[||*] Sva-dattāṁ para-dattāṁ vā yō harēta vasu-

42 ndharāṁ(rām) [|*] shashṭiṁ varsha-sahasrāṇi vishṭhāyāṁ jāyatē kṛimiḥ [||*] Mahāsāndhivige(gra)hika-śrī-Rāmapuṇyavallabhēna likhitaṁ(tam) [||*]

REFERENCES

1. A.R. *Ep.,* 1962-63, Appendix A, No. 49.
2. See for instance, the Nerer plates *(Ind. Ant.,* Vol. IX, pp. 126ff).
3. See *EP. Ind.,* Vol. XXXIII, p. 293.
4. *Bom. Gaz.,* Vol. I, Pt. II, p. 370.
5. *Ind. Ant.* Vol. X, p. 00.
6. *Ibid.,* Vol. IX, p. 126f.
7. *EP. Ind.,* Vol. X ,p. 146f.

8. *Bom, Gaz.,* Vol. I, Pt. II, p. 372.
9. See for instance Radhanpur plate sof Gōvinda III (*EP. Ind.,* Vol. VI, p. 239f.)
10. *Bom. Gaz.,* Vol. I, Pt. II, p. 396 and note 1. Now it has been convincingly proved that Morakhaṇḍi is the small village Morkhaṇḍi; a few miles north of Basavakalyan, Humnabad Taluk, Bidar district, and not Markaṇḍi near Nasik. See, Nagaraja Rao, M.S. Ganjihal plates of Chalukya Somesvara I, in this volume, pp. 644-652. Bhallunki deśa can also be identified with Bhalki, which is a taluka place in Bidar district.
11. *Ind. Ant.,* Vol. VII, p. 301f.
12. *EP. Ind.,* Vol. XXII, p. 24 f.
13. From the original plates.

43

INSCRIPTION ON A ROCK AT TEKKALAKOTA[1] *

This inscription is found engraved on the northern face of a natural rock at the foot of the hill in the locality known as *'bale tota'* situated to the southwest of the village Tekkalakota. The script and language of the record is Kannada of the 11th century (Pl. 196).

The epigraph commences with the auspicious expression *'svasti'* meaning 'may it be well'. It then cites the date *Saka* 943, *Raudri Karttika*, suddha 1, thursday. We are then introduced to a local officer named Brahmadhiraja who was administering *Papekallu* with the privilege of *Tribhogabhyantarasiddhi.*[2] The object of the charter which was issued to the officials of *Papekallu* was to announce the regulations regarding the concessions made in the payment of dues on the cultivated land for three successive years. In the first year the farmers were to pay 80 *visas* of grains per *mattar* of land; for the second year, one *pana*; and the third, two *panas.*

The date cited above corresponds to thursday, the 20th October A.D. 1020 (Swami Kannu Pillai, 1022, Vol. III, p. 43). The *Saka* year was current. The officer Brahmadhiraja referred to above bore the titles and epithets viz., *Samastarajyabharanirupita* (entrusted with the responsibility of the entire administration); *Mahasenadhipati* (the great commander-in chief); *Patihitacharya* (well versed in protecting the interests of his lord); *Dustanisthura* (stern to the wicked); *Kutila Kautilya* (crafty like Kautilya); *Ksudra vidravanam* (one who scares away the mean); *Ripumartanda* (burning sun to the wicked); *Pratyaksha Chanakya* (Chanakya incarnate); *Parivaravajrapanjara* (an adamantine cage to his followers); *Kalikala Brihaspati* (Brihaspati of the Kali age); *Ghategana gandhavaranam* (a rut elephant to Ghatega); *Mahaprachanda dandanayaka* (the great, formidable general): and *Ghateyankakara* (guardian of his forces).

This Brahmadhiraja, as gathered from the above descriptions, must have been an officer of high rank holding charge of the area around Tekkalakota. He might be identified with his name-sake who figures 13 years later in an epigraph dated *Saka* 956, from Hiremagalageri, Harapanahalli Taluka, Bellary District (*SII*, Vol. IX, No. 82, p. 54).

An interesting fact revealed by the present epigraph is that the lands around Tekkalakota were being brought under cultivation at this time and with a view to encouraging the agriculturists, the state officials granted them concessions with regard to the payment of assessments as in similar cases the payment was less for the initial year and it was gradually increased in the next two years.

The place mentioned in the charter is Papekallu. Since the record is engraved on a natural boulder, it refers in all probably to the present village Tekkalakota which must have been known as Pepekallu during the 11th century. The Yeribyaleri inscription (Taluka. Ron, Dist. Dharwar) of the time of Chalukya Vikramaditya VI, dated Saka 968 (A.D. 1046 (SII, Vol. XI, Part II, No. 120, pp. 136-138), refers to a subordinate belonging to the Papekallu family.[3] It is probable that this officer hailed from this place.

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* Published in Nagaraja Rao, M.S., The Stone Age Hill Dwellers of Tekkalakota, Poona, 1965, pp. 104-105.

TEXT[4]

1 Svasti Saka varṣam 943 neya Raudri Saṁvatsarada | kārttika śuddha pāḍiva
2 Bṛhaspativāradandu samasta rājya bharanirūpita | mahāsenādhipati |
3 patihitāchāryaṁ | duṣṭaniṣṭhuraṁ | kuṭiḷa Kauṭilyaṁ | kṣudravidrā
4 vaṇaṁ | ripumārttaṇḍaṁ | pratyakṣa Chāṇakyaṁ | parivāravajrapaṁjaraṁ |
5 kalikāla Bṛhaspati | Ghaṭegana gandhavāraṇaṁ | Srīmanmahāprachaṇḍa daṇḍa
6 nāyaka ghaṭeyaṁkakāra Brahmadhirājar Pāpekalla tṛbhôgābhyantara
7 siddhiyāḷuttaṁ Pāpekallūroḍeyargge koṭṭa uḷkeya barisa vaṭṭāya santeya kramam eṁteṁdoḍe
8 uḷta barisaṁ mattargeṁbhatta visava | mereḍeneya barisaṁ voṁdu paṇa | mūṟeneya vaṟisam eraḍu paṇaṁ |

REFERENCES

1. Author is greatful to Dr. P.B.Desai, Director, Kannada Research Institute, Karnatak University, Dharwar for having gone through this appendix and guiding with valuable suggestions.
2. According to Fleet (IA, Vol. XIX, p. 271), this means a joint tenure enjoyed by a private person, a god or gods and brahmanas.
3. Unfortunately the record is much damaged and the name of the official is lost.
4. From the original impressions.

44

GANJIHAL PLATES OF CHĀLUKYA SOMĒŚVARA I ŚAKA 969*

Copper Plate records of the Chālukyan family are quite rare, and no plates of Sōmeśvara are known so far. Therefore, the present record is unique and important. The three plates were found (Pl. 197a), along with two other sets (one belonging to Hoysaḷa Narasiṁha II and the other, a spurious one, ascribed to Rāshṭrakūṭa period), in the Narihalla Irrigation project area in Bellary district, while bull-dozing. They were strung together with a ring having a deeply sunk seal, depicting in relief, a wild boar, sun and moon, a conch, a disc, a sword and goad, besides a swastịka (Pl. 197b). Below these, is a single line inscription, in Kannada, which reads *'Śrīmachchaḷukyābharaṇaṁ.*

The record consists of 93 lines. The text is in Nāgari script and Sanskrit language. The text portion concerning the genealogy presented here closely resembles, that found in Miraj plates of Jayasiṁha II.[1]

The charter is issued by king Trailōkyamalladēva from the victorious camp town of Kalyāṇa in the sub-division *Mayūrakhaṇḍika* 12, and is dated Wednesday, *Śuḍdha* 5, of the month *Pushya* in the cyclic year *Sarvajit*, in Śaka year 969.

The purpose of the charter is the granting of 300 *nivarttanas* of land, within the jurisdiction of the village *Gaṅjiyapāla*, but adjoining the boundary of the village *Vēhūra* by the king, through his chamberlain (*Gṛihāmātya*), Muddināryya son of Kēśimāryya and grandson of Sāyimāryya, belonging to *Vaṣisṭagōtra.* This grant is meant for (a) the upkeep and maintenance of the *Trikūṭāchala* temple of *Traipurusha* (Śiva, Janārdhana or Vishṇu and Sūrya) established by Mūkimāryya at the village *Vēhūra;* (b) for the running of the hostel for 200 students staying there; (c) for the benefit of three teachers of twelve institutions; and (d) for the two lecturers of Grammar (*Śabdaśāstra*) and *Nyāya (Pramāṇa Śāstra).* Both *Vēhūra* and *Gaṅjiyapāla* are said to be located in the division *Ponnuguṅda* 300, in Bilvola *Vishaya.* The record is written by Jayakara, son of Prajñākara, with the permission of *Śāśanādhikāri, Mahāprachaṇḍadaṇḍa nāyaka,* Niṁbaṇāryya. The text ends stating that this is the gift of *Śrimadāhavamalladēva.*

As already stated, the charter is extremely important being the only known copper plate record of Āhavamalla Sōmēśvara I. The title on the seal , *'Śrīmachchaḷukyābharaṇaṁ'* is also significant. Sōmēśvara I was probably the first to adopt this title, being followed by other members of the family.

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* Published in M.S. Nagaraja Rao (Ed.), 1983, The Chalukyas of Kalyana (seminar papers), Bangalore, pp. 3-11; see also Nagarjuna Rao M.S., & Ramesh K.V. (Eds.), *Copper Plate Inscriptions from Karnataka: Recent discoveries,* 1985, Mysore, Centenary publication No. 4 of Directorate of Archaeology & Museums, pp. 52-61.

Secondly, we learn from the record that at *Vēhūra*, a *Tripurusha Śāla* had been established by one Mūkimāryya *(Mūkimaryya Nirmāpitaya Traipurusha Śālayaḥ).* Perhaps, this is a temple dedicated to Śiva ,Vishṇu and Sūrya, as we usually come across such temples dedicated to these deities. This, however, will have to be confirmed by a visit to Vēhūra.*

Thirdly, very useful information provided by the charter regarding the temple being a *Vidyāpīṭha* with two hundred students, learning there. It is also found that there were three teachers of twelve institutions *(dvādaśa Saṁstha)* and learning was imparted by two exponents in grammar and Nyāya (Logic).

We know that in Medieval Karnataka, there were a number of seats of higher learning, such as *Ghaṭika Sthānas* (e.g., Nagai and Henjeru), *Agrahāras* (e.g., Aihole, Ummajige near Gadag, Degamve etc.), *Brahmapuris* (e.g., Baḷigāve Talakāḍu etc.), *Saṅghārāmas* and *Maṭhas* (e.g., Kōdimaṭh at Baḷigāve, Nagai maṭha etc.) and temple *Vidyāpīṭhas.*[2] Among the last mentioned group, the most important ones of the period of Chālukyas of Kalyāṇa were located at Salotgi in Bijapur (10th-11th Century A.D.)[3], Hebbal near Dharwar (10th Century A.D.),[4] Bijapur (11th Century A.D.),[5] and Kūḍala Saṅgama (12th Century).[6] The *Vidyāpīṭha* at Salotgi is said to have been established in 954 A.D. by Nārāyaṇa, a minister of Rāshṭrakūṭa Kṛishna III. It was being conducted under the auspices of *Tripurashadēvālaya.*[7] The *Vidyāpīṭha* at Bijapur was conducted by one Yōgīśvara paṇḍita in a temple. *Mīmāṁsa* was taught here specially.[8] In the Temple at Kūḍala Saṅgama, on the bank of Malaprabha, was a very important seat of learning of which the president was one *Jaṭavēdamuni.* This was in 12th Century. Basavaṇṇa, Channabasavaṇṇa, Akka Nāgamma were the most important students of this school.

To this list of Temple schools, our present record adds one more at Vēhūra, where special courses seem to have been imparted in grammer and *Nyāya Śāstra* (logic). It may also be noted that this school was very near Kūḍala Sangamạ.

Mention is made of a number of palces of the record, which can be identified as follows:

Mayūrakhaṇḍika is the small village Morkhaṇḍi a few miles north of Basavakalyāṇa, Humnabad Taluk, Bidar District; *Kalyāṇa,* the capital is Basavakalyāṇa; *Ponnuguṅda* is Hungund, in Bijapur district; *Vēhūra* is Bewoor in Hungund taluk (from where Gen. Bewoor hails); *Gaṅjiyapāla* is Ganjihal, near Bewoor; *Khadira Vāṭikā* is Khairwadgi south west of Ganjihal; and *Saṅgama grāma* is the famous Kūḍala Saṅgama.

Comments:

Dr. Ramesh commented that Sōmēśvara I was not the first to adopt title *'Śrīmachchālukyābharaṇam'.* Even earlier kings did use this title along with others.

Dr. Gai stated that the record is important as it confirms the identification of *'Mayūra Khaṇḍika'* with Morkhaṇḍi near Basava Kalyāṇa, as it stated that Kalyāṇa was one of the twelve important towns near *'Mayūrakhaṇḍika'*. It also proves that the identification of *Mayūrakhaṇḍika* with *Markaṇḍi* near Nasik is not correct.

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* A later visit by the author confirmed the existence of Triple shrined Temple, at the village of Bewoor in the Hungunda Taluk of Bijapur district.

TEXT

(Metres: Verses 1, 31 and 38 Anushṭubh; 15, 33, 24, 26-28 and 37, Tṛshṭubh; 2, 10, 18 and 30, Mālinī; 3 and 17 Āryagītī; 8, 9, 16, 19, 23 and 32 Ārya; 5, 7, 13, 21, 29, 34 and 40, Vasantatilakā; 6, 20, 22, 35 and 36 Śārdūlavikrīḍitā; 11 and 12, Mandakrāntā; 14 Drutavilambitā; and 37 Śālinī.)

First Plate: Inner Side (Pl. 198a)

1. Oṁ Jayaty=āvishkṛtam Vishṇōr=vvārāham kshōbhit-ārṇṇavaṁ dakshiṇōnnata-damshṭrāgra-visrā (śrā)ṁta bhuvanaṁ vapuḥ Śrīyam=upaharatād=vaḥ
2. Śrīpatiḥ Krōḍa-rūpō vikaṭa-visa(śa)da-damshṭrā-prānta-visrā (śrā)nti-bhājam avahad=ataya-da(m) shṭrakṛshṭa-vis-pashṭa-kaṁda-pratanu[1]
3. visa-jaṭāgra-gramthivad=yo dharitrīṁ 2* Kari-makara-makarik-āmkita-jala-nidhi-rasanam Vasī(śī)karōtv=avanivadhū (m*) Trai-
4. lokyamalla-bhūpatir-akalaṁka-yasō(śō)-ṁbu-rāsi(śi)-valayitabhuvanaḥ Gadyam Svasti* Samasta-bhuvana-samastūyamāna-Māna-
5. vya-sagōtraṇām Hāritiputrāṇām Kausi(śi)kī-vara-prasādalavdha(bdha)-svē(śvē)t-ātapatr-ādi-rājya-chihnānāṁ Sapta-mātṛikā-pa-
6. rirakshitānām[1] Kārttikēya-vara-prasāda-lavdha(bdha)-Mayūra-pichchha-kunta-dhvajānāṁ[2] Bhagavan-Nārāyaṇa-prasād-āsādita-vara-va-
7. rāha-lāṁchchhan-ēkashaṇa-kshana-vasī(śi)kṛt-ārāti-rāja-maṇḍalāṇāṁ Samasta-bhuvan-āsra(śra)ya-Sarvva-lok-āsra(śra)ya-Vishṇuva(r)ddhana-Vi
8. jayādity=ādi-visē(śē)sha-nāmnāṁ rāja-ratnānāṁ-udbhava-bhūmiḥ Vṛttam Kava(ba)lita-Nala-lakshmī-durjjay-aujjitya-hari vihata-pṛ-
9. thu-Kadaṁb-āḍambarō Maurya-nirjjit Nijabhuja-bala-bhūmn-ōtpaṭayam-Rāshṭrakūṭāṇ-khilita-Kalachuri-śrīrasti Chalukya[1]
10. Vaṁsaḥ(śaḥ) 4 * Taj-jēshu rājyam-anupālya gatēshu rājasv-ēkanna-va(sha)shti-gaṇaṇēshu pur-ādhy-Ayōdhyāṁ tad-vaṁsa(śa) jas-ta da* nu-shoḍa sa (śa)-
11. bhūmipālaḥ kshmām Dakshiṇāpatha-jushām vi(bi) bhāram-va(ba)bhūvaḥ (vuḥ) 15* Dushṭ-āvashṭabdhayām katipaya-purush-āntarāntaritayam Chalu-
12. kya-kula-sampadi bhūyas-Chālukya-va (ṁ*) sya(śya) eva 6* Kaṁdaḥ-kirtti-lat-āṁkurasya kamalam Łakshmī-vī-lās-āspa-[1]
13. daṁ Vajraṁ vairi-mahībhṛtāṁ pratinidhēr-ddēvasya daitya-dṛuhah 1* raj-āsij-Jayasiṁha-Vallabha iti khyā-

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[1] This *daṇḍa* is redundant.

[2] These *daṇḍas* are redundant.

14. tascha(taś-cha)ritrair-nnijair-yō rēje chirm-adi-rāja-charit-ōtkamthah prajānām haran 7* Yō Rāshṭrakūṭa-kula-

15. m-Iṁdra iti prasiddham Kṛshṇ-āhavyasya sutam=ashṭasa(śa)t-ēbha-sainyam nirjjitya dagdha-nṛpa-paṁcha-sa(śa)tō va(ba)bhāra bhūyascha(ś-Cha)lukya-ku-

16. la-valla(bha*)-rājalakshmī(ṁ*) 8* Chatularipu-tura-ga-paṭu-bhaṭa-karati-ghaṭa-kōṭi-ghaṭita-Raṇarāghaḥ sukṛta-Hara-charaṇa-rāgas-ta-

17. nayōbhūt=tasya Raṇarāgaḥ 9 Tat-tanayaḥ Pulakēsī(śī) Kēsi(śi)-nishūdana-samo=bhavad=rāja Vātāpi-puri-vara-patir=a-

18. kalita-khala-Kali-kalaṁka-kalaḥ 10* Vayam=api Pulakēsi(śi)-kshmāpatiṁ varṇṇayaṁtaḥ pulaka-kālita-dehāḥ pasyā(śyā)t=ādy=ā-

19. pi saṁtaḥ (1) Sa hi turaga-gaj-ēṁdra-grāma-sāraṁ sahasra-dvaya-parimitam=rtvik-sāch-chakār-Āsva(śva)mē-dhe 11* Tattanayaḥ 1* Nalanilaya-

20. vilōpi Maurya-niryāna-hetuḥ prathita-prthu-Kardadamva (mba)-stamva(mbha)bhedi-kuṭhāraḥ bhuvana-bhavana-bhāg-ā pūraṇ-ārambha-bhāra-vya-

21. vasita-sita-kīrttish-Kīrttivarmmā nṛpo=bhūt 12* Tad-anu tasy=anujaḥ Sarvva-dvīp-ākramaṇa-mahaso yasya nau-setu-va(ba)ṁ-

22. dher(dhai)=ullaṁghy=abdhiṁ vyadhita-pṛtana-Rēvati-dvī-pa-lōpaṁ rājay-srīṇām haṭha-patir=abhūd-yascha(ś=cha) Kālachchurīṇāṁ va (ba) bhre bhūmiṁ

23. saha sa sakalair-mañgalair=Mmaṁgalīsah (śah) 12* Jyēshṭha-bhrātuḥ sati suta-vare=py=arbhakatvad=asa(śa)kte yasminn=atmany=akṛta hidhu-

24. raṁ Maṁgalīsaḥ(śaḥ) pṛthivyāḥ tasmin=pratyārpipad-atha mahī ṁ* yūni Satyāsra(śra)ye-sau[1] Chālukyānāṁ ka iva hi patho dharmy-a[1]

Second Plate: First side (Pl. 198b)

25. taḥ prachyaveta 13* Jetir=ddisasāṁ vijita-Harsha-mahā-nṛpasya dātur=mmanoratha-sa(śa)t-ādhikam=artha-yadbhyaḥ saty-ādi-sarvva-guṇaratna-

26. gan-ākarasya Satyāsra(śra)yatvam=upalakshaṇaṁ=ēva yasya 14* Aḍamarikṛta-dig-valay=orddita-dvid=ama-riparigīta-mahiyasā

27. mṛḍam=arishta-bhidaṁ=odvahan=Neḍamari-kshitip=ōjani tatsutaḥ 15 Sutas=tadiyo guṇa-ratna-māli bhū-vallabhō=bhūd=bhuja-

28. vīryya-sā(śā)li Ādityavarmm-arjjita puṇya-karmma tējō-bhir-āditya samāna-dharmmā 16* Tat-suto Vikramā-dityo vikrama-a-

29. krānta bhū-talaḥ tatō-pi Yuddhamall-ākhyo yuddhe Yama-samo nṛpaḥ Taj-janma Vijayādityo vīran=ēk-āṁga-saṁgare cha-

30. turṇṇā ṁ mamḍalānām=apy=ajayad=vijay=ōpamaḥ 18* Tabhavo Vikramādityah-Kīrttivarmmā tad-ātmajaḥ yena Chālukyā-rājya-śrī-

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[1] This *daṇḍa* is redundant.

31. r-aṁtarayiṇy=abhūd=bhuvi 19* Vikramāditya-bhūpāla-bhrātā bhīma-parākramaḥ Tat-sūnah-Kīrtti-varmm=ābhūn=mṛt-prās-ārddita-durjanaḥ 20*

32. Taila-bhūpas=tato jato Vikramāditya-bhūpati ḥ Tatsūnur-abhavat tasmād=Bhīmarājo=ri-bhīkaraḥ 12* Ayyaṇ-ārays-ta

33. to jajne yad-vaṁsa(śa)sya srī(śrī)yaṁ svakaṁ Prāpayanniva vaṁsa(śa)ṁ sa vavṛtte Kṛshṇa-naṁdanāṁ 2* Abha-vat-tayos=tanujo vibhava-vibhā-

34. si virōdhi-vidhvaṁsī tējo-vijit-ādityas=Satya-dhano Vikramādityaḥ 23* Chēd-īsa(śa)-vaṁsa(śa)-tilakāṁ Lakshmaṇa-rāja-

35. sya naṁdanāṁ nuta-sī(śī)lāṁ Vo(Bo)ṁthā-dēvi ṁ* Vidhi-vat-pariṇiṇye Vikramādityaḥ 24* Sutam=iva Vasudēvād-Dēvakī Vāsu-

36. dēvaṁ Guham=iva Giri-jānir=ddēvaṁ=Arddhēṁdu-mauleḥ ajanayad=atha Vo(Bo)ṁthādēvy=atas=Taila-bhūpam vi-

37. bhava-vijita-Sa(Śa)kraṁ Vikramāditya-nāmnaḥ 25* Ari-kuṁbhi-kuṁbha-bhedana-ripu-durgga-kavaḍa (ṭa) bhaṁjana-prabhṛti-

38. sahaja-va(ba)lasya Harer=iva vā(bā)la-krīḍā bhavad=Yasya 26* Kiṁ cha Rāshṭrakūṭa-kula-rājya-saṁva(ba)ddhāv-ubhau Aurji-

39. tyāch-charaṇāv=iva prachalitau sākshāt=Kaleḥ krāmataḥ[1] Krūraū Va (ba) ddha-Sa(śa)rīrakau garu-jana-drōha-praro-hāv=iva Kālā t*=Khaṁdi-

40. ta-Rāshṭrakūṭaka-kula-śrī-valli-jāt-āṁkarau lunau yēna sukhēna Karkkara-Raṇastaṁbhau raṇa-prāṁgaṇe 27* Itthaṁ purā-Diti-[1]

41. sutair=iva bhūta-dhatrī ṁ yō Rāshṭrakūṭa-kuṭilair=gamitam=adhastāt 1* Uddhṛtya Mādhava iv=Adivaraha-rūpo va(ba)bhre Chalukya-kula

42. vallabha-rāja lakshmiṁ(kshmiṁ) 28[2] Hūṇa-prāṇa-hara-pratāpa-dhanōyātrā-trasan-Māravaḥ[1] Chaidya-Chchhe-dy=akhila-kshamā-jaya-naya-vyutpanna-

43. dhīr-Utpalaḥ yēn=ātyugra-raṇ-āgra-darsi(śi) ta-va(ba) la-prāchurya-sau(śau)ry-odayaḥ[1] Kārāgāra-ni-vesi(śi)taḥ kavi-vṛsha yaṁ varṇṇaya-

44. n=ghūrṇṇitaḥ 29* Bhammaha-Raṭṭād=adhavad-bhūpālād=Rāshṭrakūṭa-kula-tilaka-Lakshmīr=iva Salila-vidheḥ Śrī-Jākavv-āhvayā

45. kanyā 30* Chālukya vaṁs(ś)-āṁva(ba)ra-bhānu-māli Srī-(śrī)-Tailabhūpāla upāyat-ainaṁ tayos(s)=cha lōk-ābhyuda-yāya yōgas=sa Chaṁdrikā-

46. Chaṁdramasor=iv-āsīt 31* Śri-Tailabhūm pālāt śrī-Jākavvā samajījanat Śrimat-Satyāsra(śra)yaṁ Skaṁdam-Aṁvi(bi)kā Tryambakād=iva 32* vi-

47. dvishad-gōtra-vitrāsī dēvō vibudha-sammataḥ div=iva bhuvi yo dhatte sarvva-varṇṇa-dharam dhanuḥ 33* Api cha Yasya pratāpa-jvalanēna da-

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1. This *daṇḍa* is redundant.

2. This verse 'Hūṇa-prāṇa.. Ghūrṇṇitaḥ' (lines 42 to 44) is not found in the Nilgunda plates (*EI.*, Vol. XII, pp. 142-155), but is in the Miraj Plates (*EI.*, Vol. XII, pp. 311-312).

48. gdhaḥ=prarōhat=iv=āri-gaṇasya vaṁsa(śa)ḥ vā(bā)-laih=prarūḍh-āṁkura-jāla-kalpair-ddisā(śā)ṁ vijetush[9]=pathi sannivishṭaiḥ 34* Tasy=ānujaḥ

Second Plate: Second side (Pl. 199a)

49. śrī-Dasa(śa)varmma-nāmā tad-vallabhā Bhāgyavat=iti dēvi tayor=abhud=vikrama-sī(śī)la śrī Vikramāditya-nṛpas=tanūjaḥ 35* Asau nija-jyē-

50. shṭha-pituh=parōkshaṁ va(ba)bhāra vārāsi(śi)vṛtāṁ dharitrīṁ dharitrīṁ bhujenakeyūra-latām=iv=ochchair=vvidārit-ārāti-kaḍamva(mba)kēna[10] 36 Tadanu-tasy=ā

51. nujah Yasy=akhila-vyāpi Yasō(śo)=vadātam=akāṁḍa-dugdh-āṁbudhi vṛddhi-saṁsaṁkāṁ Karōti mugdh-āmara-Sumdarīṇā m=a* bhūt-sa bhūpo Jagadēka-

52. sa(ma)llaḥ 37* Sad=āvanasthaḥ=paṭu-Vikram-āḍhyo mad-andha-gaṁdh-ebha-ghaṭā-vipāṭi Va(Dha)r-orjjita-prasphurita-prabhāvōrarāja yo-sau Jaya-

53. si ṁ ha-rajaḥ 38*[11] Yatra prasīdati samasta-ja-gach-chharaṇyēḥ[12] nyak-chakṛur=Antakam=api kshitipāḥ sa-kōpaṁ 1* Yasmān-manōratha-path-ātiga-

54. m-artham-arthī saṁprāpya saṁsmarati na sma sura-drumāṇām 39* Agamad=akhila-dhātri yena rājan-vatītvaṁ nivas-ati nṛpa-lakshmir-yasya

55. su(śu)bhr-ātapatre Sa sakala-namit-āri-kshōṇibhṛn-mauli-ratna-dyuti-sa(śa)va(ba)lita-pādo Gaṇḍarōlgaṇḍa-bhūpaḥ 40* Adosh-akara-saṁ-

56. gōpi vin=āpi makha-dūshaṇām Sa-bhūti-bhūshaṇo yascha ś=chasaṁprāpya jagad-īsa(śa)tāṁ 41*[12a] Vikhyāta-Kṛishṇa-varṇṇe Tailasnēh-ōpalabdha sa-[1]

57. ralatve 1* Kuṁtala-vishaye nitarām virājate Mallikāmō-daḥ 42* Tataḥ pratāpa-jvalana-prabhāva-nirmūla-nirdhagdha-virōdhi-

58. vaṁsa(śa)h tasy=ātmajaḥ pālayitā dharāyāḥ srī(śrī)-mān-mān=abhūd=Āhavamalladēvaḥ Ātm-avasthāna-bhītō=abhilashati sadā maṁ-

59. ḍapaṁ Mālav-ēsō(śō) dolat-tālī-van-āntāny=anusarati sarin-nātha-kūlāni Chōlaḥ Kanyākuvj(b)j-āvi(dhi)rājō bhajati cha ta-

60. rasā kandarās=tā Himādrēr=uddāmā yat-pratāpa-prasara-bhara-bhav-odbhīti-vibhrāṁta-chittāḥ 45* Amlāna-

61. Ṭaila-guṇa-sa ṁ grahaṇa-pravṛddha-tējo-visē(śē) sha-dalita-dvishad-aṁdhakāhaḥ anvarthatā ṁ samanusṛtya ka-

62. vi-pradhānair=yaḥ prōchyate nanu Chalukya-kula-pradīpaḥ[13] 45* Namn-aiv-ātichalaṁ-dvishan-mṛga-kulaṁ vitrāsya

63. tējō-dhikaih[14]-r-anyair-askhalitaṁ purā Gajapates=taṁ nāsa(śa) yitvā madaṁ 1* tuṁgānām-avanī-bhṛtām-anudinaṁ datvā padaṁ-mūrddhasu[15]

64. prāptaḥ srī(śrī)-Jayasiṁha=naṁdana=iti khyātiṁ Cha yaḥ prastutāṁ 46* Vaidhavyāt-kara-tāḍana-vyati kara-trastair-iv-āsru(śru)-plavāt-prad-vignair=i-

65. va hṛ-hata-smarasi(śi)khi-prōsh-ādi-bhutair=iva Kuṁd=ēṅdu-dyuti-nirmmalaiḥ parihṛto-dārair-yadīya-dvishaṭ-kāṁtānāṁ mali-

66. nō dhanas-tanayugōt saṁgō-garīyān api 47* Auddhatya-yukt-Āṁdhakaja-prabhāva-nirmūlan-ōdāma-va(ba)lasya yasya 1* Virājate

67. nirjjita-Mīnakētōr=ddēvasya(śya)Chālukya-mahēsv(śva)-ratvaṁ 48* Śrī Pṛthvīvallabha-Mahārājādhirāja-paramēsv(śva)ra-parama-bha-

68. ṭṭāraka-Satyasra(śra)ya-kula-tilaka-Chaluky-ābharaṇa-srī(śrī)mat-Trailōkyamalladēva-srī(śrī)mad-Vallabha-Narēṁdra-devaḥ kusa(śa) lī Sarvvā-

69. n-eva yathā-saṁvaddhyamānakān-rāshṭrapati-vishayapati-grāma-kūṭak-āyuktaka-niryuktak-ādhikārika-mahattar-ādin=samādi-

70. sa(śa)ty=astu vaḥ saṁviditaṁ yathā smābhiḥ Sa(Śa)ka-nṛpa-kāl-ātīta-saṁvtsara-sa(śa)tēshu Navasu ekō-nasaptaty-adhikēshu aṁka-

71. tō-pi 969 pravarttamāna Sarvvajit-saṁvatsar-āntargata-pushya-su(śu)ddha-paṁchamyāṁ-Vṛ(Bṛ)hastapati-vāre Mayūrakhaṁḍik-āntar-vvartti-

72. dvādasa(śa)ka-mukhya-grāma Kalyāṇa-samīpa-samāvā-sita-nija-Vijaya skaṁdhāvāre Makara-saṁkrāṁti-mahā-parvvaṇi

Third Plate: Inner side (Pl. 199b)

73. tulā purusha-prabhṛtīni shoḍasa(śa)-mahā dānāni dattā dakshiṇākāle Vasishṭa-gōtrēṇa bahvṛcha-sā(śā)khā-sa brahmachāriṇe

74. Saim-ārya-pautrēṇa Kēsi(śi)m-ārya-putrēṇa asmadīya-gṛhamātya-Muddinārya-pratihastakēna Vi(Bi)lvola-visha-

75. y-āntarvvartti-poṁnumguṁdē-tri ṁ sa(śa) namadhyagat-āgrahāra-Vēhurē Mukim-āryēṇa nirmmāpitāya ḥ * Traipu-[15]

76. rusha-sā(śā)lāyaḥ khaṁḍa-sphutita nava-sudhā-su karmm-ārthaṁ tatr-aiva gaṁdha-pushpa-dhūpa-dīpa-naivēdy-archan-ārthaṁ tatrā-[15a]

77. sthitānāṁ vidhyārthināṁ-sa(śa)tadvayasya satr-ārthaṁ dvādasa(śa)-saṁsthō-pādhyāya-trayasya sa(śa)bda-sā(śā)stra-pramāṇa-sā(śā)stravyā-

78. khyānakārak-ōpādhyāya-dvayasya cha yath-ōchina(ta)nirvvāh-ārthaṁ cha Vi(Bi)lovla-vishay-āntargata-Ponnuṁgu ṁ* de triṁsa(śa)daṁ-

79. tarvvārttinō Gaṁjiyapāla-nāmnō grāmasya bhūmer-madhye Vēhūra-grāma-sīmālagnaṁ hast-ōdaka-pūrvvakaṁ sarvvana-

80. masyaṁ kṛtvā sārddha-dvādasa(śa)-Vita ṁ*[16] sti-da(ṁ)ḍamāpitaṁ nivarttana-sa(śa)ta-trayaṁ dattaṁ aṁkatō-pi nivarttana 300 1* Tasya Ch-ā-

81. ghāṭāḥ pūrvvataḥ Arjuna-vṛksha-taṭāka--pūrvvaṁ-dishita-kubja-kaṁthārikā-samīpa-nikhāta-pāshāṇaṁ 1*

82. Āgnēyataḥ[17] Mahā-nikhāta-pāshāṇāḥ (1) Dakshiṇataḥ[17] Kaṁthārikā-gulmasamīpa-nikhāta-pāshāṇaḥ 1*

83. nairityataḥ Khadiravāṭikā-sīmāsthitaḥ[17] pāshāṇa-puṁjaḥ (1) pas(ś)chimataḥ Vēhūra-grāma-sīmā vāya-

84. vyataḥ[17] Ādity-ōpādhyāya-taṭākaḥ Uttarataḥ Vēhūra-grāmatah.-Sāmgama gramaṁ-gachchhan-paṅthāḥ Aisā(śā)nyataḥ

85. Kṛshṇa-vavvulā-samīpa-nikhāta-pāshāṇaḥ Ētat pūrvva-prasiddha-samasta-sīmā-samanvitaḥ-chatur-āghāṭa visu(śu)śu)ddhaḥ Sa yushmābhi-

86. r=āgāmibhir=asmad-vaṁsa(śa)ir=anyais(ś)=cha bhūmipālaiḥ pālanīyaḥ Tathā ch-ōktaṁ bhagavatā Vēda-vyā-sēna Vyāsēna Bhaubhir=vvasudhā bhu-

87. ktā rājabhiḥ Sagar-ādibhir ya(ya) sya yasya yadā bhūmis=tasya tasya tadā phalaṁ 49* Apaharaṇē=pi cha dōshas=tēn=aiv=oktaḥ Sva-dattāṁ

88. para-dattāṁ vā yō harēta vasuṁdharāṁ Shashṭir-varsha sahasrāṇi vishṭāyāṁ jāyate kṛmiḥ 50* Rāmabhadrēṇ=āpy=uktam Sāmānyo=yam

89. dharma-sētur=nṛpāṇāṁ kāle kāle pālanīyō bhavadbhiḥ Sarvvān=etān=bhavinaḥ pārthivēṅdrān bhūyo bhūyo yāchate Rama-

90. bhadraḥ 50* Mad-vaṁsa(śa) jāḥ para-mahīpati-va ṁ* sa(śa) jā vāpāpād=apēta-manasō bhuvi-bhūvi-bhūpāḥ yē pālayaṁti mama dharmam=imaṁ

91. samastaṁ tēbhyō mayā virachitō=ṁjalir=ēsha mūrdhni 52* May-ēdaṁ Sā(Śā)san-ādhikārik-ākshapaṭalika mahā-prachaṁda-daṁda nā-

92. yaka-Niṁva(ba)ṇ-āry-ānumatyā Prajnākār=ārya sūnunā Jayākarēṇa likhitam=iti Srī(Śrī)mad=Āhavamalla-dēvasya

93. dattiḥ Maṁgalam mahā Śri[1]

REFERENCES

1. Barnet, L.D., 'Miraj Plates of Jayasiṁha II, A.D. 1024', *Ep.Ind.,* XII, pp. 303-315.
2. ಡಾ. ಎನ್. ಎಸ್. ವೀರಪ್ಪ, *'ಕರ್ನಾಟಕದಲ್ಲಿ ಉನ್ನತ ಶಿಕ್ಷಣ', ಮಾನವಿಕ ಕರ್ನಾಟಕ,* 1973, ಸಂಪುಟ 3, ಸಂಚಿಕೆ 3, ಪುಟಗಳು 65-83.
3. *Ep.Ind.,* IV, pp. 57-66.
4. *Ibid.,* pp. 350-56.
5. *Ind. Ant.,* X, pp. 129-131.
6. *ಕನ್ನಡ ವಿಶ್ವಕೋಶ,* ಸಂ. 6, ಪು. 936.
7. *Ep. Ind.,* IV, p. 60.
8. *Ind. Ant.,* X, pp. 129-31.
9. Upadhmaniya is used.
10. Further, in the text of Miraj Plates, there are 3 more verses which are not found here (Cf. *EI.,* Vol. XII, p. 312, Ils. 50-54). Our text is similar to the Nilgunda plates here (*EI.,* Vol. XII, p. 152).

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[1] Then follow an ornamental design and five double *daṇḍas.*

11. This verse is not found in the Nilgunda Plates (*EI.,* Vol. XII, p. 153) but is in the Miraj Plates (*EI.,* Vol. XII, 312).
12. Visarga is unnecessary.
12a. This verse is not found in the Miraj Plates, but is there in the Nilgunda Plates (*EI.,* XII, p. 153, Ils. 40-42).
13. From here (Ils. 62-66), the text is different from the Nilgunda and Miraj Plates.
14. *Visarga* is redundant.
15. The *daṇḍa* is redundant.
15a. Stroke unnecessary.
16. *Anusvara* is not required.
17. This *daṇḍa* is redundant.

45

A NEW EPIGRAPH FROM ANDUR*

Andur is a small village, situated in the Tuljapur taluka of the Osmanabad district. The name as per the epigraph is 'Āṇandūr' which was the divisional headquarter known as 'Āṇandūru 300'.

The inscribed slab is fixed to the wall of the local Maruti temple. It contains three inscriptions. The language and the characters are good kannada of the 12th-13th centuries A.D. The first record (11s. 1-31) belongs to the reign of the Kalyani Chalukyan King Tribhuvanamalla Vikramaditya VI (A.D. 1076-1126) and refers to the Crown Prince Mallikarjunadeva. It is dated in the 32nd regnal year of Chalukya Vikrama era, in the cyclic year Sarvajit, which corresponds to A.D. 1107-8, Mallikarjuna is first mentioned in the 2nd year of Vikramaditya's reign, A.D.1077,[1] as holding the position of Yuvaraja and holding charge of *Tardavadi*[2] 1,000 from about A.D. 1096 to 1116 or so.[3] He is supposed to have predeceased his father. This record is one more addition to his few known records. It registers a grant of the Village Kerur, the revenues of which are to be used for the worship of God Manikesvara of Āṇandūr. Many minor gifts by other local officials are also recorded.

The Second record (11s. 32-38) is dated in the 11th regnal year of the Chalukya Bhuloka (malla) year, in the cyclic year Nala which corresponds to A.D. 1136-37. Bhulokamalla is Somesvara, the successor of Vikramaditya VI. It registers a cash donation for the oil lamp of God Manikesvara by the elder queen, Rajaladevi.

The third (11s. 39 onwards) mentions the name of the Yadava king Bhillama and his regnal year 26th, the cyclic year being Krodhi, corresponding to A.D. 1213-1214. But the cyclic year Krodhi falls in A.D. 1244.[4] So the date does not agree. Mention is also made of one Mahāpradhāna Gaṇḍarayya.

The places mentioned in the record are: Padanalagiri (1.8) Kereyur (18), Moraba (1.30) Devarapura (1.31) and Honnipalli (34). Of these Padanalagiri is modern Pannala fort, 12 miles northwest of Kolhapur. Kereyur is Kerur a few miles away from Andur. Moraba is Muram in the neighbouring taluka of Omerga. Honnipalli (34) is Pimple (पिंपळे) and Devarapura (31) is Devkurali - (देकुरली?) in the Tuljapur Taluka.

The temple of Manikesvara is now extinct as is the case with many ancient temples.

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* Published in Marathawada University Journal, vol. III, No. 2, February 1963, Aurangabad, pp. 90-96, with Sri. S.V.Ahankare.

REFERENCES

1. *EC.,* VIII, p. 55. Sb. 1172.
2. Tarddavadi Visaya or Tarddavadi 1,000 as mentioned in epigraph covers the area between Bhima in the north and Ghataprabha in the south in the present Bijapur District of Karnataka State.
3. G. Yazdani, *Early History of the Deccan.* pp. 369.
4. *JBBARS*: Vol. LXXV-A, Extra Number p. 194

THE TEXT OF THE INSCRIPTION

१. नमस्तुंग सिरः चुंबिचंद्र चामर चारवे त्रैलोक्य नगरारंभं मूल स्तंभाय सं[१]भवे
२. स्वस्ति समस्त भुवनाश्रयं श्री प्रि[२]थ्वीवल्लभं महाराजाधिराजपरमेश्वरं परम भट्टारकं सत्बा -
३. श्रय कुळतिळकं चाळुक्याभरणं श्रीमत्रिभुवनमल्लदेव विजय राज्य मुत्तरोत्तराभि -
४. व्रि[३]ध्दि प्रवर्ध्दमानमाचंद्रार्क्क तारंबरं सल्लुत्तमिरे कल्बाणदनेले वीडिनोळु सुखशं
५. कता विनोददिं राज्यंगेय्युत्तमिरे स्वस्ति समस्त भुवन विरव्यातं चाळुक्यान्वयप्रसूतं प -
६. रिजन पारिजातं रिपुराय कुवर चकोरं बप्पनंककारं कुवरंक भीमं नयनाभिरामं
७. कुमार वेश्या भोजंगं अय्यनसिंगं सरणागत वज्रपंजरं कुमुरदि कुंजरं वीर विद्याधरं
८. सकळ कळाधरं पदनाळगिरि[४] वज्रदंडं विशळरायकुवर जवदंडं महालक्ष्मीदेविलब्ध-
९. वरप्रसादं त्याग विनोदं मूरुराय कुमारहित्सेल्लं साहसमल्लं श्रीमत्रिभुवम-
१०. ल्ल पद्दिमहादेवीयरणुगं नामादिसमस्त प्रसस्तिसहितं श्रीमतुयुवराजवल्लभ मल्लिका -
११. - र्ज्जुन देवरु। तत्पाद पद्मोपजीवि स्वस्ति समधिगत पंचमहाशब्ध महासामंताधिपति महप्र-
१२. चंडदंड नायकं विद्वजन वरदायकं सकळ गुणमणि भूषणं बन्धु जन पोषणं
१३. आश्रित जन कल्प व्रिक्षं प्रतिकार्य्यदक्षं साहित्याविद्याप्रसंगं अय्यनसिंगं श्रीमत्रि -
१४. - भुवनमल्ल देव पादाराधकंपरबळरगधिकं नामादि समस्त प्रसस्ति सहितं श्रीम -
१५. - न्महा प्रधाधा[५]नं मनेवेर्ग्गडे दण्डनायकं नाबिमरं[६]सर बिंनपदिं युवराजवल्लभं म -
१६. - ल्लिकार्ज्जन देवरु श्रीमच्चाळुक्य विक्रमवर्षद ३२नेय सर्व्वजितु संतत्सरद मार्ग्गसिरदमावास्से
१७. आदित्यवार चूडामणिग्रहण महापर्व्वनिमित्यदिं आणंदूर श्रीमाणिकेश्वर -
१८. - देवरिगे अंगभोग धूपदीप निवेद्य तांबूळक्के बिट्ट केरेयूरं सर्व्व नमस्यवागि कोट्ट -
१९. - रीधर्म्मं नाडधिकारिगळु स्वधर्म्मदिं प्रतिपाळिसुवरु श्रीमणिकेश्वर देवरिगे बाळेय
२०. सेट्टियरु बिट्ट कोलमत्तरु मूवत्तु सातेयनायकन केरियल्लु मत्तरु हंनेरडु अन्तु
२१. ...दिं नाल्वत्तेरडु मत्तरु केयुम। श्रीमदनन्तपाळ दण्डनायकन बेसदिंद
२२. वर सुंकवेर्ग्गडे सोमनाथय्य नायकरु दासिमठस्तरु बिट्ट च्छत्रच्छाय सुकमं
२३. श्रीमद्युवराजवल्लभ मल्लिकाज्जुन देवर बेसदिं मल्लपय्यनायकरु बिट्ट हेज्जुंकमुम
२४. ५२५ एत्तिंगे आणुंदूर ३०० र सुंकवेर्ग्गडे सोभननायकरु पुनच्चरणं मा -
२५. - डि सुंकिगर माळगामुंडन मुरव्यमाडि सर्व्वबाधापरिहार माडि बिद्दरु, अरसु ग -
२६. ळ मूवरु सेट्टियरु नखरमं तळारर बिळ्पु आबदडेमान सट्टिग सहितमागि बि -

२७. टृरु, हंनारिगो एलेय हेरिंगे एले ५७ हेंगे ५ अडकेयुमं देवसवळ हग...
२८. तोंदपठ एरडेलेयुमं बिटृरु तेल्लिगरु चेत्रके गाणदलु ओब्बळ एण्णेयुम नन्दादीविगे -
२९. - गे देवसवळ बळिर ओन्दुमं बिटृरु ई धर्म्मक्के नगर मं मूवरु सेट्टियरु नाडधिकारिगळु
३०. श्व[१] धम्मदिं प्रतपाळिसुवरु ॥ मोरबद मागरसरु देवर्ग्गे काल्गर्चि कोटृ मत्तु १००
३१. देवरपुरक्के नड्वोक्कललु चेत्रक्के २० तेरिंगे द्रम्र्म ३ श्रवणक्के द्रम्र्म[७] २ दीपावळिगे १ धर्म्म १
३२. स्वस्ति श्रीमच्चाळुक्य भूलोक वरिषद ११ ळेनेय नळसंवत्सरद कार्त्तिक सुध्द पुरिव सो -
३३. मवारदंदु श्रीमतु पिरियरासि पट्टमहादेवि राजलदेवियरंग भोग -
३४. ...पुव होन्निपळ्ळिय हेर्ग्गडे मल्लियणनायक प्रमुरवरणंग
३५. ... (आणुं) दूर स्तळद आवट्मुद्रेयल्लि श्रीमाणिकेश्वर देवर नंदा दीविगे
३६. ... गे बिटृ गद्याण ५ इदे वरिषंप्रति कोटृरु इदं नाडधिकारि
३७. ...प्रतिपाळिसिदवरु स्वर्ग्गोपवर्ग.... गळंनुपभोगिपरु किडिसिद
३८ .... (फल) मक्कु ॥
३९. (स्वस्ति श्री) मतु यादव कुळतिळकं प्रताप यक्रवर्त्ति श्री (म)
४०. ....(भि) ल्लम देववर्षद २६ ने. क्रोधि संवत्सरद आ
४१. (श्वयुज .....) ब्रिहवारदंदु विशु संक्रमण म
४२. ...श्रीमन्महाप्रधानं गंडरय्य
४३. ... (further store mutilated)

१. स should be श
२. प्रि should be पृ
३. व्रि should be वृ
४. पद्नाळगिरी is पन्हाळा fort.
५. धा is repeated.
६. र is written below the line, a correction after revising the writing.
७. श्व should be स्व.
८. धर्म्म is written as द्रम्म.

शिलालेखाचा मराठी अनुवाद

ओळ १-२ विस्तृत अशा भासप्रवेशाला चंद्र (रूपी) चामराच्चा स्पर्शाने शोभून दिसणारा (आणि) त्रैलोक्यनगराच्या आरंभींचा (तें निर्मिण्यास मूलाधार) मूलस्तभ्य अशा श्रीशंकरास नमस्कार असो.

२-४ स्वस्ति सर्व जगाला आश्रय देणागे, पृथ्वीपती, महाराजाधिराज (परमेश्वर), परम वीर, सत्याश्रित कुळतिळक, चालुक्य वंशबूषण श्रीमान् त्रिभुवनमल्लदेव (हे) कल्याणी येथील आतंद्रार्क अभिवृद्ध होत जाणाप्या विजय राज्याचा सुखसंवादांत आनंदाने उपभोग धत होते (त्या वेळी).

४-११ स्वस्ति, चालुक्य वंशांतु न्मलेला, सर्व प्रजाजनांचा अवडता, शत्रपुमारांना चकोराप्रमाणे (!), पराक्रमाने भीमासारख,

पिस्याला सिंहाप्रमाणे (बसशाली) वाटणारा, सुखरू प, शारणागतांना वज्रपंजराप्रमाणे आश्रय देणारा, शूर, विद्याधर, तर्व कलांमध्ये पारंगत असलेला पन्हाळगडास तडितेसारखा (आधात करणारा), अरिहुत्रांचा काळ, लक्ष्मीची कृपा प्रगप्त झालेला, (स्वार्थ)ल्यागांत सुख मानणारास तीन (?) राजपुत्रांना हृतशल्याप्रमाणें वाटणारा, साहसी मल्ल, त्रिभुवनमल्लदेव व माहाराणी यांचा आवडता, सर्व पृथ्वीसलावर प्रसिद्ध असलेला (वरीस सर्व बिुदें धारण करणारा) युवराज मल्लिकड्यर्जुनदेव -

११ ते १५ - याचा पादपद्योपजीवि, महासामन्ताधिपति, (संगीताचे) पंचमहाध्वनि प्राप्त झालेला, महाप्रचंड सेनापति, विद्धज्जनांना मानं देणारा सर्व गुणांनी भूषित, आश्रितांना कल्पवृक्षासारखा, कार्यदक्ष, नातलगाचें पस्षण करणारा, साहित्यविद्येंत (सेवनांत) आनंद मानणारा, शत्रु-सेनेला बळाने अधिक असलेला, महाराज त्रिबुवनमल्लदेव यांचा पदसेवक - (हीं) सर्व बिरुदें धारण करणारा, राजवाड्यांतील प्रमुख मंत्री नाबिसरसर याच्या विनंतीवरून -

१६-१९ - युवराज मल्लिकार्जुनदेव याने चालुक्य विक्रम वर्ष ३२ (या वर्षी) मर्गशीर्ष मास, अमावास्या, रुविार, सूर्यग्रहण या अतिशाय शुभ प्रसंगीं (पर्वकालीं) आणदूरच्या श्रीमाणकेश्वर देवाच्या पूजा-अर्चा, नांदादीप आणि नित्य नैवेद्य तांबूल यासाठीं केरेयुर (केरू र हें गांव (त्याचें सर्व उत्पन्न) देणगी म्हमून दिलें या देणगीची व्यवस्था स्थानिक अधिकारी पाहतील.

१९-२१ बाळेय शेट्टीने माणकेश्वरदेवाला ३० कोलमत्तर[1] आणि सातेयनायकाच्या वस्ततिंतील (?) १२ मत्तर - अशी एकंदर ४१ मत्तर (जमीन देणगी म्हणून) दिली.

३१-३५ आणदूर ३००[2] (या विभागाचा) चा करवसुली - प्रमुख शोमननायक याने ४२४ जनावरें करसुक्त केली, श्री अनंतपांळ दंडनायकच्या आज्ञेवरू न सोमनाथ नायक (या अधिकान्याने) दासीमठांत राहणान्यांना छत्रचामर-कराची सूट दिली. युवराज मल्लिकार्जुनदेवाच्या आज्ञेने मल्लपथ्या नायकाने जकात कर माफ केला (व सर्व अडचणी दूर केल्या).

२६-२८ तीन शेट्टींनीं देवासाटी पुढील देणूी दिली: ५० पानें ५ सुपान्या...... २ पानें दिली (?)

२९-३० तेलि सोकांनी[3] नंदादिपसाठी दररोज एक माप (परिमाण) तेल याप्रमाणे देणागी दिली. सर्व स्थानिक अधिकारी व तिधे सेट्टी या देणग्यांची व्यवस्था पाहतील.

३०-३१ मोरबाच्या[4] मागरसराने देवाची पाद,वा करू न १०० मत्तर (जमीन) देणगी दिली. देवरपूरसाठी २० मत्तर, रथास ३ (तीन), श्रावणमहिन्यासाठी १ दीहावळीस १.

३२-३६ चालुक्य भूसोकमल्ल देव (शक) वर्ष ११, नळवर्ष, कार्तिक शुक्ल पोर्ट्टिमेस सोमवारीं महाराणीं राजसदेवीने अणदूरच्या श्रीमाणकेश्वरदेवाच्या नंदादीपसाठी हन्नीपळ्ळीच्या मल्लियण नायक (ग्रामप्रसुख) याच्या समक्ष ५ गद्याण देणगू दिली. ही देणगी प्रत्येक वर्षासाठी आहे. याची व्यवरथा स्थानिक अधिकारी पाहतील. जे विध्न आणतील, त्यांना दुःख प्राप्त होईल.

३९-४२ यादव पुलतिलक, प्रतापचक्रवर्ती भिल्लमदेव यड्यंचे (शक) वर्ष २६, क्रोधिसंवत्सर, आश्विनमास .... गुरुवार, विषुसंक्रमण.......... महाप्रधान गंडरय्या .... (यापुढील भाग नष्ट झाला आहे).

१. मत्तर: जमीन मोजण्याचें परिमाण.

२. अणदूर ३००: ३०० गांवे असेल्ला विभाग.

३. सेल्लिगरु: मराठी 'तेली' शब्दास जवळ वाटणारा शब्द.

४. मोरब: हल्लीचें मुरूम, ता. उमरगा.
५. हर्न्नापळ्ळी: हल्लीचें पिंपळें (?), ता. तुळजापूर.

Translation:

1. Obeisance to Śambhu, who is made beautiful by a chauri which is the moon, that lightly rests on his lofty forehead, and who is the foundation pillar of the erection of the City of Three worlds.

2-4. Hail! When the Victorious reign of King Tribhuvanamalla, the asylum of the whole world, the favorite of fortune and Earth, Great Emperor, Supreme lord, Supreme master, ornament of the Satyasraya race, embellishment of the Chalukyas, was advancing in a course of successively interesting prosperity (to endure) as long as the Sun and the Moon and Stars-ruling with joy of pleasant conversation, in the capital of Kalyana.

5-11 Hail! - the Crown Prince, Lord Mallikarjunadeva, possessor of the titles, (such as, one who is) - famed over the whole of the earth, born in lineage of the Chalukyas, a solace to the people, an attraction to the children of the enemies, a Bhima in valour, most handsome (to the eyes of the people), an attractive lover to the damsels, a lion for his father, a strong refuge as strong as diamond to those who surrendered, a brave refuge as strong as daimond to those who surrendered, a brave vidyādhara, possessor of all arts, a thunder-bolt to the fort of Padanala,[1] a god of death to the sons of the enemy, receiver of the grace from Goddess Padmavati, one who takes pleasure of the grace from Goddess Padmavati, one who takes pleasure in sacrifice, an arrow to the hearts of the sons of the three kings, brave wrestler and a beloved of the chief queen of King Tribhuvanamalla -

11-15. Hail! - (His Minister) - who finds sustanance at his lotus feet-At the request of Dandanayaka Nabimarasa, who is Mahasamantadhipati, who has obtained the five-great (musical) sounds, Great August General, High Minister, bestower of boons to the learned, adorned with jewels of all virtues, gaurdian to the kin, a boon-showering-tree to the dependants, able in every task, taking delight in literary persuits, a lion for his lord, worshipper of the feet of Lord Tribhuvanamalladeva, powerful to the enemy forces, possessor of all titles, the chief minister, Chamberlain of the Royal house-hold, the-

16-19. Crown Prince Mallikarjunadeva, granted, in the most auspicious occasion of the Lunar eclipse.[2] On Sunday, the 15th (Amavasya) in the month of Margasirsa, of the cyclic year Sarvajit, in the 32nd (regnal) year of the Chalukya Vikrama era, to the God Manikesvara, of Anundur, for the worship and theatrical entertainment, and for incense, oil lamps and daily offerings, betel leaves, -the village of Kereyur, free from all imposts. This grant will be maintained by the local officers.

19-21. Baleya setti (granted) for the God Manikesvara, 30 Kolamattars[3] and 12 mattars in the locality (Keri) of Sateyanayaka, -so the total being 42 matters of land.

21-25. The officer-in-charge of the taxes of (the division) Anundura 300, Sobhananayaka, granted, making Malagamunda of taxes as the chief, higher taxes[4] of 525 cattle, free from all imposts, left by Mallapayyanayaka, at the instance of the Crown prince Mallikarjunadeva and Somanathayyanayaka, the officer-in-charge of Taxes, (left) the taxes on the chauri and umbrella granted by the inmates of Dasimatha, at the instance of -

26-28. Dandanayaka Anantapala. All the three Settis (present) donated including all the mortagaged (values) 50 (betel) leaves per bundle and 5 betel-nuts, for the God- 21 leaves were granted.

29-30 The Oilmen,[5] granted one measure of oil for the oil lamp each day. All the local officials and the 3 Settis are supposed to maintain this donation.

30-31. Magarasa of Moraba granted 100 mattars (of land), after worshipping the feet of god, for chaultry of Devarapura 20 (mattars) for the Chariot, the gift is 3 mattars for Sravana the gift is 2, for Dipavali (i.e. Lamps) 1. gift. 1.

32-36. On the .... day, monday, in the bright half of the month Kartika, in the cyclic year Nala, the 11th regnal year of Chalukya Bhulokamalla (deva) year, the elder queen, Great lady, Rajaladevi, granted for the oil-lamp of Sri Manikesvara of Anandur, 5 gadyana, in the presence of Malliyana Nayaka the Heggade (village officer) of Honnipalli. This grant is for each year. This is to be maintained by the local-

37-38. authorities. Those who (help) maintain this will enjoy eternal happiness. Those who spoil (will suffer).

39-42. Hail! In the 26th regnal year of the Valourous king Bhilama, the Ornament of the Yadava Race, (corresponding to the) cyclic year Krodhi Samvat in the month of Asvayuja, thursday on the auspicious occasion of the Vishu Samkramana, the Chief of Ministers, Gandarayya.......

(further stone mutilated)

1. Padnala: Fort Pannala.
2. Chudamanigrahana - Lunar eclipse, Usually Soma, is used for Moon. Rarely Chudamani is used. This is one Instance.
3. Mattar-Measure of land - Kola means of Stick. It is another kind of measure of land.
4. Herjjunka - Higher Tax.
5. Telliga - Tailika (oil man).

46

DEVAGERI INSCRIPTION OF JAGADEKAMALLA II*

Devageri, anciently known as 'Devaṁgēri' in inscriptions, is a small village about 5 miles north of Haveri in the Dharwar district. It formed the *manneya* or seigniory of Basavur 140 along with the neighbouring villages of Kolur and Kulenur. It is already famous for its temples, sculptures and epigraphs.[1]

The lithic record edited here was discovered by the writer. it was used as a ceiling slab of the Parasúrāma temple in the compount of the local Yallamma temple. According to the local information, it is supposed to have been brought from the *Śāntiśvara Basadi,* a jaina temple now in ruins on a cultivated piece of land to the west of the village. This is confirmed from the contents of the record which registers a grant to it. The inscribed area of the slab is about 4' 6" x 1' 6". The characters and the language are old Kannada of the 12th century A.D. The letters are about ½" in height.

According to the practice prevalent in this period the cursive and normal forms of *ma* and *va* are both used simultaneously (e.g. lines, 3, 8, 12, 13, 19, 20, 35, 44, 49, 51, and 54 respectively. The cerebral *ṇa* when doubled has dental *na* added below it (egs. Baṇnisu, *Kaṇnamagere, yeṇne* in lines 28, 48 and 51 respectively).

U,-the form of vowel, common to old Kannada and Telugu characters is still retained here (line 29).

The new Kannada locative suffix *alli* is added on to words Koṇeyalli (line 48), *Tārokkalalli,* (line 50), *Gāṇadalli* (line 51) and *Māḍidalli* (line 41) which is absent in the period to which it belongs.

The above instances show that the old practice is giving way to the new Kannada method of simplification and the use of both old and new Kannada characters and forms add further proof to the fact that this was a transitional period.

The document after referring to the reign of Jagadēkamalla II (A.D. 1137-38 to 1151) mentions the *Mahāmaṇḍalēśvara* Tribhuvanamalla Hoysaladeva as administering *Noṇambavāḍi, Banavāsi* and *Hānungal* 500. The latter's name is not quite clear as the line in which it occurs seems to have been tampered with. However, he could be identified as Hoysala Vishnuvardhana who is usually referred to as Tribhuvanamalladeva, in other epigraphs.[2] Many inscriptions show him reigning in central and western Mysore, but always as a vassal of the Western Chalukyan king.[3]

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The record then extols the great qualities of *Mahāsāmanta* Kaliyammarasa, *Tantrapāla* Bāchaṇa, who was also the brother-in-law of Kaliyamarasa, and *Mantri* Recharasa. Kaliyamarasa is said to belong to the lineage of Jimūtavāhana and of Khachara family. He is *mahāsāmanta* ruling the *Bāsavūr* 140. Evidently he belongs to the *Silahara* family.[4] Dr. Desai has discussed the several branches of the *Silaharas.* Of these, there was one family ruling from *Bāsavūr* 140. The first known member of this branch, Kaliyamma, is referred to in an epigraph of Rāshṭrakūṭa Amoghavarsha from Devageri.[5] he is said to have held the post of *Nālgāmuṇḍu.* Under the later chalukyas, the members of this family held the post of *mahāsāmantas,*[6] and under the Yādavas, their position was elevated to that of *Mahāmaṇḍalēśvaras.*[7] They were the followers of Jainism. Kaliyamarasa of the present record was the *Mahāsāmanta* under Sōmēśvara III and continued to hold the same post under Jagadekamalla II.

The date given in the record (II. 39-41) is the 53rd regnal year of chalukya Jagadekamalla year, the cyclic year *Siddhārthi, chaitra, śuddha daśami* (10th), monday. The cyclic year *siddhārthi* falls in A.D. 1139-40, the 2nd or 3rd regnal year of the king. Jagadekamalla II is supposed to have ruled only for 14 years from 1137-38 to 1151 A.D. So the mistake may be of the scribe who instead of writing 3 has written 53. The third regnal year corresponds to A.D. 1139-40. But the king referred to is certainly Jagadekamalla II known from two other records of the region, viz., of Devihosūr which belongs to the 10th regnal year in which mention is made of both Kaliyamarasa and Recharasa of the present record and of Niralgi which is also dated in the 10th regnal year and records the construction of a jaina basadi dedicated to Mallinātha at Niralgi.

The place names mentioned in the record are: *Noṇaṁbavāḍi, Banavāsi, Hānungallu and Bāsavūr.*

The *Noṇaṁbavāḍi* 32,000 province was one of the principal divisions of Central and South India. The principal cites of this privince were Ucchangidurga, Henjeru (Hemāvati in Madaksira taluka in Andhra Pradesh) and Chitradurga. It consisted of Bellary, Anantapur, Salem and parts of North Arcot districts. *Banavāsi* is the present town with the same name in the Sirsi taluka of north Kanara district. *Hānungallu* is the present Hangal, a taluka place in the Dharwar district. *Bāsavūr* could be identified with Hirebasur in the Bhadgi taluka of Dharwar district. All these places figure commonly in the records of the period and region.

TEXT[1]

1 @Śrimatparama-gaṁbhīra-śchādvādā[2] āmōgha[3] lāṁchhanaṁ jīyātraiḷō[4]

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1. From the original impressions
2. read syā
3. ā repeated
4. read ttrai

2 kya nāṭhasya śāsanaṁ jina śāsanaṁ || Śrīvardhdhēṁdu prabhāśvattanuru[5]
3 chi vibhavaṁ chāru kaivalyabōdhaṁ Dēvēṁdrānarghya chūdāmaṇi ghaṭi
4 ta pedaṁ[6] mukti Lakṣmīsanāthaṁ bhāvōdbhūta pramattadvipa
5 vidaḷana kaṇṭhīravaṁ māḍutirkkintīvārddhi brāta samavēṣṭita dharege lasatsāntiyaṁ[7]
6 Śāntināthaṁ || Svasti samasta bhuvanāśreyaṁ[8] śrī prithvīvallabhaṁ[9] mahārājā-
7 dhirājaṁ paramēśvaraṁ paramabhaṭṭārakaṁ Satyāśreyakuḷatiḷakaṁ[10] chālukyā-
8 bharaṇaṁ Śrīmajjagadēkamalladeva vijeya[11] rājyamuttarētta rābhivriddhi[12]
9 pravarddhamānamāchaṁdrārkka tāraṁbaraṁ saluttamire || tatpādapa-
10 dmōpajīvi || Svasti Śrīmanmahāmaṁḍaḷeśvaraṁ Tribhuvana
11 malla Hoysaḷadevaru Noṇaṁbavāḍi Baṇavāsi Hanuṁ-
12 gallaynūṛumam sukhadiṁdāḷuttire || Śrīmatu khacharānva-
13 yanenipā mahārājaṁgavesava[13] Lachchāṁbikegaṁ yī mahimōnnata lakshmī prēmaṁ
14 kali kaligabhūpanudeyaṁgeyda[14] || Vāchāḷa biruda manneya
15 kīchaka beya[15] Bhīmanandaṭa manneyachaya gōtrāchaḷakuḷi-
16 śaṁ negaṛḍaṁ khacharakuḷatilakanuddhataṁ Kaliga nripa[16] || Malevaripu
17 bhūmipāḷara taleyanuraṁ berasukirttu tōḷuvaladiṁ-
18 da kalahāṁgaṇadoḷagadaṭiṁ kaliganripaṁ[17] kharggalakshmiyaṁ vijeya[18] lakshmīkāntaṁ sa-
20 masta vasumatītaḷakhyātaṁ jīmūtavāhanānvayaprasūtaṁ baṁdhu-
21 jana kamaḷinī rājahaṁsaṁ khachara vaṁsōttaṁsaṁ[19] padmāvatīlabdha va-
22 raprasādaṁ tyāgavinōdaṁ birudamanneya madanivāraṇaṁ amma-[20]
23 na gaṁdhavāraṇaṁ nāmādi prasasti sahitaṁ śrīmanmahāsāmanta Ka-

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[5] read sva
[6] read ccha
[8] read śra
[9] read pṛ
[10] read śra
[11] read ja
[12] read vṛ
[13] read ge
[14] read da
[15] read bha
[16] read nṛ
[17] read nṛ
[18] read ja
[19] read śō
[20] delete ṁ

24 liyamarasaru Bāsayūra[21] nūṛanālvuttumaṁ sukha saṁkhā-[22]
25 tā[23] vinōdaṁ rājyaṁ geyuttamire || virtta[24] || patihitanuddhata [ṁ]
26 prabaḷan-āhavadhīran-udarga vairi bhūpatigaḷanayde tūḷdi
27 Kaliga kshitipāḷanakkaṛiṁda śāsvatamene[25] saṁda rājya padevī[26]
28 pati māḍidudondu[27] sauryyadunnatiyane dhātri baṇnisu-
29 tamirppudu Bāchaṇa taṁtrapāḷana || uṛade kali Ka-
30 liga bhūpaṁ-geṛagada ripu nripara[28] siramanaveyavadiṁ-[29]
31 daṁ kaṛuhiṁ khagakuḷa durgenegeṛagisuvaṁ subhaṭa-
32 namama maiduna Bācha || Sogayipa rūḍhivetta Kaliga kshi-
33 tipāḷana bāhukharggeyashṭige mone pempinindavesavāvanipāḷana-
34 dondu rājyalakshmige posa jauvanaṁ vineyadiṁ negarddānripanāḷuti-[30]
35 rppa bhūmige paḍediṭṭa rakkeyene pōlvanāvanō mantri Rēchiya ||
36 vineyada[31] bittu satyada tavarmmane sadguṇadikkedāṇa peṁpina kaṇi
37 śauchadāgara vivēkanidhānada pākśāsanaṁ jinapadapadma[32] saṭcharaṇa[33]
38 vūrjita puṁṇyanenalke namma Rāyaṇanavadātta kīrttivaraneṁbu-
39 du pēḷpaṛatomdaneṁbude || yintenisirdda Rāyaṇam svasti śrīmachcha-
40 lukya Jagadēkamalla variśada[34] 53 neya siddhārtha saṁvatsarada[35] chaitra
41 suddha[36] daśami sōmavāradandu deśigagaṇada vakragatsada[37]
42 Śrī Śāntināthadēvaraṁ pratiṣṭeyaṁ māḍidalli || Śrīmanmamahā-[38]

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[21] read vū
[22] read ka
[23] read tha
[24] read vṛ
[25] read śva
[26] read da
[27] read śau
[28] read vṛ
[29] read śi
[30] read vṛ
[31] read na
[32] read Ṣa
[33] ra is inserted in between
[34] read Ṣa
[35] ra written below the line
[36] read śu
[37] read chchha
[38] ma repeated

43 Sāmaṁnta Kaliyamarasarum tantrapāḷa Bāchaṇarum sama-[39]
44 sta parigrahamum dēvara pūje punaskārakkam Bāḷachandrasiddhāṁ-
45 nta dēvara kālam karchi dhārāpūrbbakaṁ māḍi biṭṭa dharmma ye-
46 nteṁoḍe huliveṭṭadiṁ baḍaga Bhojangeśvara[40] dēvara keyim teṁ
47 ka ere mattaru yondu toṛeya[41] baḷiya ālugana koṇe
48 yalli mogemattaru yondu[42] Kaṇṇamageṛeya yoḷage gardde
49 kamma hattumam biṭṭaru alliya prabhu gāmuṇḍugaḷum samasta pra-
50 javum yiṛdu dēvara pūjisuvā kaṁntiyargge tāṛokkalalli
51 koḷagavaidu[43] binugu arddha dānagāṇadalli eṇneyam koṭṭaru ||
52 intī dharmmamam pratipāḷisidargge vāraṇasi[44] gurukṣetra[45] yarghyatīrtha[46]
53 dalli sāsira kavileyam sāsira brāhmaṇargge koṭṭa phalamakku yi
54 danaḷidavam sahasra kavilevuma sāsira brāmaṇarumam
55 koṁda pancha māhāpātakanakku[47] ||

TRANSLATION

Lines

1-2. May the laws of Jina, the ruler of the three worlds, the Laws which are marked by the unfailing, glorious and profound *Syādvāda,* be victorious.

2-6. May Śāntinātha, whose greatness lay in his body, shining like the full moon, who has gained the knowledge of Kaivalya, whose feet are touched by the invaluable crest-jewels of Dēvēndra's crown, who is always endowed with the splendour of Mukti, who is a lion in supressing the intoxicated elephant-like desires, arousing out of the mind, grant beneficial peace to this world surrounded by innumerable oceans (or miseries).

6-9. Hail ! when the glorious Jagadēkamalla, the sole support of the whole world, the favourite of fortune and Earth, Supreme lord, Supreme master of the subordinate kings, the scion of the Satyāśraya lineage, was ruling over the kingdom which was ever expanding the growing till the moon, sun, stars and the universe last!

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[39] read vva
[40] read śva
[41] Toṛe means river. The river Varadā flows about a mile north of the village
[42] read to
[43] Koḷaga is still a measure in vogue in the old Mysore state and is equal to five seers (measure)
[44] read ṇā
[45] read ku
[46] read a
[47] read ma

9-12. Dependant upon his lotus feet ! Hail ! While the overlord Mahāmaṇḍalēśvara Tribhuvanamalla Hoysala dēva was happily administering Noṇambavāḍi, Banavāsi and Hānungal 500 !

12-14. The heroic Kaliga, who was loved by the goddess of Greatness was born of the fair Lacchāmbike and the overlord of the royal Khacharas !

14-18. The noble Kaliga, the best of the Khachara family (was glorified) as a terrible Bhima to the Kīchaka-like, jealous seignors, a thunder-bolt to the mountain-like families of seignors, (King Kaliga) through his valour in the battle-field worships the goddess of glory of Khaga family, with the heads and hearts of the recalcitrant enemy kings, plucked by the strength of his own arms !

18-25. While Mahāsāmanta Kaliyammarasa, with the titles, one who has obtained the five (musical) sounds, beloved of the goddess of victory, born inthe lineage of Jīmūtavāhana, a royal swan in the lotus pond of relatives, an ornament of the Khacharas, recipient of the grace of boons from the Goddess Padmāvati, taking delight in liberality, deprived of the vanity of the titled seignors, a male elephant to his own father, was happily governing the Bāsavūr 140-

25-29. The world is extolling the greatness and the valour of Bāchaṇa, the chief executive adviser (tantrapāla) to king Kaliga, - as one who is interested in the welfare of his master, proud powerful, terrible in the battle-field, thorough destroyer of the foremost enemies, who obtained the right of his royal position permanently through the favour and love of king Kaliga !

29-32. Oh! the heroism of Bācha ! The brother-in-law of Kaliga, who mercilessly compels the enemy kings who do not yield to Kaliga to bow their heads without any delay, to the fortress of the Khaga family. (Kaliga).

32-35. Who can compare himself to the minister Rēchi, who is the top supporting pole-like arm to the Khaga family of king Kaliga, who is happily famed, who is a fresh youth to the goddess of his master's kingdom, attractive on account of her greatness, who has a protection mark (Rakshe), fortunately secured for the kingdom, ruled over by that king, famed for his humility ?

35-39. Can Rāyaṇa, who is the sprout of humility, the parental house of truth, the abode of virtue, mine of greatness, store-house of purity, source of discretion, Indra himself, and one who has earned merit by being a bee at the lotus feet of Jina, be described otherwise ?

39-42. Hail! When Rāyaṇa, thus praised, consecrated (the image of) Śāntinātha of Vakragaccha and Dēśigagaṇa, on monday the 10th in the bright half of the month Chaitra, in the cyclic year Siddhārtha, in the 53 (regnal) year of Jagadēkamalla of Chālukya family.

42-46. Mahāsāmanta Kaliyammarasa and the chief executive adviser (tantrapala) Bāchaṇa, along with their ritinue made an endowment, after washing the feet of Bālachandra Siddhāntadēva, and with pouring water, for the worshipping of the god, (Śāntinātha).

46-49. The details of the grant being-one *mattar* of Black-soil to the north of the Hulibeṭṭa (Tiger-hill) and to the south of the field assigned to the god Bhujangēśvara, one *moge-mattar* of land in the locality called 'Āluganakōṇe' near the 'Toṛe'*, ten *kammas* of wet-land lying below the tank called *'Kaṇnamageṛe'.*

49-51. The land-lords (Prabhus) and the heads of the place (gāmuṇḍa) granted to the *Kamtis* (jaina Nuns ?) who worship the god, one sollage (a measure) of oil from the donated-oil mill and five *'kolagas'*** and half *binugu,* in the settlement (*vokkalu*) called *'Tārokkalu'.*

51-55. He who maintains this grant will obtain the benefit of having donated one thousand cows to one thousand Brahmins at (the sacred places) Vāraṇāsi, Kurukshetra and arghya tirthas. He who destroys this gift will be deemed a sinner of the five great sins of having killed one thousand cows and one thousand Brahmins.

* *Tore* means river. The river Varada flows about a mile to the north of the village.

** *Kolaga* is still a measure in vogue in old Mysore state and is equal to 5 *seers* (measuring).

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2. *EC,* Vol. V, CN, 169, AK. 87.
3. *Ibid.,* AK., 105, Hn. 114.
4. *EI,* Vol. XXVII, No. 15, pp. 67-70.
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6. *EI,* Vol. XIX, No. 29, pp. 180-187, 184, 189, 191.
7. *Ibid.,* p. 194.

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ಸಿದ್ಧರಾಮನ ವಚನವುಳ್ಳ ಅಪ್ರಕಟಿತ ಶಾಸನಗಳು*

ಸೊನ್ನಲಿಗೆಯ ಸಿದ್ಧರಾಮನ ವಚನವುಳ್ಳ ಅನೇಕ ಶಾಸನಗಳು ಅಪ್ರಕಟಿತವಿದ್ದುವು. ಈ ಕೊರತೆಯನ್ನು ಪಾರ್ಶ್ವವಾಗಿ ನೀಗಿಸುವ ಉದ್ದೇಶದಿಂದ, ಇಟ್ಕಲ್ ಮತ್ತು ಮಂತ್ರವಾಡಿ ಶಾಸನಗಳನ್ನು ಪ್ರಕಟಿಸಿದೆ.[೧] ಡಾ. ಕಲಬುರ್ಗಿಯವರ ಪಟ್ಟಿಕೆಯಲ್ಲಿ ಇನ್ನೂ ಎರಡು ಶಾಸನಗಳು ಅಪ್ರಕಟಿತವೆಂದು ತಿಳಿದು,[೨] ಅವುಗಳನ್ನು ಅಭ್ಯಸಿಸುವ ಯೋಜನೆಯಲ್ಲಿ ಸಿದ್ಧರಾಮನ ವಚನವುಳ್ಳ ಮತ್ತೊಂದು ಹೊಸ ಶಾಸನವು ಬೆಳಕಿಗೆ ಬಂದಿತು. ಈ ಲೇಖನದಲ್ಲಿ ಈ ಮೂರೂ ಶಾಸನಗಳನ್ನು ಪರಿಷ್ಕರಿಸಿ ಪ್ರಕಟಿಸಿದ್ದೇವೆ. ಇಲ್ಲಿಗೆ ಸಿದ್ಧರಾಮನ ಶಾಸನವುಳ್ಳ ಎಲ್ಲ ೨೨ ಶಾಸನಗಳೂ ಪ್ರಕಟಿತವಾದಂತಾಯಿತು.[೩]

ಈ ಮೂರು ಶಾಸನಗಳಲ್ಲಿ ಒಂದು ಉತ್ತರ ಸೊಲ್ಲಾಪುರದ ಮೊಹೋಳ ತಾಲೂಕಿನಲ್ಲಿಯೂ ಇನ್ನೆರಡು ಉಸ್ಮಾನಾಬಾದ್ ಜಿಲ್ಲೆಯ ತುಳಜಾಪುರ ತಾಲೂಕಿನಲ್ಲಿಯೂ ದೊರಕಿದವು. ತುಳಜಾಪುರ ತಾಲೂಕಿನ ನೀಲೆಗಾಂವ ಶಾಸನವು ಯಾದವ ಭಿಲ್ಲಮನ ಕಾಲಕ್ಕೂ ಮೊಹೋಳ ತಾಲೂಕಿನ ಜಾಮಗಾಂವ್ ಶಾಸನ ಮತ್ತು ತುಳಜಾಪುರದ ಕೇಶೇಗಾಂವ ಶಾಸನಗಳು ನಂದಿ ಸ್ತಂಭಗಳ ಮೇಲಿದೆ. ನೀಲೇಗಾಂವ ಮತ್ತು ಕೇಶೇಗಾಂವ ಶಾಸನಗಳು ನಂದಿ ಸ್ತಂಭಗಳ ಮೇಲಿದೆ. ಹಿಂದಿನ ಲೇಖನದಲ್ಲಿ ಇಟ್ಕಲ್ ಶಾಸನವು ನಂದಿಸ್ತಂಭದ ಮೇಲಿದೆಯೋ ಇಲ್ಲವೋ ಎಂಬುದರ ಬಗ್ಗೆ ಅನುಮಾನ ವ್ಯಕ್ತಪಡಿಸಿದ್ದೆ. ಈಗ ಆ ಶಾಸನವೂ ಕೂಡ ನಂದಿಸ್ತಂಭದ ಮೇಲಿದೆಯೆಂದು ಖಚಿತವಾಗಿದೆ. ಜಾಮಗಾಂವ ಶಾಸನವು ಮಾರುತಿ ಗುಡಿಯ ಕಟ್ಟಡದಲ್ಲಿ ಕಟ್ಟಿರುವುದರಿಂದ ಅದು ನಂದಿಸ್ತಂಭದ ಮೇಲಿದೆಯೋ ಇಲ್ಲವೋ ಎಂಬುದು ಅನುಮಾನಾಸ್ಪದ. ಈ ಶಾಸನಗಳ ವೈಶಿಷ್ಟ್ಯವೆಂದರೆ ಇದುವರೆಗೆ ನಮಗೆ ತಿಳಿದಿರುವ ೨೨ ಶಾಸನಗಳಲ್ಲಿ ಇಟ್ಕಲ್, ನೀಲೇಗಾಂವ್ ಮತ್ತು ಕೇಶೇಗಾಂವ ಶಾಸನಗಳನ್ನು ಕೂಡಿ ಒಟ್ಟು ೧೪ ಶಾಸನಗಳು ಇಂತಹ ನಂದಿಸ್ತಂಭಗಳ ಮೇಲೆ ಇವೆ.[೪]

೧. ಯಾದವ ಭಿಲ್ಲಮನ ನೀಲೇಗಾಂವ ಶಾಸನ

ಈ ಶಾಸನವು ನೀಲಂಗಾಂವ ಗ್ರಾಮಪಂಚಾಯತಿಯ ಕಚೇರಿಯ ಮುಂದೆ ಕಟ್ಟೆಯೊಂದರ ಮೇಲೆ ನಿಲ್ಲಿಸಿರುವ ನಂದಿಸ್ತಂಭದ ಒಂದು ಮುಖದ ಮೇಲೆ ಬರೆದಿದೆ. ಸ್ತಂಭವು ಚೌಕಾಕಾರದ ಎರಡು ಭಾಗವನ್ನು ಅವುಗಳ ನಡುವೆ ಅಷ್ಟಾಕಾರ ಭಾಗವನ್ನು ಹೊಂದಿದೆ. ಸ್ತಂಭದ ಮೇಲೆ ಸೊಗಸಾದ ನಂದಿಯೊಂದು ಕಡೆಯಲ್ಪಟ್ಟಿದೆ. ಬಸವಣ್ಣನ ಕಂಠವು ಆಭರಣಯುಕ್ತವೂ ಘಂಟಾಮಾಲೆಯನ್ನು ಹೊಂದಿಯೂ ಇದೆ. ಈ ಮೂರ್ತಿಯು ನಿಜವಾಗಿಯೂ, ಸುಂದರ ವಾಗಿಯೂ ಚಿತ್ರಿಸಲ್ಪಟ್ಟಿದೆ. ಆದರೆ ಮುಖದ ಭಾಗವು ಒಡೆದಿದೆ.

ಶಾಸನವು ಸಿದ್ಧರಾಮನ ವಚನಪೂರ್ಣ ಪಾಠದಿಂದ ಪ್ರಾರಂಭವಾಗುತ್ತದೆ. (ಸಾಲುಗಳು ೧ ರಿಂದ ೧೬). ಆದರೆ ವಚನದ ಕೊನೆಯಲ್ಲಿ ''ಸಿದ್ಧರಾಮನ ವಚನ'' ವೆಂದಾಗಲಿ, ''ಗುರು ವಚನ'' ವೆಂದಾಗಲಿ ಇಲ್ಲ. ಆದರೆ ವಚನದ ಪೂರ್ಣಪಾಠದಿಂದ ಇದು ಸಿದ್ಧರಾಮನ ವಚನವೆಂಬುದು ನಿಸ್ಸಂದೇಹ. ನಂತರ ಯಾದವ ಭಿಲ್ಲಮನ ಗುಣವರ್ಣನೆಯಿದೆ (ಸಾಲುಗಳು ೧೭ರಿಂದ ೨೫). ಮುಂದೆ ಶಾಸನದ ಕಾಲವಿದೆ. ಶಾಸನದ ಪ್ರಕಾರ ಇದು ಯಾದವ ಭಿಲ್ಲಮಚಕ್ರವರ್ತಿಯ ೭ನೆಯ ವರ್ಷದ ಪರೀಧಾವಿ ಸಂವತ್ಸರದ ಜೇಷ್ಠ ಬಹುಳ, ಪಂಚಮಿ ಸೋಮವಾರ ದಕ್ಷಿಣಾಯನ ಸಂಕ್ರಾನ್ತಿ ವ್ಯತಿಪಾತದ ದಿವಸ (ಸಾಲುಗಳು ೨೬ ರಿಂದ ೨೯). ತದನಂತರ ಮಹಾಪ್ರಧಾನ ಖೇಯದೇವ ನಾಯಕನ ಗುಣ ಮತ್ತು ಬಿರುದಾವಳಿಗಳನ್ನೂ (ಸಾಲುಗಳು ೩೦-೩೨) ಮತ್ತು ವಿಜಯಪುರದಲ್ಲಿ ಆಳುತ್ತಿದ್ದ ಮಹಾಮಂಡಳೇಶ್ವರ ಶಿಲಾಹಾರ ದಾಂಕರಸ ಮಲ್ಲಿದೇವರಸನ ಶೌರ್ಯದ ವರ್ಣನೆಯೂ (ಸಾಲುಗಳು ೩೮-೪೫) ಇವೆ. ನಂತರದಲ್ಲಿ ಅಂಕುಲಗೆ ೮೦ರ ವಿಭಾಗದ ಬಳಿಯ ಕುಳಿಯ ಭಾಗದೊಳಗಿರುವ ನೀಲೆಯಗಾಂವೆ ಗ್ರಾಮವನ್ನು ಸೊನ್ನಲಿಗೆಯ ಕಪಿಲಸಿದ್ಧ ಮಲ್ಲಿಕಾರ್ಜುನದೇವರ ಅಂಗಭೋಗ ರಂಗಭೋಗ, ಜೀರ್ಣೋದ್ಧಾರ ಮತ್ತು ಅನ್ನಸತ್ರಕ್ಕೆ ಧಾರಾಪೂರ್ವಕವಾಗಿ ದಾನ ಮಾಡಿದರೆಂದು ತಿಳಿದುಬರುತ್ತದೆ.

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* ಈ ಲೇಖನ ಕರ್ನಾಟಕ ವಿಶ್ವವಿದ್ಯಾಲಯ ಇವರ ಕರ್ನಾಟಕ ಭಾರತಿ, 1972, ಸಂಪುಟ 4, ಸಂಚಿಕೆ 3, ಸಂಕ್ರಮಣ ಸಂಚಿಕೆ, ಪು. 101-112ರಲ್ಲಿ ಪ್ರಕಟವಾಗಿದೆ

ಶಾಸನದಲ್ಲಿ ಉಲ್ಲೇಖಿಸಿರುವ ಕಾಲ, ಯಾದವ ಭಿಲ್ಲಮನ ೭ನೆಯ ವರ್ಷ. ಭಿಲ್ಲಮನು ಕ್ರಿ.ಶ.೧೧೭೩ ರಿಂದ ೧೧೯೨ ವರೆಗೆ ಆಳಿದನೆಂದು ವಿದ್ವಾಂಸರ ಅಭಿಪ್ರಾಯ.[೫] ಆದರೂ ಅವನ ಕಾಲದ ಎಣಿಕೆಯು ಕ್ರಿ.ಶ. ೧೧೮೫ರಲ್ಲಿ ಪ್ರಾರಂಭವಾಗಿರಬೇಕು. ಏಕೆಂದರೆ ಈ ಅರಸನ ೨, ೩ ಇತ್ಯಾದಿ ವರ್ಷಗಳ ಉಲ್ಲೇಖವಿರುವ ಶಾಸನಗಳು ಇವೆ.[೬] ಅವುಗಳ ಎಣಿಕೆಯಂತೆ ಇವನ ೭ನೆಯ ವರ್ಷವು ಕ್ರಿ.ಶ. ೧೧೯೨ ಇರಬೇಕು. ಮತ್ತು ಪ್ರಸ್ತುತ ಶಾಸನದಲ್ಲಿರುವ ಪರಿಧಾವಿ ಸಂವತ್ಸರವು ಕ್ರಿ.ಶ. ೧೧೯೨ಕ್ಕೆ ಹೊಂದುತ್ತದೆ.[೭]

ಶಾಸನದಲ್ಲಿ ಉಲ್ಲೇಖಿಸಿರುವ ಸ್ಥಳಗಳೆಂದರೆ, ಕೂರ್ಮಗಿರಿ (ಸಾಲು ೩೫), ವಿಜೆಯಪುರ (ಸಾಲು ೩೮), ಅಂಕುಲಗೆ (ಸಾಲು ೪೫), ಕುಳಿಯ (ಸಾಲು ೪೬), ನೀಲೆಗಾಂವ (ಸಾಲು ೪೬), ಗೋಯೆ ಶ್ರೀಶೈಲ ಮತ್ತು ಸೊಂನಲಿಗೆ (ಸಾಲು ೪೭). ವಿಜೆಯಪುರ ವಿಜಾಪುರವೆಂದೂ, ಅಂಕುರಗಿಯು ಅಕ್ಕಲಕೋಟೆಯೆಂದು ಗುರುತಿಸಬಹುದು. ಕೂರ್ಮಗಿರಿಯನ್ನು ಮತ್ತು ಕುಳಿ ಅಥವಾ ಕುಳಿಯವನ್ನು ಗುರುತಿಸಲು ಅಸಾಧ್ಯವಾಗಿದೆ. ನೀಲೆಗಾಂವೆಯು ಶಾಸನವು ದೊರೆತಿರುವ ನೀಲೆಗಾಂವೆ. ಗೋಯೆಯು ಗೋವ. ಶ್ರೀಶೈಲವು ಪ್ರಸಿದ್ಧ ಯಾತ್ರಾಸ್ಥಳವು. ಸೊಂನಲಿಗೆಯಂತೂ ಇಂದಿನ ಸೊಲ್ಲಾಪುರ.

ನೀಲೆಗಾಂವ ಶಾಸನದ ಪೂರ್ಣಪಾಠ

೧ ಓಂ ಜಯಪರಮೇಶ್ವರ ಪರಮಾತ್ಮ ಈಶ್ವರನು ಉರ್ಬ್ಬಿಪರ್ಬ್ಬಿ ಯಡಂಗಿ ಕೊಂಡಿಪ್ಪದು ಒಬ್ಬಂಣೊಗೆಯಾಗಿ
೨ ಯೋಗಿಗಳ ಮನದ ಕೊನೆಯ ಜ್ಯೋತೀಶ್ವರನುಂ ವ್ರಿಷಭನ ರೂಪಾಗಿ
೩ ಯಜಮಾನನುಂ ಆಚಾರ್ಯ್ಯನುಂ ತಾನೆಯಾಗಿ ಯೋಗಾದಿ ಸಂಪಂನ ಖಿಳೆಯರ್
೪ ಗಳೆಲ್ಲವಂ ಸಂಪಾದಿಸಿ ಯೋಗರಮಣಿಯ ಕ್ಷೇತ್ರಮನೆ ತಳವಿಟ್ಟು[೧೦]ಶಳಾಖ್[೧೧] ವಿಡಿದು ಅಭಿನವ
೫ ಶ್ರೀಶೈಳ ವನೆ ಮಾಡಿ ಕಪಿಲ ಸಿದ್ಧ ಮಲ್ಲೇಶ್ವರ ದೇವನೆ ನೆಲಸಿ ನಿಂದು ಪುಣ್ಯಂ ಪಾಪಂಗಳಂ ಬರ
೬ ಪೇಳ್ದು ಬೆಸಂ ಪೇಳುತ್ತವಿರಲು ಯೇಂ ಬೆಸಂ ದೇವಾ ಯನಲು ಈ ಸ್ಥಾನದಲು ಮಾಂನ್ಯ
೭ ವಾಗಿ ವೂರುಗಳಂ ಭೂಮಿಗಳಂ ಧನಂಗಳಂ ಯೀ ಲಿಂಗಕ್ಕೆ ಹಸ್ತೋದಕಂ ಮಾಡಿಕೊಟ್ಟುದುವಂ
೮ ಮನಂ ಪೆಸದೆ ಕಳೆದುಕೊಂಡಿಹೆನೆಂಬಾತನ ಆತನಮಾತಾಮಾತಾ ಪಿತೃಗಳೆಲ್ಲ ಯೆಪ್ಪತ್ತೇಳ ಕೋ
೯ ಟಿ ವರ್ಷಬರಂ ಪುಳುಗೊಂಡದ ನರಕದೊಳಗಿಕ್ಕಿ ನೀನಾಹುತಿಗೊಳುತ್ತಿರು ಗಂಡಾ
೧೦ ಯೆಲೆ ಪಾಪವೇ ಯಿದೇವನ ಭೂಮಿಧನಕ್ಕಾನಂಜುವೆನೆಂದು ಪಾವಡದ್ರ್ದಂತೆ ಮನಂ ಬೆದರ ಪೊಡ
೧೧ ವಟ್ಟನ ಬೇಗ ಶೀಘ್ರಂ ಕೊಂಡು ಬಾ ಕಂ
೧೨ ಡಾ ಯೆಲೆ ಪುಣ್ಯವೆ ಕ ವಿಳಾ
೧೩ ಸಕ್ಕೆ ಯಿಂತೆರಡರ ಬೆಂಗ್[೧೨] ಪುಂ
೧೪ ಣ್ಯ ಪಾಪಂಗಳುಂ ಪಾದ್ರ್ದ ಕೊಂಡೊ
೧೫ ಯ್ದುದು ತಪ್ಪದು ದಿಠ ದಿಠಂ
೧೬ ಸತ್ಯಂ ಗಂಡಿರೆ ॥[೧೩]
೧೭ ಸ್ವಸ್ತಿ ಸಮಧಿಗತ ಪಂಚ ಮಹಾ
೧೮ ಶಬ್ದ ದ್ವಾರಾವತೀಪುರವರಾಧೀಶ್ವರ
೧೯ ವಿಷ್ಣು ವಂಶೋದ್ಭವಂ ಯಾದವ
೨೦ ಕುಳಕಮಳಕಳಿಕಾವಿಕಾ
೨೧ ಸ ಭಾಸ್ಕರ ಮಾಳವಿ ಮಲ್ಲ ಯರಿರಾ
೨೨ ಯ ವುರ ಸೆಲ್ವ ಗೂರ್ಜ್ಜರ ವಾರಣಾಂ
೨೩ ಕು ಶಂ ಯರಿರಾಯ ಜಗಝ್ಝಂ
೨೪ ಪರಾಯ ವಿಭ್ರಾಡ ರಾಯ ನಾರಾ

೨೫ ಯಣಂ ಪ್ರತಾಪ ಚಕ್ರವರ್ತಿ ಭಿಲ್ಲ
೨೬ ಮ ದೇವ ವರ್ಷದ ೭ ಪರಿಧಾವಿ ಸಂವ
೨೭ ತ್ಸರದ ಜ್ಯೈಷ್ಟ ಬಂ ಸೋಮವಾ
೨೮ ರ ದಕ್ಷಿಣಾಯ ಶಂಕ್ರಾಂ
೨೯ ತಿ ವೆತಿಪಾತದಂದು ಸ್ವಸ್ತಿ ಸ
೩೦ ಮಸ್ತ ಪ್ರಶಸ್ತಿ ಸಹಿತಂ
೩೧ ಶ್ರೀ ಮದುಪ್ಪರ ವಟ್ಟ ದಖಣಾಧಿ
೩೨ ಪತಿ ಸೂಳವಾಳ ದಧಿಷ್ಟಾಯ
೩೩ ಕಂ ಯರಿಬಿರುದ ಮಂಡಳಿಕ ಮ
೩೪ ಕರ ವಗ್ರಾಹು ಹೊಯ್ಸಣ ದಿಸಾಪ
೩೫ ಟ್ಟಿ ಕೂರ್ಮ್ಮಗಿರಿ ದೇಶ ಘರಟ್ಟ ಹಟ್ಟ
೩೬ ಗಾರರಾಜ್ಯ ನಿರ್ಮ್ಮೂಳ ಮಕ
೩೭ ರ ಮುರಾರಿ ಶ್ರೀಮನು ಮಹಾ ಪ್ರಧಾನಂ ಖೇಯದೇವ ನಾಯಕರುಂ ಸಂಗಮದೇವನುಂ ಗೊಯೆ (?)
೩೮ ಯ ಸಾಹಣಿಯರುಂ ಮುಖ್ಯವಾಗಿ ಶ್ರೀಮನುಮಹಾ ಮಂಡಳೇಶ್ವರಂ ವಿಜೆಯಪುರ ವರಾ
೩೯ ಧೀಶ್ವರಂ ಜೀಮೂತ ವಾಹನಾನ್ವಯಾಂಬರ ಶರಚ್ಚಂದ್ರ ವಿಭವಾ ಮಹೇಂದ್ರ ಸಮಸ್ತಾ ಶ್ರಿ
೪೦. ತ ಜನ ದಾರಿದ್ರಾಧ್ರೀ ಕುಳೀಶ ದಂಡ ಶಿಳಹಾರ ಕುಳ ಕಮಳ ಮಾರ್ತ್ತಂಡ ರಿಪು ಮಂಡ
೪೧ ಳಿಕ ಮಂಡಳೋತ್ಪಾತ ರಾಜ ಮಂಡಳ ಶತ್ರು ಜನ ಯುವತೀ ಮುಖ ಖಮಳ ಹಿಮಾಕರ
೪೨ ಸಂಗ್ರಾಮ ಭಯಂಕರ ಮಂ ನೆಯ ವಲ್ಲಭಂ ಭಯಲೋ ಭ ದುರ್ಲ್ಲಭಂ ಆಳಿಂ ಮುಂನಿಳ ವಂ
೪೩ ಸೌರ್ಯ್ಯ ಮಂ ಮೆರೆವ ಚಲಂದಕರಾಮ ಸಂಗ್ರಾಮ ಭೀಮ ಯೇಕಾಂಗ ವೀರ ಸೂದ್ರು ಕಾವತಾರ ಶ್ರೀ
೪೪ ಚಾಮುಂಡೀ ದೇವಿಯ ಲಬ್ಬ ವರ ಪ್ರಸಾದ ದಾನ ವಿನೋದ ಯಿನ್ತೀ ನಾಮಾದಿ ಸಮಸ್ತ ಪಶಸ್ತಿ ಸಹಿತಂ
೪೫ ಶ್ರೀ ಮನು ಮಹಾ ಮಂಡಳೇಶ್ವರಂ ದಾಂಕರಸ ಮಲ್ಲಿದೇವ ರಸರುಂ ಅಂಕುಲಗೆ ಯೆಂಭತ್ತ
೪೬ ರ ಬಳಿಯ ಬಾಡ ಕುಳಿಯಭಾಗದೊಳಗಣ ನೀಲೆ ಯ ಗಾಂವೆ ಯ ದಕ್ಷಿಣ ವಾರಣಾಸಿ ಅಭಿನವ
೪೭ ಶ್ರೀ ಶೈಳವೆನಿಪ್ಪ ಸೊಂನಲಿಗೆಯ ಶೀ್ರ ಕಪಿಲ ಸಿದ್ದ ಮಲ್ಲಿಕಾರ್ಜುನ ದೇವರ ಅಂಗ ಭೋಗ ರಂಗ ಭೋ
೪೮ ಗ ಜೀರ್ಣ್ನೋದ್ಧಾರಕ್ಕೆ ಆವಾರಿ ಛತ್ರಕ್ಕೆ ಗಿರಿತರು ಜನ ಪಾಷಾಣ ಸ
೪೯ ಹಿತವಾಗಿ ಸರ್ಬ್ಬನಮಶ್ಯವಾಗಿ ಧಾರಾಪೂರ್ವ್ವಕಂ ಮಾಡಿ ಕೊಟ್ಟ ಧರ್ಮ್ಮ ಚಂದ್ರಾ
೫೦ ರ್ಕ್ಕ ತಾರಂ ಬರಂ ಸಲುಗು ಯಿಧರ್ಮ್ಮವ ಪ್ರತಿ ಪಾಳಿಸಿದವರು ಕವಿಳಾಸ ಪ್ರಾಪ್ತ
೫೧ ವಪ್ಪುರು ಯಿಾಧಮ್ಮಕ್ಕೆ ವಕ್ರಸ್ತವಾದವರು ಯ ಧೋಗತಿಗಿಳಿವರು

೨. ಯಾದವ ಜೈತುಗಿಯ ಜಾವಗಾಂವ್ ಶಾಸನ

ಈ ಶಾಸನವು ಈ ಗ್ರಾಮದ ಮಾರುತಿಯ ಗುಡಿಯ ಬಾಗಿಲ ಮೇಲ್ಭಾಗದಲ್ಲಿ ಗೋಡೆಯಲ್ಲಿ ಸೇರಿಸಲ್ಪಟ್ಟಿದೆ. ಉಳಿದ ಶಾಸನಗಳಂತೆ ಸಿದ್ಧರಾಮನ ವಚನದಿಂದ ಶಾಸನವು ಪ್ರಾರಂಭವಾಗುತ್ತದೆ (ಸಾಲುಗಳು ೧ರಿಂದ ೨೦). ವಚನವು ''ಗುರುಸಿದ್ದ ರಾಮನಾಥ'' ಎಂದು ಕೊನೆಗೊಳ್ಳುತ್ತದೆ. ನಂತರ ಯಾದವ ಚಕ್ರವರ್ತಿ ಜೈತುಗಿಯ ಸಾಹಸ ವರ್ಣನೆಯಿದೆ (ಸಾಲುಗಳು ೨೩ ರಿಂದ ೨೯). ಮುಂದೆ ಶಾಸನದ ಕಾಲದ ಉಲ್ಲೇಖವಿದೆ. ಇದರ ಪ್ರಕಾರ ಶಾಸನದ ಕಾಲವು ಶಕ ವರ್ಷ ೧೧೧೭ನೆಯ ರಾಕ್ಷಸ ಸಂವತ್ಸರದ ಪುಷ್ಯ ಬಹುಳ ೧೩ (ತ್ರಯೋದಸಿ) ಸೇಮವಾರವು (ಸಾಲುಗಳು ೨೯ ರಿಂದ ೩೧). ನಂತರ, ಮಹಾಪ್ರಧಾನ ದಾಂಮುಗಿದೇವ ಮತ್ತು ಅವನ ಪುತ್ರ ಹೊನ್ನೋಜ ದಂಡನಾಯಕ, ಇವರುಗಳ ಗುಣ ವರ್ಣನೆಯಿದೆ. (ಸಾಲುಗಳು ೩೧ ರಿಂದ ೪೩). ಈ ಹೊನ್ನೋಜ

ದಂಡನಾಯಕನು, ಸೂರ್ಯ ಗ್ರಹಣ ಪರ್ವ ನಿಮಿತ್ತವಾಗಿ, ಅಂಕುಲಗೆ ನಾಡಿನೊಳಗಿರುವ ಜಂಬುಗಾವೆಯನ್ನು, ಸೊನ್ನಲಿಗೆಯ ಕಪಿಲಸಿದ್ಧ ಮಲ್ಲಿಕಾರ್ಜುನ ದೇವರ ಅಂಗಭೋಗ, ರಂಗಭೋಗ, ನೈವೇದ್ಯ ಮತ್ತು ಅನ್ನ ಸತ್ರಕ್ಕೆ ಧಾರಾಪೂರ್ವಕವಾಗಿ ದಾನ ಮಾಡಿದನೆಂದು ತಿಳಿಯುತ್ತದೆ.

ಶಕ ವರ್ಷ ೧೧೧೭ನೆಯ ವರ್ಷ ಕ್ರಿ.ಶ. ೧೧೯೫ನೇ ವರ್ಷಕ್ಕೆ ಹೊಂದುತ್ತದೆ. ಈ ವರ್ಷವೇ ರಾಕ್ಷಸ ಸಂವತ್ಸರವಿದ್ದಿತು.[೧೪] ಶಾಸನದಲ್ಲಿ ಶ್ರೀಶೈಲ, ಸೊನ್ನಲಿಗೆ, ಅಂಕುಲಗೆ ಮತ್ತು ಜಂಬುಗಾಂವೆಯ ಉಲ್ಲೇಖವಿದೆ. ಮೊದಲಿನ ಮೂರು ಊರುಗಳು ಚಿರಪರಿಚಿತವಿದೆ. ಜಂಬುಗಾಂವೆಯಾದರೋ ಈ ಶಾಸನ ದೊರೆತಿರುವ, ಜಾಮಗಾಂವ ಎಂದು ಗುರುತಿಸಬಹುದು.

ಜಾಮಗಾಂವ ಶಾಸನದ ಪೂರ್ಣಪಾಠ

೧ * ಓಂ ಜಯ ಪರಮೇಶ್ವರ ಪರಮಾತ್ಮ ಯೀಶ್ವರ (ನುರ್ವ್ವೀ)
೨ (ಪ) ರ್ಬ್ಬ ಯಡಂಗಿ ಕೊಂಡಿಪ್ಪನು ವೊರ್ಬ್ಬಣ್ನಗ[೧೫] (ಯಾ)
೩ (ಗಿ) ಯೋಗಿಗಳ ಮನದ ಕೊನೆಯ ಜ್ಯೋತೀ ಶ್ವ (ರ)
೪ (ನುಂ ವೃ) ಷ ಭನ ರೂಪಾಗಿ ಯೆಜಮಾನನುಂ
೫ (ಆಚಾ)ರ್ಯನುಂ ತಾನೆಯಾಗಿ ಯೋಗಾದಿ ಸಂಪಂನ ಖಿಳೆ
೬ (ಯಂಗಳೆ)[೧೬]ಲ್ಲವಂ ಸಂಪಾದಿಸಿ ಯೋಗರ ಮಣೀಯ ಕ್ಷೇತ್ರವ
೭ (ನೆಸ್ತಳವಿ)ಟ್ಟು ಶಳಾಖ[೧೭]ವಿಡಿದು ಅಭಿನವ ಶ್ರೀಸೈಳ ಮನೆ
೮ ಮಾಡಿ ಕಪಿಲ ಸಿದ್ಧ ಮಲ್ಲಿಕಾರ್ಜ್ಜುನ ದೇವನೆ ನೆಲಸಿ ನಿಂದು
೯ ಪುಣ್ಯಂ ಪಾಪಂಗಳಂ ಬರಸಿರ್ದ್ದು ಬೆಸಂ ಪೇಳುತ್ತ ವಿರ
೧೦ ಲು ಯೆಂ ಬೆಸಂ ದೇವಾ ಯೆನಲು ಯೀ ಸ್ಥಾನದಲು ಮ
೧೧ ನ್ಯವಾಗಿ ವೂರುಗಳಂ ಭೂಮಿಗಳಂ ಧನಂಗಳಂ ಯೀ ಲಿಂಗಕ್ಕೆ
೧೨ ಹಸ್ತೋದಕಂ ಮಾಡಿಕೊಟ್ಟುದುವಂ ಮನಂ ಪೆಸದೆ ಕಳದು ಕೊಂ
೧೩ ಡೆ ಹೆ ನೆಂಬಾತನ ಆತನ ಮಾತಾ ಮಾತಾ ಪಿತೃಗಳೆಲ್ಲ
೧೪ ಯೆಪ್ಪತ್ತೇಳು ಕೋಟಿ ವರ್ಷಬರಂ ಪುಳುಗೊಂಡದ ನರಕದೊಳಗಿ
೧೫ ಕ್ಕಿ ನೀನಾಹುತಿಗೊಳುತ್ತಿರು ಕಂಡಾ ಯೆಲೆ ಪಾಪವೆ ಯೀ
೧೬ ದೇವನ ಭೂಮಿ ಧನಕ್ಕಾನಂಜುವೆನೆಂದು ಪಾವಡರ್ದನ್ತೆ ಮನಂ ಬೆ
೧೭ ದರ ಪೊಡೆವಟ್ಟನಂ ಬೇಗ ಶೀಘ್ರಂ ಕೊಂಡು ವೆ ಕಂಡಾ ಯೆಲೆ
೧೮ ಪುಣ್ಯವೇ ಕವಿಳಾಸಕ್ಕೆ ಯಿಂತೆರಡರ ಬೆಂಗ[೧೮] ಪುಂಣ್ಯ ಪಾಪಂ
೧೯ ಗಳುಂ ಪಾರ್ದ್ದುಕೊಂಡಿರ್ದ್ದೊಯ್ವುದು ತಪ್ಪದು ದಿಠದಿಠಂ ಸತ್ಯ
೨೦ ಗಂಡಿರೆ ॥ ಗುರು ಸಿದ್ಧರಾಮನಾಥ[೧೯]
೨೧ * ಸ್ವಸ್ತಿ ಸಮಧಿಗತ ಪಂಚ ಮಹಾಶಬ್ದಂ ದ್ವಾರಾವತಿ ಪು
೨೨ ರವರಾಧೀಶ್ವರಂ ವಿಷ್ಣುವಂಶೋದ್ಭವಂ ಯಾದವಕು
೨೩ ಳ ಕಮಳ ಕಳಿಕಾ ವಿಕಾಸ ಭಾಸ್ಕರ ಮಾಳವಿ ಮಲ್ಲ
೨೪ ಯರಿರಾಯವುರ ಸಿಲ್ವ ಗೂರ್ಜ್ಜರ ವಾ(ರ)ಣಾಂಕುಷಂ ಯ

೨೫ ರಿರಾಯ ಜರಜ್ಝಂಪರಾಯ ವಿಭ್ಯಾಡ ರಾ
೨೬ ಯ ನಾರಾಯಣ ಪ್ರತಾಪ ಚಕ್ರವರ್ತಿ ಜಯಿತು
೨೭ ಗಿ ದೇವ ವಿಜೆಯ ರಾಜ್ಯ ಮುತ್ತರೋತ್ತರಾಭಿವಿರ್ಧಿ ಪ್ರ
೨೮ ವರ್ದ್ಧಮಾನ ಮಾಚಂದ್ರಾರ್ಕ ತಾರಂ ಬರಂ ಸಲುತ್ತವಿ
೨೯ ರಲು ಶ್ರೀಮತು ಸಕವರ್ಷದ ೧೧೧೭ನೆಯ ರಾ
೩೦ ಕ್ಷಸ ಸಂವತ್ಸರದ ಪುಷ್ಯ ಬಹುಳ ೧೩. ದಶಿ° ಸೋಮ
೩೧ ವಾರದಲು ತತ್ಪಾದ ಪದ್ಮೋಪಜೀವಿ ಶ್ರೀ ಮನೂ
೩೨ ಮಹಾ ಪ್ರಧಾನಂ ಸೇನಾಧಿಪತಿಂ ಕಾಸ್ಮೀರ ವಂಶೋದ್ಭವ ಸಾ(ಹ)
೩೩ ಸಿಕುಳತಿಳಕ ಸರಸ್ವತಿ ಕಂಠಾಭರಣ ನುಂ ವಿವೇಕ ವಿ
೩೪ ದ್ಯಾಧರನುಂ ವಿನೆಯರತ್ನಾಕರ ನುಂ ಕಲಿಯುಗ ಯು
೩೫ ಧಿಷ್ಟಿರನುಂ ವಿಪ್ರಕುಳ ಚೂಡಾಮಣಿಯುಂ
೩೬ ಸಮಸ್ತಗುಣ ಸಂಪಂನರಪ್ಪ ಶ್ರೀಮತು ದಾಂಮುಗಿ
೩೭ ದಂಡನಾಯಕರ ಸುಪುತ್ರಂ ಸ್ವಸ್ತಿ ಶ್ರೀಮತು ಸ
೩೮ ಮಸ್ತ ಪ್ರಸಸ್ತಿ ಸಹಿತಂ ಶ್ರೀ ಮನು ಮಹಾ ಪ್ರಧಾನ
೩೯ ಸಿದ್ಧೇಶ್ವರ ದೇವರ ಪಾದ ಅಂಕಿತಾ ಭ್ರಮರನುಂ ಯನವ
೪೦ ರತ ದೇವ ದ್ವಿಜ ಪೂಜಾ ತತ್ಪರರುಂ ಗೋತ್ರ ಪವಿತ್ರ
೪೧ ನು ಯಿಷ್ಟ ಜನಕಲ್ಪ ವ್ರಿಕ್ಷನುಂ ಯಾಶ್ರಿತ
೪೨ ಜನ ಚಿತಾಮಣಿಯುಂ ಅನೇಕಗುಣಗಣಾಳಂಕ್ರಿತ
೪೩ ನುಮಪ್ಪ ಶ್ರೀಮತು ಹೊಂನೋಜ ದಂಣ್ನಾಯಕರು ಸೂ
೪೪ ರ್ಯ್ಯ ಪರ್ವ್ವ ನಿಮಿತ್ತವಾಗಿ ಶ್ರೀಮತು
೪೫ ದಕ್ಷಿಣ ವಾರಣಾಸಿ ಅಭಿನವ ಶ್ರೀ ಶೈಲವೆ (ನಿಪ)
೪೬ ಮಹಾಸಿದ್ಧಕ್ಷೇತ್ರ ಸೊನ್ನಲಿಗೆಯ ಪುರದ ಶ್ರೀ ... ...
೪೭ ಕಪಿಲಸಿದ್ಧ ಮಲ್ಲಿಕಾರ್ಜ್ಜುನ ದೇವರ ಅ(ಂಗ ಭೋ)
೪೮ ಗ ರಂಗ ಭೋಗ ನಿವೇದ್ಯ ಆವಾರಿಛತ್ರಕ್ಕೆ (ಅಂಕು)
೪೯ ಲಗೆ ನಾಡೊಳಗಣ ಜಂಬುಗಾಂವೆಯನು ಸರ್ಬ್ಬ ನಮಶ್ಯ
೫೦ ವಾಗಿ ಧಾರಾಪೂರ್ಬ್ಬಕಂ ಮಾಡಿಕೊಟ್ಟ ಧರ್ಮ್ಮ ಆ ಚಂದ್ರಾ
೫೧ ರ್ಕ್ಕ ತಾರಂಬರ ಸಲ್ಲು ಲಕ್ಕಿ ಸೆಟ್ಟಿಯಂ ನಾರಣದೇವ
೫೨ ನುಂ ಮುಖ್ಯವಾಗಿ ಕೊಟ್ಟ ಧರ್ಮ್ಮಕ್ಕೆ ವಕ್ರಸ್ತವಾದ(ವ)ರು
೫೩ ಅಧೋಗತಿಗಿಳಿವರು ಯಿಾ ಧರ್ಮವಂ ಪ್ರತಿಪಾಳಿ (ಸಿ)
೫೪ ದವರು ಕೋಟಿ ಕವಿಲೆಯ ವಾರಣಾಸಿ ಯಲು ದಾನಂ ಮಾ
೫೫ ಡಿದ ನಿತು ಪುಣ್ಯವಂ ಪಡೆವರು ಮಂಗಳ ಮಹಾ ಶ್ರೀ ....

೩. ಯಾದವ ಜೈತುಗಿಯ ಕೇಶೇಗಾಂವ ಶಾಸನ

ಈ ಶಾಸನವು ಉದ್ದವಾದ ಚೌಕಾಕಾರದ ಸ್ತಂಭದ ಒಂದು ಮುಖದ ಮೇಲೆ ಬರೆದಿದೆ. ಮೇಲೆ, ಸುಂದರವಾದ ನಂದಿ ವಿಗ್ರಹವು ಇದೆ. ಉಳಿದ ಸ್ತಂಭಗಳ ನಂದಿಗಳಂತೆ, ಇದರ ಕುತ್ತಿಗೆಯ ಸುತ್ತಲೂ ಘಂಟಾಮಾಲೆಯು ಇದೆ. ದುರದೃಷ್ಟ ಸಂಗತಿಯೆಂದರೆ, ಇದರ ತಲೆ ಒಡೆದು ಹೋಗಿದೆ. ಈ ಸ್ತಂಭವು ಊರಿನ ಮಾರುತಿ ಗುಡಿಯ ಮುಂದೆ ನಿಲ್ಲಿಸಲ್ಪಟ್ಟಿದೆ.

ಶಾಸನವು ಸಿದ್ಧರಾಮನ ವಚನದಿಂದ ಪ್ರಾರಂಭವಾಗುತ್ತದೆ (ಸಾಲುಗಳು ೧ ರಿಂದ ೨೭). ನೀಲೇಗಾಂವ ಶಾಸನದಂತೆ, ಇಲ್ಲಿಯೂ ''ಗುರುಸಿದ್ಧರಾಮನ ವಚನ'' ವೆಂದಾಗಲೀ, ''ಗುರು ವಚನ''ವೆಂದಾಗಲೀ ಉಲ್ಲೇಖವಿಲ್ಲ. ಆದರೆ, ಇದು ಸಿದ್ಧರಾಮನ ವಚನವೆಂಬುದು ನಿಸ್ಸಂದೇಹ. ನಂತರ ಯಾದವ ಜೈತುಗಿಯ ಸಾಹಸ ವರ್ಣನೆಯಿದೆ (ಸಾಲುಗಳು ೨೮-೩೪). ನಂತರ ಶಾಸನದ ಕಾಲವನ್ನು ಶಕೆ ವರ್ಷ ೧೧೧೯ನೆಯ ಪಿಂಗಳ ಸಂವತ್ಸರ, ಮಾಘ ಬಹುಳ ೧೦ (ದಶಮಿ) ಸೋಮವಾರವೆಂದು ತಿಳಿದಿದೆ (ಸಾಲುಗಳು ೩೫-೩೭). ಮುಂದೆ, ನೀಲೇಗಾಂವ ಶಾಸನದಲ್ಲಿ ಬಂದಿರುವ ಖೇಯದೇವ ನಾಯಕ ಮತ್ತು ಸಂಗಮ ದೇವ ಇವರ ಉಲ್ಲೇಖವಿದೆ. (ಸಾಲುಗಳು ೩೭-೪೩). ನಂತರ ಮಹಾ ಮಂಡಳೇಶ್ವರ, ವಿಜಯೇಶ್ವರ ದೇವರ ಭಕ್ತ, ದಾಂಕರಸರು, ಅಂಕುಲಗೆ ೮೦ ವಿಭಾಗದ ಬಳಿಯ ಕೇಸೆಯಗಾಂವೆಯನ್ನು, ಸೊನ್ನಲಿಗೆಯ ಮಲ್ಲಿಕಾರ್ಜುನ ದೇವರ ಅಂಗಭೋಗ, ರಂಗಭೋಗ, ಅನ್ನಸತ್ರ ಮತ್ತು ಜೀರ್ಣೋದ್ಧಾರಕೋಸ್ಕರ ಧಾರಾಪೂರ್ವಕವಾಗಿ ದಾನಮಾಡಿದರೆಂದು ತಿಳಿದುಬರುತ್ತದೆ (ಸಾಲುಗಳು ೪೩-೫೧). ಈ ಶಾಸನದಲ್ಲಿ ಉಲ್ಲೇಖಿಸಿರುವ ದಾಂಕರಸರು, ನೀಲೇಗಾಂವ ಶಾಸನದ ವಿಜೆಯಪುರದ ಮಹಾಮಂಡಳೇಶ್ವರ ದಾಂಕರಸರೇ ಎಂಬುದು ತಿಳಿದು ಬರುತ್ತದೆ. ಅಲ್ಲದೆ ತಂದೆ ಭಿಲ್ಲಮನ ಮಹಾಮಂಡಳೇಶ್ವರರು, ಮಗ ಜೈತುಗಿಯ ಕಾಲದಲ್ಲಿಯೂ ಮಹಾ ಮಂಡಳೇಶ್ವರರಾಗಿದ್ದರೆಂಬುದು ಗೊತ್ತಾಗುತ್ತದೆ. ಅದೇ ರೀತಿ ಈ ಶಾಸನದ ಖೇಯದೇವ ನಾಯಕರು ಮತ್ತು ಸಂಗಮ ದೇವನು, ನೀಲೆಗಾಂವ ಶಾಸನದಲ್ಲಿ ಹೇಳಿರುವ ಮಹಾಪ್ರಧಾನ ಖೇಯದೇವ ಮತ್ತು ಸಂಗಮದೇವರೆಂದು ತಿಳಿಯಬಹುದು.

ಶಾಸನದ ಕಾಲವು ಶಕ ವರ್ಷ ೧೧೧೯ ಎಂದಿದೆ. ಇದು ಕ್ರಿ.ಶ. ೧೧೯೭ ಕ್ಕೆ ಸರಿಹೊಂದುತ್ತದೆ. ಅಲ್ಲದೆ ೧೧೯೭ರಲ್ಲಿ ಪಿಂಗಳ ಸಂವತ್ಸರವಿದ್ದಿತೆಂಬುದು ಸರಿಯಾಗಿದೆ.[೨೧]

ಶಾಸನದಲ್ಲಿ ಉಲ್ಲೇಖಿಸಿರುವ ಸ್ಥಳಗಳೆಂದರೆ ಕೂರ್ಮ್ಮಗಿರಿ, ಶ್ರೀಶೈಲ, ಸೊನ್ನಲಿಗೆ, ಅಂಕುಲಗೆ ಮತ್ತು ಕೆಸೆಯಗಾಂವೆ. ಮೊದಲಿನ ಮೂರು ಸ್ಥಳಗಳೂ ನೀಲೇಗಾಂವ ಶಾಸನದಲ್ಲಿ ಉಲ್ಲೇಖಿಸಲ್ಪಟ್ಟಿವೆ, ಮತ್ತು ಗುರುತಿಸಲ್ಪಟ್ಟಿವೆ. ಇನ್ನು ಕೇಸೆಯಗಾಂವೆಯೂ ಶಾಸನ ದೊರೆತಿರುವ ಇಂದಿನ ಕೇಶೇಗಾಂವ.

ಕೇಶೇಗಾಂವ ಶಾಸನದ ಪೂರ್ಣ ಪಾಠ

೧ * ಸ್ವಸ್ತಿ ಶ್ರೀ ಯೊಂ ಜಯ ಪರಮೇಷ್ವರ[೨೨] ಪರಮಾತ್ಮ
೨ ಈಸ್ವರನು[೨೩] ರ್ವ್ವ ಪರ್ವ್ವಯಡಂಗಿ
೩ ಕೊಣ್ಣೆರ್ಪ್ದ ಸೋರ್ಬ್ಬಂಣ್ಣೆಗೆ[೨೪]
೪ ಯಾಗಿ ಯೋಗಿಗಳ ಮನದ
೫ ಕೊನೆಯ ಜ್ಯೋತಿಸ್ವರನುಂ[೨೫] ವ್ರಿಷಭನ ರೂಪಾ
೬ ಗಿ ಯಜಮಾನ(ನುಂ) ಯಾಚಾರ್ಯನುಂ ತಾ
೭ ನೆಯಾಗಿ ಯೋಗಾದಿ ಸಂಪಂನ ಖಳೆಯ(ಂ)[೨೬]
೮ ಗಳಲ್ಲ ವಂ ಸಂಪಾದಿ(ಸಿ) ಯೋಗ ರಮಣೀಯ ಕ್ಷೇ
೯ ತ್ರವನೆ ಸ್ಥಳವಿಟ್ಟು ಶಲಾಖೆ ವಿಡಿದು ಯಭಿನವ
೧೦ ಶ್ರೀಶೈಳವನೆ ಮಾಡಿ ಕಪಿಲಸಿದ್ಧ ಮಲ್ಲಿಕಾ
೧೧ ರ್ಜ್ಜುನ ದೇವನೆ ನೆಲಸಿ ನಿಂದು ಪುಣ್ಯ

೧೨ ಪಾಪಂಗಳಂ ಪೇಳ್ದು ಪೆಸಂ
೧೩ ಪೇಳುತ್ತ ವಿರಲು ಯೆಂ ಬೆಸಂ ದೇವಾ ಯೆ
೧೪ ನಲು' ಯಿಾ ಸ್ಥಾನದಲು ಮಾಂನ್ಯವಾಗಿ ವೂರು
೧೫ ಗಳಂ ಭೂಮಿಗಳಂ ಧನಗಳಂ ಯಿಾ ಲಿಂಗಕ್ಕೆ
೧೬ ಹಸ್ತೋದಕಂ ಮಾಡಿ ಕೊಟ್ಟುದುವಂ ಮನಂ ಪೇ
೧೭ ಸದೆ ಕಳೆದು ಕೊಣ್ಡರ್ಪೆ ವೆಂಬಾತನ ಯಾ
೧೮ ತನ್ನ ಮಾತಾ ಪಿತ್ರಗಳೆಲ್ಲರಂ ಯಪ್ಪ
೧೯ ತ್ತೇಳು ಕೋಟಿ ವರ್ಷಂ ಬರಂ ಪುಳ್ಗೋಂಡದ ನರ
೨೦ ಕ ದೊಳಗಿಕ್ಕಿ ನೀನಾಹುತಿಗೊಳುತ್ತವಿರು ಗಂ
೨೧ ಡಾ' ಯೆಲೆ ಪಾಪವೆ ಯಿಾ ದೇವನ ಭೂಮಿ ಧನಕ್ಕೆ
೨೨ ಯಾ ನಂಜುವೆನೆಂದು ಪಾವಡದರ್ದ
೨೩ ನ್ತೆ ಮನಂ ಬೆದರ ಪೊಡವಟ್ಟನಂ (ಬೇಗ) ಶೀ
೨೪ ಘ್ರಂ ಕೊಂಡು ಬಾ ಕಂಡಾ ಯೆಲೆ ಪುಂ
೨೫ ಣ್ಯವೇ ಕವಿಳಾಸಕ್ಕೆ ಿಯಿನ್ತೆರಡರ ಬೆಂಗೌ ಪುಂ
೨೬ ಣ್ಯ ಪಾಪಂಗಳು ಪಾರ್ದ್ದು ಕೊಣ್ಡಕೆರ್ದ್ದೊಯ್ವು
೨೭ (ದು) ತಪ್ಪದು ದಿಠ ದಿಠ ಸತ್ಯಂ ಗಣ್ಡರೌ
೨೮ ಸ್ವಸ್ತಿ ಸಮಧಿಗತ ಪಂಚ ಮಹಾ ಸಬ್ದ ದ್ವಾರಾವತೀ ಪು
೨೯ ರವರಾಧೀಶ್ವರ ವಿಷ್ಣು ವಂಶೋದ್ಭವ ಯಾದವ ಕುಳ ಕಮ
೩೦ ಳ ಕಳಿಕಾ ವಿಕಾಸ ಭಾಸ್ಕರ ಮಾಳವಿ ಮಲ್ಲ ಯರಿರಾ
೩೧ ಯ ವುರ ಸಿಲ್ವ ಗೂರ್ಜ್ಜರ ವಾರಣಾಂಕುಶ ಯರಿರಾಯ ಜಗ ಝಂ
೩೨ ಪರಾಯ ವಿಭ್ರಾಡರಾಯನಾರಾಯಣ ಪ್ರತಾಪ
೩೩ ಚಕ್ರವರ್ತ್ತಿ ಶ್ರೀಮತು ಜೈತ್ರಿಪಾಳ ದೇವರಾಜ ಉತ್ತರೋತ್ರರಾಭಿವ್ರಿ
೩೪ ದಿ ಪ್ರವರ್ದ್ಧ ಮಾನಮಾಚಂದ್ರಾರ್ಕ್ಕ ತಾರಂಬರ ಸಲುತ್ತಮಿರ
೩೫ ಲು ಶ್ರೀಮತು ಶಕ ವರ್ಷ ೧೧೧(೯)ನೆಯ ಪಿಂ
೩೬ ಗಳ ಸಂವತ್ಸರದ ಮಾಘ ಬಹುಳ ೧೦ ಸೋಮವಾರ (ವೆತಿಪಾ)
೩೭ ತ ಸೂರ್ಯ್ಯ ಗ್ರಹಣದಲು ॥ ಸ್ವಸ್ತಿ ಸಮಸ್ತ ಪ್ರಸಸ್ತಿ ಸಹಿತಂ
೩೮ ಶ್ರೀಮತು ಉಪ್ಪುರವಟ್ಟಿ ದಕ್ಷಿಣಾಧಿಪತಿ ಸೂಳವಳಿ ಅಧಿ
೩೯ ಷ್ಟಾಯಾಕಂ ಯರಿಬಿರುದ ಮಂಡಳಿಕ ಮಕರಗ್ರಾಹು ಹೊ
೪0 ಯ್ಸಣ ದಿಶಾಪಟ್ಟ ಕೂರ್ಮ್ಮಗಿರಿ ಘರಟ್ಟಹಟಗಾರ ರಾಜ್ಯ
೪1 ನಿರ್ಮ್ಮೂಳ
೪2 ಮಗರ ಮುರಾರಿಖೇಯ ...ನಾಯಕ.... .... ಜ ಸಂಗಮದೇವ

೪೩ ನುಂ ॥ ಸಮಸ್ತ ಪ್ರಶಸ್ತಿ ಸಹಿತಂ ಶ್ರೀ ಮನುಮಹಾಮಂಡಳೇಶ್ವರಂ ವಿಜೆ
೪೪ ಯೇಶ್ವರ ದೇವರ ದಿವ್ಯ ಶ್ರೀಪಾದಾರಾಧಕರುಮಪ್ಪ ದಾಂಕರ
೪೫ ಸರಪ್ಪಯಂಗಳು ಶ್ರೀಮತು ದಕ್ಷಿಣ ವಾರಣಾಸಿ
೪೬ ಅಭಿನವ ಶ್ರೀಸೈಳಮೆನಿಪ್ಪ ಸೊನ್ನಲಿಗೆಯ ಶ್ರೀ ಕಪಿಲ ಸಿದ್ಧ ಮಲ್ಲಿಕಾ
೪೭ ರ್ಜುನ ದೇವರ ಅಂಗಭೋಗ ರಂಗಭೋಗ ಆವಾರಿ ಚತ್ರ ಖಣ್ಣಸ್ಫೋಟಿ
೪೮ ತ ಜೀರ್ಣೋದ್ಧಾರನಿತ್ಯನಿವೇದ್ಯಕ್ಕೆ ಅಂಕುಲಗೆಂಭತ್ತರೋ
೪೯ ಳ ಗಣ ಬಳಿಯ ಗ್ರಾಮ ಕೇಸೆಯಗಾಂವೆಯನ್ನು ಗಿರಿದುರ್ಗ್ಗ
೫೦ ಜಲ ಪಾಸಾಣ ಸಹಿತವಾಗಿ ಸರ್ಬ್ಬನಮಸ್ಯವಾಗಿ ಧಾರಾ ಪೂರ್ಬ್ಬ
೫೧ ಕಂ ಮಾಡಿ ಕೊಟ್ಟ ಧರ್ಮ್ಮ ಚಂದ್ರಾರ್ಕ್ಕ ತಾರಂಬರಂ ಸಲ್ಗು ಈ ಧರ್ಮವಂ
೫೨ ಪ್ರತಿ ಪಾಳ್ಸಿ ದವ .... ಧರ್ಮ್ಮ ಈ
ಧರ್ಮ್ಮಕ್ಕೆ ವಕ್ರಸ್ಥವಾದವ
೫೩ ರು ಅಧೋಗತಿಗಿಳಿವರು ಮಂಗಳ ಮಹಾ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ.

ಟಿಪ್ಪಣಿಗಳು

೧. ನಾಗರಾಜರಾವ್ ಎಂ.ಎಸ್., ''ಸಿದ್ಧರಾಮನ ಎರಡು ಶಾಸನಗಳು'' ಕರ್ನಾಟಕ ಭಾರತಿ, ಸಂಪುಟ ೩, ಸಂಚಿಕೆ ೪, ಪುಟಗಳು ೩-೧೪.

೨. ಕಲಬುರ್ಗಿ, ಎಂ.ಎಂ., ಶಾಸನಗಳಲ್ಲಿ ಶಿವಶರಣರು, ಪು. ೭೫-೭೬.

೩. ಚಿತ್ರದುರ್ಗ ಶಾಸನವನ್ನು (*EC.*, XI ಚಿತ್ರದುರ್ಗ ೩) ಸೇರಿಸಿದರೆ ೨೩ ಶಾಸನಗಳಾಗುತ್ತವೆ. ಆದರೆ ಆ ಶಾಸನವು ಬೆಮ್ಮತ್ತನ ಕಲ್ಲು ಸಿದ್ಧನಾಥನಿಗೆ ಸಂಬಂಧಿಸಿದ ಕಾರಣ ಇದನ್ನು ಸೊನ್ನಲಿಗೆ ಸಿದ್ಧರಾಮನ ಶಾಸನಗಳೊಂದಿಗೆ ಸೇರಿಸಲು ಸಾಧ್ಯವಿಲ್ಲ.

೪. ಉಳಿದ ೧೧ ನಂದಿಸ್ತಂಭಗಳ ಬಗ್ಗೆ ನೋಡಿ, ನಾಗರಾಜರಾವ್, ಎಂ.ಎಸ್., ''ಸಿದ್ಧರಾಮನ ಎರಡು ಶಾಸನಗಳು'', ಕರ್ನಾಟಕ ಭಾರತಿ, ಸಂಪುಟ ೨, ಸಂಚಿಕೆ ೪, ಪು. ೩-೪.

೫. Narasimha Murthy, A.V., *The Sevunas of Devagiri,* p. 64. Desai, P.B. (Ed)., A History of Karnataka, p. 225.

೬. Mudnur inscription, *ARIE.,* 1960-61; Nimbal inscription *EI,* Vol. XXVIII, ಈ ಮಾಹಿತಿಯನ್ನು ಕೊಟ್ಟ ಡಾ. ರಿತ್ತಿಯವರಿಗೆ ಕೃತಜ್ಞತೆಗಳು.

೭. Ketkar, V.B., "Indian and Foreign Chronology" *JBBRAS,* No. LXXV-A, Extra number, (1923), p. 194.

೮. ಓರ್ವಂಮಿಗೆ, ಮೊಬ್ಬಣ್ಣಗೆ, ನೋವ್ವಣ್ಣಗೆ, ಓರ್ಬ್ಬಣ್ಣಗೆ ಮುಂತಾದ ವಿವಿದ ಪಾಠಗಳಿವೆ. ವಿವರಗಳಿಗೆ ನೋಡಿ ವೃಷಭೇಂದ್ರಸ್ವಾಮಿ, ಎಸ್.ಎಂ.''ಶಾಸನಗಳಲ್ಲಿ ಶ್ರೀ ಸಿದ್ಧರಾಮನ ವಚನಗಳು''. The Karnatak University, *Humanities,* Vol. X, 1966, p. 204.

೯. ''ಬಳೆಯ'' (ಚುರ್ಗಿ, ಸಂಗೂರ) ಮತ್ತು ''ಕಳಿಯಂ'' (ಗುಂಡ ಕರ್ಜಗಿ) ಶಾಸನಗಳಲ್ಲಿ ಪಾಠಾಂತರವಿದೆ.

೧೦. ''ಸ್ಥಳವಿಟ್ಟು'' ಎಂದು ಮಂತ್ರವಾಡಿ, ಇಟ್ಕಲ್ ಶಾಸನಗಳಲ್ಲಿದೆ.

೧೧. ''ಸಲಾಖೆ'' ಎಂದು ಕೆಲ ಶಾಸನಗಳಲ್ಲಿದೆ.

೧೨. ''ಬೆಂನಲು'' ಎಂಬ ರೂಪವು ಇಟ್ಕಲ್ ಮತ್ತು ಮಂತ್ರವಾಡಿ ಶಾಸನಗಳಲ್ಲಿ ಇದೆ.

೧೩. ಜಾಮಗಾಂವ್ ಶಾಸನದಲ್ಲಿ ''ಗುರುಸಿದ್ಧ ರಾಮನಾಥ ಎಂಬ ಪಾಠಾಂತರವಿದೆ. ಪ್ರಸ್ತುತ ಶಾಸನದಲ್ಲಿಯೂ, ಕೇಶೇಗಾಂವದ ಶಾಸನದಲ್ಲಿಯೂ ಏನೂ ಇಲ್ಲ. ಆದರೂ ಇವುಗಳಲ್ಲಿರುವ ವಚನವು ಸಿದ್ಧರಾಮನದೆಂಬುದು ಅನುಮಾನವಿಲ್ಲದ ವಿಷಯ. ಈ ಬಗ್ಗೆ ಪಾಠಾಂತರ ವೈಪರೀತ್ಯವನ್ನು ವಿವೇಚಿಸುತ್ತಾ, ಶ್ರೀ ವೃಷಭೇಂದ್ರ ಸ್ವಾಮಿಯವರು, ''ಜಂಬಗಾಂವ್ ಮತ್ತು ಇಟ್ಕಲ್ ಶಾಸನಗಳನ್ನು ಬಿಟ್ಟರೆ ೧೨೫೬ರ ಸೊರಬ ಶಾಸನ ವರೆಗೆ, ಎಲ್ಲಿಯೂ, 'ಶ್ರೀ ಸಿದ್ಧರಾಮನಾಥನ ಶ್ರೀವಚನ' ಎಂಬುದು ಕಾಣಿಸುತ್ತಿಲ್ಲ'', ಎಂದು ಹೇಳಿದ್ದಾರೆ. The Karnatak University Journal, Humanities, Vol. X, 1966, p. 205.

ಇಟ್ಕಲ್ ಶಾಸನದಲ್ಲಿ ''ಗುರು ವಚನ'' ವೆಂದಿದೆ ಮತ್ತು ಜಂಬಗಾಂವೆ ಶಾಸನದಲ್ಲಿ ''ಗುರು ಸಿದ್ಧರಾಮನಾಥ'' ವೆಂದು ಮಾತ್ರವಿದೆ. ಕ್ರಿ.ಶ. ೧೨೩೪ರ ಮಂತ್ರವಾಡಿ ಶಾಸನದಲ್ಲಿ ''ಗುರುಸಿದ್ದ ರಾಮನಾಥ ದೇವರ ವಚನ'' ವೆಂದಿರುವುದನ್ನು ಇಲ್ಲಿ ಗಮನಿಸಬಹುದು.

೧೪. Ketkar, V.B., *op.cit.,* p. 194.

೧೫. ಪಾದಸೂಚಿ ೮ ರಂತೆಯೆ.

೧೬. ಪಾದಸೂಚಿ ೯.

೧೭. ಸಲಾಖೆ.

೧೮. ಪಾದಸೂಚಿ ೧೨ರಂತೆಯೆ.

೧೯. ಪಾದಸೂಚಿ ೧೩ನ್ನು ನೋಡಿ.

೨೦. ತ್ರಯೋದಶಿ ಎನ್ನಲು ೧೩ ಬರೆದು 'ದಶಿ' ಎಂದು ಸೇರಿಸಿದೆ.

೨೧. Ketkar, V.B., *op.cit.,* p. 194.

೨೨. ಪರಮೇಶ್ವರ.

೨೩. ಈಶ್ವರ.

೨೪. ಪಾದಸೂಚಿ ೮ ರಂತೆಯೆ.

೨೫. ಜ್ಯೋತೀಶ್ವರನುಂ.

೨೬. ಪಾದಸೂಚಿ ೯ ರಂತೆಯೆ.

೨೭. ಕೈಲಾಸ.

೨೮. ಪಾದಸೂಚಿ ೧೨ ರಂತೆಯೆ.

೨೯. ಪಾದಸೂಚಿ ೧೩ ರಂತೆಯೆ.

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ಸಿದ್ಧರಾಮನ ಎರಡು ಶಾಸನಗಳು*

''ಶಾಸನದಲ್ಲಿ ಶ್ರೀ ಸಿದ್ಧರಾಮನ ವಚನಗಳು'' ಎಂಬ ಲೇಖನವನ್ನು ಪ್ರಕಟಿಸಿದ ಶ್ರೀ ವೃಷಭೇಂದ್ರ ಸ್ವಾಮಿಗಳು, ಇವುಗಳಲ್ಲಿ ಅನೇಕ ಶಾಸನಗಳು ಇನ್ನೂ ಪರಿಷ್ಕೃತವಾಗಿಲ್ಲವೆಂದೂ, ಮತ್ತೆ ಕೆಲವುಗಳ ವಿವರಗಳು ದೊರಕಿಲ್ಲವೆಂದೂ ಬರೆದಿದ್ದಾರೆ.[೧] ಈ ಕೊರತೆಯನ್ನು ಪಾರ್ಶ್ವವಾಗಿ ನೀಗಿಸುವ ಉದ್ದೇಶದಿಂದ, ಇಲ್ಲಿ ಎರಡು ಶಾಸನಗಳನ್ನು ಪರಿಷ್ಕರಿಸಿ ಪ್ರಕಟಿಸುತ್ತಿದ್ದೇವೆ. ಒಂದು ಉಸ್ಮಾನಾಬಾದ್ ಜಿಲ್ಲೆಯ, ತುಳಜಾಪುರ ತಾಲೂಕಿನ, ಇಟ್ಕಲ್ ಗ್ರಾಮದ್ದು, ಮತ್ತೊಂದು ಧಾರವಾಡ ಜಿಲ್ಲೆಯ, ಸವಣೂರ ತಾಲೂಕಿನ ಮಂತ್ರವಾಡಿ ಗ್ರಾಮದ್ದು. ಈ ಎರಡು ಶಾಸನಗಳೂ ಶಿಲಾಸ್ತಂಭಗಳ ಮೇಲೆ ಬರೆಯಲ್ಪಟ್ಟಿವೆ. ಮತ್ತು ಎರಡೂ ಆಯಾ ಊರಿನ ಮಾರುತಿ ಮಂದಿರದ ಹತ್ತಿರವೇ ಇವೆ, ಎರಡು ಶಾಸನಗಳೂ, ದೇವಗಿರಿ ಯಾದವ ಚಕ್ರವರ್ತಿ ಸಿಂಘಣದೇವನ ಕಾಲಕ್ಕೆ ಸೇರಿದುವು. ಇಟ್ಕಲ್ ಶಾಸನವು ಕ್ರಿ.ಶ. ೧೨೩೮ರದ್ದು. ಎರಡೂ ಶಾಸನಗಳೂ ಶ್ರೀ ಸಿದ್ಧರಾಮನ ವಚನ (?)ದಿಂದ ಪ್ರಾರಂಭವಾಗುತ್ತದೆ.

ಈ ವರೆಗೆ ೨೧ ಶಾಸನಗಳು ಖಚಿತವಾಗಿ ಸಿದ್ಧರಾಮನ ವಚನಗಳುಳ್ಳವಾಗಿ ಕಂಡುಬರುತ್ತವೆ.[೨] ಇವುಗಳಲ್ಲಿ ಪ್ರಸ್ತುತ ಎರಡು ಶಾಸನಗಳನ್ನೊಳಗೊಂಡು ಒಟ್ಟು ೧೧ ಶಾಸನಗಳು ನಂದಿ ಸ್ತಂಭಗಳ ಮೇಲೆ ಇವೆ. ಅವು ಇಂಡಿ ತಾಲೂಕಿನ ತೂರ್ಗಿ,[೩] ಕೂಡಗಿ,[೪] ಕಪ್ಪನಿಂಬರಗಿ,[೫] ಮುದ್ದೇಬಿಹಾಳ ತಾಲೂಕಿನ ಫಡಕೆ ನೂರ,[೬] ಸೊರಬ ತಾಲೂಕಿನ ಕೊಳಿಸಾಲೆ,[೭] ಹುಬ್ಬಳ್ಳಿ ತಾಲೂಕಿನ ಬುಡರ ಸಿಂಗಿ,[೮] ಕಟನೂರ.[೯] ಧಾರವಾಡ ತಾಲೂಕಿನ ಕೊಟ(ಬಾ)ಗಿ,[೧೦] ಸವಣೂರ ತಾಲೂಕಿನ ಮಂತ್ರವಾಡಿ,[೧೧] ಮತ್ತು ಹಾವೇರಿ ತಾಲೂಕಿನ ಸಂಗೂರು,[೧೨] ಈ ಎಲ್ಲ ಸ್ಥಳಗಳಲ್ಲಿನ ಶಾಸನಗಳೂ ಚೌಕವಾದ ಸ್ತಭಗಳ ಮುಖಗಳ ಮೇಲೆ ಬರೆಯಲ್ಪಟ್ಟಿವೆ. ಇಟ್ಕಲ್ ಶಾಸನವು ಸ್ತಭದ ಮೇಲಿದ್ದರೂ, ಇದರ ಮೇಲೆ ನಂದಿ ವಿಗ್ರಹವು ಇದೆಯೋ ಇಲ್ಲವೋ ನಮಗೆ ತಿಳಿದಿಲ್ಲ. ಇವಲ್ಲದೆ, ಇಂತಹವೇ ನಂದಿವಿಗ್ರಹವುಳ್ಳ ಸ್ತಂಭಗಳು ಶಿರಹಟ್ಟಿ ತಾಲೂಕಿನ ವೆಂಕಟಾಪುರ, ಶಿಶುನಾಳ, ಮತ್ತು ರೋಣ ತಾಲೂಕಿನ ಯಾವಗಲ್ಲಿನಲ್ಲಿ ಇವೆ.[೧೩] ಆದರೆ ಇವುಗಳ ಮೇಲೆ ಶಾಸನಲೇಖ ಇದೆಯೋ ಇಲ್ಲವೋ ಎಂಬುದು ಪ್ರಸ್ತುತ ತಿಳಿದಿಲ್ಲ. ಇದಲ್ಲದೆ ಇವುಗಳಲ್ಲಿ ಅನೇಕ ಶಾಸನಗಳು ಈಗ ಮಾರುತಿ ಮಂದಿರಗಳ ಸಮೀಪದಲ್ಲಿರುವುದನ್ನು ಕೂಡ ಗಮನಿಸಬಹುದು. ಈ ಕೆಲವೊಂದು ವೈಶಿಷ್ಟ್ಯಗಳನ್ನು ಸೂಚಿಸಿ, ಪ್ರಸ್ತುತ ಎರಡು ಶಾಸನಗಳನ್ನು ಅಭ್ಯಸಿಸಬಹುದು.

೧. ಇಟ್ಕಲ್ ಶಾಸನ

ಮೇಲೆ ಹೇಳಿದಂತೆ, ಈ ಶಾಸನವು ಊರಿನ ಮಾರುತಿ ಮಂದಿರದ ಬಳಿಯ ಸ್ತಭದ, ಚೌಕ ಭಾಗದ ನಾಲ್ಕು ಮುಖಗಳ ಮೇಲೆ ಬರೆಯಲ್ಪಟ್ಟಿದೆ. ಈ ಶಾಸನದ ಪ್ರತಿಯನ್ನು ನನಗೆ ಒದಗಿಸಿದವರು ಮರಾಠವಾಡ ವಿಶ್ವನಿದ್ಯಾಲಯದ ಮರಾಠಿ ವಿಭಾಗದ ಡಾ. ಡಬ್ಲ್ಯು. ಎಲ್. ಕುಲಕರ್ಣಿಯವರು ಹಾಗೂ ಶ್ರೀ ಸುಧಾಕರ ಅಹಂಕಾರೆಯವರು. ಇವರಿಬ್ಬರಿಗೂ ನನ್ನ ಧನ್ಯವಾದಗಳು.[೧೪]

ಮೊದಲಿನ ಈ ಶಾಸನಗಳಲ್ಲಿ ಶ್ರೀ ಸಿದ್ಧರಾಮನ ವಚನ (?)ದ ಪೂರ್ಣ ಪಾಠವನ್ನು ಕೊಡಲಾಗಿದೆ (೧ ರಿಂದ ೧೮ ಸಾಲುಗಳು). ವಚನದ ಕೊನೆಯಲ್ಲಿ ''ಎಂಬುದು ಗುರು ವಚನ'' ಎಂದು ಬರೆದಿರುವುದು ಗಮನಾರ್ಹವಾದ ವಿಷಯ. ಇದರ ತರುವಾಯ ಯಾದವ ಚರ್ಕವರ್ತಿ ಶ್ರೀ ಸಿಂಘಣ ನ ಗುಣಾವಳಿಗಳನ್ನು ವರ್ಣಿಸಲಾಗಿದೆ (ಸಾಲುಗಳು 19-30). ಮುಂದೆ ಉಪ್ಪರವಟ್ಟಿ ಖೇಡದ ದೇಶಾಧಿಪತಿ ಮಹಾ ಪ್ರಧಾನ ಮಗರ ಮುರಾರಿ ಸಂಗಮ ದೇವರ ಗುಣಗಳನ್ನೂ, ಬಿರುದುಗಳನ್ನೂ ವರ್ಣಿಸಿ ಅವರು ಎತ್ತಿನೂರನ್ನು ಲಿಂಗಾಪುರವೆಂದು ಪ್ರಸಿದ್ಧ ಪಡಿಸಿ ಅಲ್ಲಿ ಆಳುತ್ತ ಕುಮಾರ ಜೈತುಗಿ ದೇವ, ಲಿಂಗದೇವ, ಗಣೇಶ್ವರದೇವ, ಪರಗಿದೇವ ಮತ್ತು ಶಿವಮುದು ಶಂಭುದೇವ ಸಹಿತ, ಶಕವರ್ಷ ೧೧೫೯ನೆಯ ಈಶ್ವರ ಸಂವತ್ಸರದ ಪುಷ್ಯ ಬಹುಳ ಏಕಾದಶಿ ಸೋಮವಾರ,[೧೫] ಉತ್ತರಾಯಣ ಸಂಕ್ರಮಣ, ಸೂರ್ಯ್ಯ ಗ್ರಹಣದ ಪರ್ವಕಾಲದಲ್ಲಿ (ಇಟ್ಟಿಗೆ ಹಳ್ಳಿಯನ್ನು ?), ಸೊಂನಲಿಗೆಯ ಕಪಿಲ ಸಿದ್ಧಿ ಮಲ್ಲಿಕಾರ್ಜ್ಜುನ ದೇವರ ಅಂಗ ಭೋಗ ರಂಗ

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* ಕರ್ನಾಟಕ ವಿಶ್ವವಿದ್ಯಾಲಯ, ಧಾರವಾಡ, ಇವರ ಕರ್ನಾಟಕ ಭಾರತಿ, 1971, ಸಂಪುಟ 3, ಸಂಚಿಕೆ 4, ಅಕ್ಷರಕೃತಿಯೂ ಸಂಚಿಕೆ, ಪು. 3-14, ಗಳಲ್ಲಿ ಪ್ರಕಟವಾಗಿದೆ.

ಭೋಗ ಜೀರ್ಣೋದ್ಧಾರಕ್ಕೆ ಮತ್ತು ಅನ್ನ ಸತ್ರಕ್ಕೆ ಎಂದು ಧಾರಾಪೂರ್ವಕವಾಗಿ ದಾನ ಮಾಡಿದರೆಂದು ತಿಳಿದು ಬರುತ್ತದೆ. ಈ ಇಟ್ಟಿಗೆ ಹಳ್ಳಿಯು ಆಣಂದೂರ ೩೦೦ರ ಕಂಪಣದೇಳಣ ಅಂಕುಲಗೆ ೮೦ಕ್ಕೆ ಸಂಬಂಧಿಸಿ ಗ್ರಾಮ(ಬಾಡ)ವೆಂದು ಹೇಳಿದೆ.

ಇಲ್ಲಿ ಉಲ್ಲೇಖಿಸಿರುವ ಊರುಗಳೆಂದರೆ, ಉಪ್ಪರವಟ್ಟ ಖೇಡ, ಎತ್ತಿನೂರು, ಲಿಂಗಾಪುರ, ಸೊಂನಲಿಗೆ, ಆಣಂದೂರು, ಅಂಕುಲಗೆ ಮತ್ತು ಯಿಟ್ಟಿಗೆ ಹಳ್ಳಿ. ಉಪ್ಪರವಟ್ಟಿ ಖೇಡವನ್ನು ಗುರುತಿಸಲು ಸಾಧ್ಯವಾಗಿಲ್ಲ. ಎತ್ತಿನೂರು ಮತ್ತು ಲಿಂಗಾಪುರ ಹೆಸರಿನ ಅನೇಕ ಗ್ರಾಮಗಳು ಇವೆ. ಶಾಸನದಲ್ಲಿ ಎತ್ತಿನೂರನ್ನು ಲಿಂಗಾಪುರವೆಂದು ಪ್ರಸಿದ್ಧಿ ಮಾಡಿದರೆಂದು ಊರಿನ ಹೆಸರನ್ನು ಬದಲಿಸಿರುವ ವಿಷಯ ನಮಗೆ ತಿಳಿದುಬರುತ್ತದೆ. ಸೊಂನಲಿಗೆಯಂತೂ ಸುಪ್ರಸಿದ್ಧ ಸೊಲ್ಲಾಪುರ ಆಣಂದೂರು, ಇಂದಿನ ತುಳಜಾಪುರ ತಾಲೂಕಿನ ಆಣದೂರು[೧೭]. ಅಂಕುಲಗೆಯು ಗುಲಬರ್ಗಾ ಜಿಲ್ಲೆಯ ಜೇವರಗಿ ತಾಲೂಕಿನ ಅಂಕಲಗಿ ಇರಬಹುದು. ಯಿಟ್ಟಿಗೆ ಹಳ್ಳಿಯು ತುಳಜಾಪುರ ತಾಲೂಕಿನ, ಈ ಶಾಸನ ದೊರಕಿರುವ, ಇಟ್ಕಲ್ ಗ್ರಾಮವು.

ಇಟ್ಕಲ್

ಇಟ್ಕಲ್ ಶಾಸನದ ಪೂರ್ಣಪಾಠ

೧ ಸ್ವಸ್ತಿ ಸ್ರೀ ಓಂ ಜಯಪರಮೇಶ್ವರ್[೧೯] ಪರಮಾತ್ಮ ಯೀಸ್ವರ್ ನೂರ್ವ್ವಿ ಪ
೨ ರ್ವ್ವಿ ಅಡಂಗಿ ಕೊಂಡಿಪ್ಪ ನುಂ ಯಿಾ ಬಂಣ್ನಗೆ ಯಾಗಿ ಯೋಗಿಗಳ
೩ ಮನದ ಕೊನೆಯ ಜೋತೀ ಸ್ವರ್[೨೦] ನುಂ ವ್ರಿಸಭ[೨೧] ನ ರೂಪಾಗಿ ಯ (ಜ)
೪ ಮಾ ನ ನುಂ ಆ ಚಾರ್ಯ್ಯನುಂ ತಾನೆ ಯಾಗಿ ಯೋಗಿ ಯೋಗಾದಿ ಸಂ ಪ (ಂನ)
೫ ಖಿಳೆಯಂ ಗಳೆಲ್ಲ ವಂ ಸಂಪಾದಿಸಿ ಯೋಗರಮಣೀ (ಯ)
೬ ಕ್ಷೇತ್ರಮನೆ ಸ್ಥಳವಿಟ್ಟು ಶಲಾಖಿ[೨೨] ವಿಡಿದು ಅಭಿನವ ಶ್ರೀ ಸೈ ಳ (ವನೆ)[೨೩]
೭ ಮಾಡಿ ಕಪಿಲ ಸಿದ್ಧ ಮಲ್ಲೇಶ್ವರ ದೇವರು ನೆಲಸಿ ನಿಂದು ಪು (ಂಣ್ಯ)
೮ ಪಾಪಂಗಳಂ ಬರಂ ಪೇಳ್ದು ಬೆಸ ಪೇಳುತ್ತ ವಿರಲು ಯೇಂ (ಬೆ) ಸಂ
೯ ದೇವಾ ಯೆ ನಲು ಯೀ ಸ್ಥಾನದಲು ಮಾನ್ಯವಾಗಿ ಊರು ಗಳಂ ಭೂಮಿ
೧೦ ಗಳ ಧನಂಗಳನುಂ ಯೀ ಲಿಂಗಕ್ಕೆ ಹಸ್ತೋದಕಂ ಮಾಡಿ ಕೊಟ್ಟುದು ಮಂ
೧೧ ಮನಂ ಪೇ ಸ ದೆ ಕಳೆದು ತೊಂಡಿಹೆ ನೆಂಬಾತನ ಮಾತಾ ಪಿತ್ರ
೧೨ ಗಳೆಲ್ಲ ರಂ ಎಪ್ಪತ್ತೇಳು ಕೋಟಿ ವರುಷಂ ಬರಂ ಪುಳು ಗೊಂಡದ ನರಕ ದೊಳಿಕ್ಕಿ
೧೩ ನೀನಾಹುತಿ ಗೊಳಿತ್ತಿರು ಗಂಡಾ ಎಲೆ ಪಾಪವೇ ಯೀ ದೇವನ ಭೂಮಿ ಧನಕ್ಕ
೧೪ ಂ ಜು ವೆನೆಂದು ಪಾವಡರ್ದ್ದಂತೆ ಮನಂ ಬೆದರ ಪೊಡವೊಟ್ಟ ನಂ ಬೇಗ ಶಿಘ್ರಂ
೧೫. ಕೊಂಡು ಬಾ ಕಂಡಾ ಎಲೆ ಪುಣ್ಯವೇ ನೀ ಕವಿಳಾಸಕ್ಕೆ[೨೪] ಯಿಂತೀ ಎರ
೧೬ ಡರ ಬೆಂನಲು[೨೫] ಪುಣ್ಯ ಪಾಪಂಗಳು ಹರ್ದ್ದುಕೊಂಡಿರ್ದ್ದ ಯ್ಯುದು
೧೭ ತಪ್ಪದು ದಿಠ ದಿಠಂ ಸತ್ಯಂ ಗಂಡಿರೆ ಎಂಬುದು ಗುರುವ
೧೮ ಚ ನ ॥ ಶ್ರೀ ಶ್ರೀ[೨೬]
೧೯ ಶ್ರೀ ಸ್ವಸ್ತಿ ಸಮಧಿ ಗತ ಪಂಚ ಮಹಾ
೨೦ ಸಬ್ದ[೨೭] ದ್ವಾರಾ ವತೀ ಪುರ ವರಾ
೨೧ ಧೀ ಸ್ವರಂ[೨೮] ವಿಷ್ಣು ವಂಸೋ
೨೨ ದ್ಭವಂ ಯಾದವ ಕುಳ
೨೩ ಕಳಿಕಾ ವಿಕಾಸ ಭಾ

೨೪ ಸ್ಕರ ಮಾಳದಿ ಮಲ್ಲ (ಂ) ಅರಿ ರಾ
೨೫ ಯ ಉರ ಸೆಲ್ಲ (ಂ) ಗೂರ್ಜ್ಜರ ವಾರ
೨೬ ಣಾಂ ಕುಶಂ ಯ ರಿ ರಾಯ
೨೭ ಜ ಗ ಝಂ ಪ ರಾ ಯ ವಿಭ್ರಾ
೨೮ ಡಂ ರಾ ಯ ನಾರಾಯ
೨೯ ಣ ಶ್ರೀ ಮತು ಯಾದವ ಪ್ರ
೩೦ ತಾಪ ಚಕ್ರವರ್ತ್ತಿ ಶ್ರೀ ಸಿಂಗಣ
೩೧ ದೇವ ರಾಜ್ಯಾಭಿ ವ್ರಿದ್ಧಿ ಪ್ರವ
೩೨ ರ್ದ್ಧ ಮಾನ ಮಾ ಚಂದ್ರಾ
೩೩ ರ್ಕ್ಕ ತಾರಂ ಬರಂ ಸಲುತ್ತ ವಿರ
೩೪ ಲು ಶ್ರೀ ಮತು ಸಕ ವರ್ಷ
೩೫ ದ ೧೧೪೫ನೆಯ ಯಿಶ್ವರ
೩೬ ಸಂವತ್ಸರದ ಪುಸ್ಯ ಬ
೩೭ ಹುಳ ೧೧ ಸೋಮ
೩೮ ವಾರ ವಿತೀ ಪಾತ್[೨೯] ಉತ್ತರಾಯಣ ಸಂಕ್ರಮಣ ಸೂರ್ಯ್ಯಗ್ರಹಣ
೩೯ ದ ಮುಂದೆ ಸ್ವಸ್ತಿ ಸಮಸ್ತ ಪ್ರಸಸ್ತಿ[೩೦] ಸಹಿತಂ ಶ್ರೀ ಮತ್ತು ಪ್ಪರವಟ್ಟಿ ಖೇಡದ
೪೦ ಸಕಳ ಲಖ್ಮಿ ಪತಿಯನೇಕದ್ದೇಸಾಧಿ ಪತಿಯು ವತಿ[೩೧] ಜನ ಕು
೪೧ ಸ್ಮಾ ನಾಯಕಂ ಊರ್ದ್ದಂಡ ಮಂಡಳಿಕ ಮಗರ ಗ್ರಾ ಹು ಮನೋನುಮ
೪೨ ವಬ್ಬರ ಅಹಂಕಾರ ಪ್ರಧಾನ ವಿರಾಹು ಹೊಯಿ ಸಣ ದಿಸಾಪಟ್ಟ
೪೩ ತುರೆಯ ಸಂಘಟ್ಟ ಕೂರ್ಮ್ಮಗಿರಿ ಘಟ್ಟ ಯತಿ ವಿಶಮ ಹಯೂರೂ
೪೪ ಢ ಪ್ರೌಢ ರೇಖಾ ರೇವಂತ ಪರ ಬಳ ಕ್ರಿತಾಂತ ಮಂತ್ರಿ ನಾಯ
೪೫ ಕ ಪ್ರಮುಖ ದರ್ಪ್ಪಣ ಕಲಿಕಾಲ ಮೇರು ಯಾದವ ರಾಜ್ಯ ಸಮುಧ[೩೨] ರಣ
೪೬ ರಾಯ ಸಾದರ ಶ್ರೀಮ ನು ಮಹಾ ಪ್ರಧಾನ ಮಗರ ಮುರಾರಿ ಸಂಗಮ
೪೭ ದೇವ ನಾಯಕರುಂ ಕುಮಾರ ಜಯಿ ತಿಗಿ ದೇವ ಲಿಂಗದೇವ ಗಣೇಶ್ವರ ದೇವ ಪ
೪೮ ರಿಗಿ ದೇವ ಸಿವ ಮುದು ಶಂಭು ದೇವ ಯಿಂತೀ ಕುಮಾರರು ಸಹಿತ
೪೯ ಎತ್ತಿ ನೂರ ಲಿಂಗಾ ಪುರವೆಂದು ವಿಖ್ಯಾತಿ ವ ಮಾಡಿ ಸಮಸ್ತ ತಂತ್ರ
೫೦ (ಪಾಳರ) ಶ್ರೀ ಕರಣಂಗಳು ನೆಲ್ಲಸಿ ಸುಖ ಸಂಕತಾ ವಿನೋ ದದಿಂ
೫೧ ರಾಜ್ಯಂ ಗೆ ಯ್ಯತ್ತ ಮಿರ್ದ್ದು ಸ್ವಸ್ತಿ ಶ್ರೀ ಮತು .... ದ
೫೨ ಕ್ಷಿಣ ವಾರಣಾಸಿ ಅಭಿನವ ಶ್ರೀ ಸೈಳ ವೆನಿಪ ಸೊಂನಲಿಗೆ
೫೩ ಯಪುರದ ಶ್ರೀ ಮನುಮಹಾಮಹಿಮ ಕಪಿಲಸಿದ್ಧ ಮಲ್ಲಿಕಾರ್ಜುನ ದೇ (ವ)
೫೪ ರ ಅಂಗ ಭೋಗ ರಂಗ ಭೋಗ ಜೀ ರ್ನ್ನೋದ್ಧಾರಅ ವಾರಿ[೩೩] ಸತ್ರ ಕಂ
೫೫ ಆಣಂ ದೂರ ೩೦೦ ರ ರ ಕಂಪಣ ಅಂಕುಲಗೆಂಭತ್ತ ರೊಳಗ
೫೬ ಣ ಬಳಿಯ ಬಾಡ ಯಿಟ್ಟಗೆ ಯ ಹಳ್ಳಿಯನ್ನುಂ ಆ ನಾಲ್ಕು ಸೀಮೆಯಿಂ

೫೭ ದೊಳಗಣ ಭೂ ಮಿ ಜಲ ಪಾಶಾಣ ವ್ರಿಕ್ಷ ನಿಧಿ ನಿಧಾನ ನಿಕ್ಷೇ
೫೮ ಪ ನೆಲವಾಳು ಬಾಳವಾಳು ಮಂನೆಯ ಕೊಡಗೆ ಯೀ ಮೂಲಿಗ ಸ
೫೯ ಕಲ ಉಭೆಯ ತೇಜ ಸ್ವಾ ಮ್ಯಂ ಸಹಿತಂ ಸರ್ಬ್ಬ ನಮಸ್ಯ ವಾಗಿ ಸಂಗಮ ದೇವ
೬೦ ನಾಯಕರು ತಮ್ಮ ಸೋಹಸ್ತ ದಿಂ ಧಾರಾ ಪೂ ರ್ಬ್ಬ ಕಂ
೬೧ ಮಾಡಿ ಕೊಟ್ಟ ಧರ್ಮ್ಮ ವಾಚಂದ್ರಾರ್ಕ್ಕತಾರಂಬರಂಸಲುತ್ತ ವಿರಲು
೬೨ ಮಂಗಳ ಮಹಾ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ.

ಮಂತ್ರವಾಡಿಯ ಶಾಸನ

ಈ ಶಾಸನವು ಕೂಡ ಊರಿನ ಪೂರ್ವದಿಕ್ಕಿನಲ್ಲಿರುವ ಮಾರುತಿ ಗುಡಿಯ ಹೊರಭಾಗದಲ್ಲಿದೆ, ಶಾಸನವಿರುವ ನಂದಿ ಸ್ತಂಭವನ್ನು ಒಂದು ಕಲ್ಲಿನ ಕಟ್ಟೆಯ ಮೇಲೆ ನಿಲ್ಲಿಸಿದೆ, ಮೇಲಿರುವ ನಂದಿಯು ಪೂರ್ವಾಭಿ ಮುಖವಾಗಿದ್ದರೆ, ಶಾಸನವು ದಕ್ಷಿಣ ಮುಖದ ಮೇಲೆ ಬರೆಯಲ್ಪಟ್ಟಿದೆ.[೩೪]

ಪ್ರಾರಂಭದಲ್ಲಿ ಪರಮೇಶ್ವರ ಪ್ರಾರ್ಥನೆಯಿದೆ (ಸಾಲುಗಳು ೧-೨). ನಂತರ ಸಿದ್ಧರಾಮ ವಚನ(?)ದ ಪೂರ್ಣ ಪಾಠವಿದೆ (ಸಾಲುಗಳು ೩ ರಿಂದ ೨೪). ಅದು ''ಗುರುಸಿದ್ಧ ರಾಮನಾಥ ದೇವರ ವಚನ''ವೆಂದು ಕೊನೆಗೊಳ್ಳುವುದನ್ನು ಗಮನಿಸಬಹುದು. ಇದರ ತರುವಾಯ ಯಾದವ ಚಕ್ರವರ್ತಿ ಶ್ರೀ ಸಿಂಘಣ ದೇವನ ಗುಣವನ್ನೂ, ಪರಾಕ್ರಮವನ್ನೂ ಹಾಗೂ ಬಿರುದಾವಳಿಗಳನ್ನೂ, ವರ್ಣಿಸುವ ಭಾಗವಿದೆ (ಸಾಲುಗಳು ೧೫ರಿಂದ ೩೬). ಆಮೇಲೆ ಶಕ ವರ್ಷ ೧೧೫೬[೩೫] ನೆಯ ಜಯ ಸಂವತ್ಸರದ, ವೈಶಾಖ ಬಹುಳ ಪ್ರತಿಪದೆ, ಸೋಮವಾರ, ವ್ಯತಿಪಾತ ಸಂಕ್ರಮಣದಂದು ಹೊಂನಬೊಂಮಿಸೆಟ್ಟಿಯರು ತಮ್ಮ ದೇಶದೊಳಗಣ ಮಂತ್ರವೀಡನ್ನು ತಮ್ಮ ಸ್ವಹಸ್ತದಿಂದ ಧಾರಾಪೂರ್ವಕವಾಗಿ ಸೊಂನಲಿಗೆಯ ಕಪಿಲಸಿದ್ಧಿ ಮಲ್ಲಿಕಾರ್ಜುನ ದೇವರಾದಿಯಾಗಿ, ಯಾನಾವಿ ಬಾಗಿಲಿನ ಅನಂತ ಸಾಹಸ್ರಲಿಂಗಕ್ಕೆ, ನಿತ್ಯ ಹೋಮಾಹುತಿ ಮತ್ತು ನಿತ್ಯರ್ಘ್ಯಕ್ಕೆ ಧರ್ಮವಾಡಿದರೆಂದು ಹೇಳಿದೆ. ಅಲ್ಲದೆ ಹೊಂನ ಬೊಂಮಿಸೆಟ್ಟಿಯರ ಗುಣಗಳನ್ನು, ಬಿರುದಾವಳಿಗಳನ್ನು ಪೂರ್ಣವಾಗಿ ನಿವರಿಸಿದೆ (ಸಾಲುಗಳು ೧೮-೫೯). ಈ ಬೊಂಮಿಸೆಟ್ಟಿ ಆರ್ಯ ಮಲ್ಲಿಸೆಟ್ಟಿಯರ ಪುತ್ರನೆಂದು ತಿಳಿದು ಬರುತ್ತದೆ (ಸಾಲುಗಳು ೫೩-೫೪). ರಟ್ಟಿಹಳ್ಳಿ ಶಾಸನದಲ್ಲಿ[೩೬] ಇವರು ಆರ್ಯ ಬೊಮ್ಮನ ಮೊಮ್ಮಗನೆಂದೂ, ಆರ್ಯಮಲ್ಲ ಮತ್ತು ರಾಜಲದೇವಿಯರ ಪುತ್ರನೆಂದೂ, ರೇವ, ಚಾವುಂಡ ಮತ್ತು ಗುಪ್ತಮಲ್ಲನ ಪಿತನೆಂದೂ ಹೇಳಿದೆ. ''ಈ ಶಾಸನದ ಪ್ರಮುಖ ವ್ಯಕ್ತಿಯಾದ ಈತನು ಯಾದವರ ಕೈಕೆಳಗೆ ಮುಳುಗುಂದ ನಾಡನ್ನಾಳುವ ಅಧಿಕಾರಿ,[೩೭] ಕೊಡಮೊಘೆ, ಕೊಪ್ಪಳ, ದ್ವಾರಸಮುದ್ರಗಳನ್ನು ಸುಟ್ಟ ಈ ಪರಾಕ್ರಮಿ ಪರಮ ಶಿವಭಕ್ತ.[೩೮] ಸೊರಬದ ಶಾಸನಗಳಲ್ಲಿ ಈತನನ್ನು ''ಆದಿಗಣಾವತಾರ'' ನೆಂದು ಕರೆಯಲಾಗಿದೆ.[೩೯] ಈತನ ಜಂಗಮನ ಭಕ್ತಿಯನ್ನಂತೂ ಈ ಶಾಸನ ಅಪೂರ್ವ ರೀತಿಯಲ್ಲಿ ಉದ್ಘೋಷಿಸುತ್ತದೆ''[೪೦] ಎಂದು ಡಾ. ಕಲಬುರ್ಗಿಯವರು ಬರೆದಿದ್ದಾರೆ.[೪೧]

ಇನ್ನು ಈ ಶಾಸನದಲ್ಲಿ ಉಲ್ಲೇಖಿಸಿರುವ ಊರಿನ ಹೆಸರುಗಳೆಂದರೆ, ಕಾಲಡಿ ೯೬ (ಸಾಲು ೬೦) ಮಂತ್ರವೀಡು (ಸಾಲು ೬೧) ಮತ್ತು ಸೊನ್ನಲಿಗೆ (ಸಾಲು ೬೨). ಕಾಲಡಿಯನ್ನು ಇಂದಿನ ಶಿರಹಟ್ಟಿ ತಾಲೂಕಿನ ಮತ್ತು ಮಂತ್ರ ವಾಡಿಯಿಂದ ೨ ಮೈಲು ಉತ್ತರಕ್ಕಿರುವ ಕಾರಡಿಗೆ ಎಂದು ಗುರುತಿಸಬಹುದು. ಇಂದಿನ ಮಂತ್ರವಾಡಿಯೇ ಶಾಸನದಲ್ಲಿ ಹೇಳಿರುವ ಮಂತ್ರವೀಡು. ಮೇಲೆ ಹೇಳಿದಂತೆ ಸೊಂನಲಿಗೆಯಂತೂ ಇಂದಿನ ಸೊಲ್ಲಾಪುರ.

೩. ಮಂತ್ರವಾಡಿ

೧ ನಮಸ್ತುಂಗ ಶಿರಶ್ಚುಂಬಿ ಚಂದ್ರಚಾಮ
೨ ರ ಚಾರವೆ ತ್ರೈಳೋಕ್ಯ ನ ಗರಾರಂಭ ಮೂಲ
೩ ಸ್ತಂಭಾಯ ಸಂಭವೆ॥ ಸ್ವಸ್ತಿ ಶ್ರೀ ಓಂಪರಮೇ
೪ ಸ್ವರ್[೪೨] ಪರಮಾತ್ಮ ಯೀ ಶ್ವರನುರ್ವ್ವೀ ಪರ್ವ್ವ ಯಡಂ
೫ ಗಿ ಕೊಂಡಿಪ್ಪನು ಯೋರ್ಬ್ಬಣ್ಣಗೆ ಯಾಗಿ[೪೩] ಯೋಗಿಗಳ
೬ ಮನದ ಕೊನೆಯ ಜ್ಯೋತೀಶ್ವರ ನುಂ ವ್ರಿ ಶ ಬರೂ[೪೪] ಪಾ

೭ ಗಿ ಯಜಮಾನ ನುಂ ಯಾ ಚಾರ್ಯ್ಯ ನೂ ತಾನೆಯಾ
೮ ಗಿ ಯೋಗಾದಿ ಸಂಪಂನ ಬಗೆಯಂ[೫] ಗಳೆಲ್ಲ ವಂ ಸಂಪಾ
೯ ದಿಸಿ ಯೋಗ ರಮಣೀಯ ಕ್ಷೇತ್ರ ಮನೆ ಸ್ಥಳ ವಿಟ್ಟು ಸ
೧೦ ಲಾಖೆ ವಿಡದು ಯಭಿನವ ಶ್ರೀ ಸ್ಯೈ ಳ ವನೆ ಮಾಡಿ
೧೧ ಕಪಿಲ ಸಿದ್ಧ ಮಲ್ಲೇಶ್ವರ ದೇವರೆ ನೆಲಸಿ ನಿಂದು ಪು
೧೨ ಣ್ಯ ಪಾಪಂ ಗರಂಬರ ಮ್ಪೇಳ್ದು ಬೆಸದೇಳುತ್ತ ಮಿ
೧೩ ರಲು ಎಂ ಬೆಸಂ ದೇವಾ ಎನಲು ಯೀ ಸ್ಥಾನದ
೧೪ ಲು ಮಾನ್ಯ ವಾಗಿ ವೂರುಗಳಂ ಭೂಮಿಗಳಂ ಧನಂ
೧೫ ಗಳನು ಯೀ ಲಿಂಗಕ್ಕೆ ಹಸ್ತೋದ ಕಂ ಮಾಡಿ ಕೊಟ್ಟುದು ಮಂ
೧೬ [೬] ಮನ ಪೇಸದ[೭] ಕೊಂಡಿಹೆನೆಂಬಾತನ ಮಾತಾಮಾತೆ ವ
೧೭ ಪಿತೃಂಗಳೆಲ್ಲವಂ ಎಪ್ಪತ್ತೇಳು ಕೋಟಿ ವರಿಶಂ ಬರಂ ಪು
೧೮ ಳ್ಗೊಂಡದ ನರಕದೊಳಿಕ್ಕಿ ನೀನಾ ಹುತಿಗೊಳುತಿರು
೧೯ ಕಂಡಾ ಎಲೆ ಪಾಪವೇ ಯೀ ದೇವನ ಭೂಮಿ ಧನಕ್ಕಾ ನಂ
೨೦ ಜುವೆನೆಂದು ಪಂದೆಯೆಂ ಪಾವಡರ್ದಂತೆ ಮನಂ ಬೆದರು ಪೊಡ
೨೧ ವಟ್ಟನಂ ಬೇಗ ಶೀಘ್ರಂ ಕೊಡುಬಾ ಕಂಡಾ ಎಲೆ ಪುಣ್ಯವೇ ನೀಂ ಕವಿ
೨೨ ಳಾಸಕ್ಕೆ ಯಿಂತೀ ಎರಡರ ಬೆಂನಲು[೮] ಪುಣ್ಯ ಪಾಪಗಳು
೨೩ ಪಾರ್ದ್ದಂ ಕೊಂಡಿರ್ದ್ದ ಯ್ಯುದು ತಪ್ಪದು ದಿಠಂ[೯] ಸತ್ಯ ಗಂಡಿರೆ
೨೪ ಎಂಬುದು ಗುರುಸಿದ್ಧ ರಾಮನಾಥ ದೇವರ ವಚನ ॥[೧೦] ಸ್ವಸ್ತಿ
೨೫ ಸಮಧಿ ಗತ ಪಂಚ ಮಹಾ ಸಬ್ದ ದ್ವಾರಾವತೀ ಪುರವರಾ
೨೬ ಧೀಸ್ವರಂ ವಿಷ್ಣು ವಂಶೋದ್ಭವಂ ಯಾದವ ಕುಳ ಕಮಳ ಕಳಿಕಾ
೨೭ ವಿಕಾಸ ಭಾಸ್ಕರಂ ಯರಿರಾಯ ಜಗಜ್ಝ ಪ ನಿಜ
೨೮ ಭುಜ ಮಂದರ ಮಥಿತ ಮಾಳವ ಮಹಾ ರ್ನ್ನವೋ ತ್ಸಳಿತ
೨೯ ಲಕ್ಷ್ಮೀ ಸ್ವಯಂ ಬರಂ ಗೂರ್ಜ್ಜರವಾರಣಾಂಕುಸ ತೆಲುಂಗ ರಾ
೩೦ ಯ ಸಿರಃ ಕಮಳ ನಾಳ ಮೂಳೋ ತ್ಪಾಟನಕರಂ ಕರ್ನ್ನಾ
೩೧ ಟ ರಾಯ ವಂಸಾಭಿರಾಮಂ ಗಿರಿದುರ್ಗ್ಗ ಜಲದುರ್ಗವನ್[೧೧]
೩೨ ದುರ್ಗ್ಗ ನೆಲ ದುರ್ಗ್ಗ ವಿದ್ರಾವಣಂ ರಾಯ ವಿಭಾಡ ರಾ
೩೩ ಯ ನಾರಾಯಣ ಯಾದವ ಪ್ರತಾಪ ಚಕ್ರವರ್ತ್ತಿ ಶ್ರೀ
೩೪ ಸಿಂಘಣದೇವ ವಿಜಯ ರಾಜ್ಯ ಉತ್ತರೋತ್ತರಾಭಿವೃ
೩೫ ದ್ಧಿ ಪ್ರವರ್ದ್ಧ ಮಾನಮಾಚಂದ್ರಾರ್ಕತಾರಂಬರಂ ಸಲು
೩೬ ತ್ತ ವಿರಲು ॥ ಶ್ರೀ ಮತು ಸಕ ವರುಷ ೧೧೫೬ನೆ ಯ
೩೭ ಜೆಯ ಸಂವತ್ಸರದ ವೈ ಶಾಖ ಬ ೧ ಸೇಮವಾರ ವಿತಿ ಪಾ
೩೮ ತದ ದಕ್ಷಿಣಾಯ[೧೨] ಸಂಕ್ರ ಮಹಳ ದ[೧೩] ಮುಂದೆ ॥ ಸ್ವಸ್ತಿ ಸಮ
೩೯ ಸ್ತ ಭವನ ವಿಖ್ಯಾತ ಪದ್ಮವನ ಜಾತ ಮನೂಜ ಮಾಂಧಾ

೪೦ ತ ವಿನೆಯ ಜನ ಪ್ರೀತ ಸನುಮಾನ ಪುರಾತದಾ
೪೧ ರಿಂದ್ರ ತಿಮಿರ ಮಾರ್ತ್ತಂಡ ಕದನ ಪ್ರಚಂಡ ಮಾನಕ
೪೨ ನಕಾ ಚಳ ಗಂಭೀರ ರತ್ನಾಕರ ಕುಮುದೆಯ ಪೂ
೪೩ ರ್ಣ್ನ ಚಂದ್ರ ವಿಭವಾ ಮುರೇಂದ್ರ ದೀನಾರ್ತ್ತ ಜನವನಮ
೪೪ ತ ಸಮೆಯ ದ್ರೋಹ ಕಾಳಾನಳಂ ದುಷ್ಟ ಸಮೆಯದೀ
೪೫ ಕ್ಷಿತನುಂ ಸಿಷ್ಟ ಸಮೆಯ ರಕ್ಷಕನು ಮುದ್ದಂಡ ಮಂಡ
೪೬ ಳಿಕ ಗರ್ವ್ವ ಪರ್ವತ ವಜ್ರಭೀಷಣನುಂ ಶ್ರೀಮನ್ಮ
೪೭ ಹಾ ಪ್ರಧಾನ ಮನೇಕ ದೇಶಾಧಿಪತಿ..(ಸಕಳ). (ಲ)
೪೮ ಕ್ಷ್ಮೀಪತಿ ನಿಯೋಗ ಯೋಗ ಯೋಗಾಂಧ (ನ) ರಪತಿ....
೪೯ ....ಮೆರಡರ ಹಯ್ಯೆ ಕೊಂಕಣ ಮಲಯ ದೇಶ
೫೦ ....ಪೂರ್ವ್ವ ಪರ್ವ್ವತ ಸರ್ವ್ವಸ್ವ ಸೂಚಿ ಕಾರ ಶ್ರೀ ಮ
೫೧ ತು ಸಿಂಘನ ದೇವ ದಕ್ಷ ದಕ್ಷಿಣ ಭುಜದಂಡನುಂ
೫೨ ಶ್ರೀ ಸೋಮನಾಥ ದೇವ ದಿಬ್ಯ ಶ್ರೀಪಾದ ಪದ್ಮಾ ರಾ
೫೩ ಧಕನುಮಪ್ಪ ಆರ್ಯ್ಯ ಮಲ್ಲಿ ಸೆಟ್ಟಿಯರ ಪ್ರಿಯತ
೫೪ ನೂ ಜನುಂ ಸಕಳ ಲಕ್ಷ್ಮೀಪತಿ ಮಂಮನೇಕ ದೇಶಾಧಿ
೫೫ (ಪತಿ) ಯುವತಿ ಜನಚಿತ್ತ. ಣರುಂ ಕಲಿಯುಗ ಶ್ರೀಯಾಳ ನ್ತಾ ರ. ಕ.
೫೬ ಮದ ಗಜ ಚ್ಛಾ ತ ನಿಯಮಚಿತ್ತನುಂ ಶ್ರೀಮತುರುಂ ವೀತ ಮಲ್ಲಿ
೫೭ ಕಾರ್ಜ್ಜುನ ದೇವರ ದಿವ್ಯಶ್ರೀಪಾದ ಪದ್ಮಾರಾಧಕನುಂ ರಿಪು ಬಳ ನಾಡ ....ದಂ
೫೮ ಕ್ಷಿಣೋತ್ತರ ಪೂರ್ವ್ವ ಪತ್ಸಿಮಾ[೨೪] ಭಿ ವಳಯ ವಿಖ್ಯಾತ ಕೀರ್ತ್ತಿಯುಂ ಅಗಗಾ ಪು
೫೯ ಣ್ಯ ಮೂರ್ತ್ತಿ ಯು ರಪ್ಪ ಶ್ರೀ ಮತು ಹೊಂನ ಬೊಮ್ಮಿಸೆಟ್ಟಿಯರು ತಂಮಾ ದೇ
೬೦ ಶ ದೊಳಗಿನ ಕಾಲಡಿ ತೊಂಭತ್ತಾರ ರೊಳಗಣ ಮಂತ್ರ ವೀಡನು ॥ ಸ್ವಸ್ತಿ ಶ್ರೀಮತು
೬೧ ಜಂಬೂದ್ವೀಪ ಶಿಖಾಮಣಿ ದಕ್ಷಿಣ ವಾರಣಾಸಿ ಯಭಿನವ ಶ್ರೀ ಸ್ಯೆಳ್[೨೫] ವೆನಿಪ
೬೨ ಶ್ರೀ ಶೊಂನಲಿಗೆಯ್[೨೬] ಪುರವಾಧೀಸ್ವರು[೨೭] ನುಮಪ್ಪಂ ಶ್ರೀಕಪಿಲ ಶಿದ್ಧ[೨೮] ಮಲ್ಲಿಕಾರ್ಜ್ಜು
೬೩ ನ ದೇವರಾದಿಯಾಗಿ ಯಾನಾಳ ಬಾಗಿಲದೊಳಗಣ ಅನನ್ತ ಸಾಹ
೬೪ ಸ್ರಲಿಂಗಂ. ದಿಗಿ. ಆಯಷ್ಟಸಬ್ಬ[೨೯] ತೀರ್ತ್ತರ್[೩೦]ಗಳೊಳಗಣ ಜಲಕೇತು ಜಲ
೬೫ ಭೂಮಿ ತಳಕ್ಕೆ ಮೆಲ್ಲ ನಿತ್ಯ ಹೋಮಾಹುತಿಗೆ ಆ ಹೊಲದಲು ಆನಂ
೬೬ ತ ದೆವರ್ಕ್ಕಳಗೆರೆಯಂತನ. ತ. ಮಂಗಳ ನಿತ್ಯರ್ಘ್ಯಕ್ಕೆ ಆ ಹೊಂನ ಬೊಂಮಿ
೬೭ ಸೆಟ್ಟಿಯವರು ತಂಮ ಸ್ವಾ ಹಸ್ತದಿಂ ಧಾರಾ ಪೂರ್ವ್ವಕಂ ಮಾಡಿ ಕೊಟ್ಟ ಧರ್ಮ್ಮ ಮಂ
೬೮ ವಾ ಚಂದ್ರಾರ್ಕ್ಕ ತಾರಂ ಬರಂ ಸಲುತ್ತವಿರಲು ಮಂಗಳ ಮಹಾ ಶ್ರೀ ಶ್ರೀ ಶ್ರೀ

ಟಿಪ್ಪಣಿಗಳು

೧. ವೃಷಭೇಂದ್ರಸ್ವಾಮಿ, ಎಸ್. ಎಂ., ''ಶಾಸನಗಳಲ್ಲಿ ಶ್ರೀ ಸಿದ್ಧರಾಮನ ವಚನಗಳು'', *The Karnatak University Journal: Humanities,* Vol. X, 1966, pp. 192-214.

೨. ಚಿತ್ರದುರ್ಗ ಶಾಸನದಲ್ಲಿ ''ಕೊಳ್ಳಿ ಕಳ್ಳ - - '' ಎಂಬ ಗದ್ಯವಿದೆ ಆದರೆ ಶಾಸನಮಾತ್ರ ಬೆಮ್ಮತ್ತನಕಲ್ಲು ಸಿದ್ಧನಾಥನಿಗೆ ಸಂಬಂದಿಸಿದ ಕಾರಣ ಇದನ್ನು ಸಿದ್ದರಾಮನಿಗೆ ಸಂಬಂಧಿಸಿದ ಶಾಸನಗಳಿಂದ ಪ್ರತ್ಯೇಕಿಸಬೇಕಾಗುತ್ತದೆ. ಆಗ ಸಿದ್ದರಾಮನ ಶಾಸನಗಳ ಸಂಖ್ಯೆ ೨೧ ಎಂದು ಹೇಳಬೇಕಾಗುತ್ತದೆ.

೩. *SII.*, Vol. XX, No. 117, p. 222.

೪. *Ibid.*, No. 185, p. 234.

೫. *Ibid.*, No. 201, p. 249.

೬. *SII*, Vol. XV, No. 190, p. 233.

೭. *EC.*, VIII, ಸೊರಬ 561, ಪು. 243.

೮. *Karnataka University Journal, Humanities*, Vol. VI, 1962, p. 128.

೯. *Annual Report of South Indian Epigraphy for 1942*, p. 258.

೧೦. *SII.*, Vol. XV, No. 195, p.

೧೧. ಲೇಖಕನು ಸ್ವತಃ ನೋಡಿರುವನು.

೧೨. *EI.*, Vol. XXVIII, p. 189.

೧೩. ಸಿದ್ಧರಾಮನ ವಚನಗಳುಳ್ಳ ನಾಲ್ಕು ಶಾಸನಗಳು ನಂದಿ ಸ್ತಂಭಗಳ ಮೇಲೆ ಇರುವುದೆಂಬ ಸಂಗತಿಯನ್ನು ನನ್ನ ಗಮನಕ್ಕೆ ತಂದ ಡಾ. ಗುರುವರವರಿಗೆ ನನ್ನ ಕೃತಜ್ಞತೆಗಳು.

೧೪. ವೆಂಕಟಾಪುರ ಮತ್ತು ಶಿಶುನಾಳ ಸ್ತಂಭಗಳ ಮಾಹಿತಿಯನ್ನು ಶ್ರೀ ಎ.ಎಂ.ಅಣ್ಣಿಗೇರಿಯವರೂ, ಯಾವಗಲ್ಲಿನ ಸ್ತಂಭದ ವಿಷಯವನ್ನು ನನ್ನ ಮಿತ್ರ ಡಾ. ಅ.ಸುಂದರರವರೂ, ನನಗೆ ತಿಳಿಸಿದ್ಧಾರೆ. ಈ ಇಬ್ಬರು ಮಿತ್ರರ ಉಪಕಾರವನ್ನು ಇಲ್ಲಿ ಸ್ಮರಿಸುತ್ತೇನೆ.

೧೫. ಇಟ್ಕಲ್ ಶಾಸನದ ಮೇಲೆ ಆಂಗ್ಲ ಭಾಷೆಯ ಲೇಖನವನ್ನು ಮರಾಠವಾಡ ವಿಶ್ವವಿದ್ಯಾಲಯದ ಪತ್ರಿಕೆಯಲ್ಲಿ ಪ್ರಕಟಿಸಲಾಗುವುದು.

೧೬. ಈ ತಾರೀಖು ಕ್ರಿ.ಶ. ೧೨೧೬ನೆಯ ಡಿಸೆಂಬರ್ ತಿಂಗಳ ೨೬ನೇ ತಾರೀಖು ಸೋಮವಾರಕ್ಕೆ ಸರಿಯಾಗಿ ಹೊಂದುತ್ತದೆ. ನೋಡಿ, Swami Kannu Pillai, Indian Ephimeres, Vol. IV, p. 37.

೧೭. ಅಣಂದೂರಿನ ಒಂದು ಕನ್ನಡ ಶಾಸನವನ್ನು ಈ ಲೇಖಕನು ಪರಿಷ್ಕರಿಸಿ ಪ್ರಕಟಿಸಿದ್ದಾನೆ. Nagaraja Rao, M.S. & Ahankare, S.V., "A New Epigraph from Andur", Marathawada University Journal, Vol. III, No. 2, pp. 90-96 (See article 45, pp. 653-658 in this volume).

೧೮. ಪರಮೇಶ್ವರ.

೧೯. ಯೀಶ್ವರ.

೨೦. ಜ್ಯೋತೀಶ್ವರನುಂ.

೨೧. ವೃಷಭ

೨೨. ಕೆಲಕಡೆಗಳಲ್ಲಿ 'ಸಲಾಖೆ' ಎಂದು ಬರುತ್ತದೆ.

೨೩. ಶ್ರೀ ಶೈಲ.

೨೪. ಕೈಲಾಸ.

೨೫. ''ಬೆಂಗೆ'' ಎಂಬ ರೂಪವೂ ಇರುವುದುಂಟು. ಈ ಶಾಸನದಲ್ಲಿಯೂ, ಮಂತ್ರವಾಡಿ ಶಾಸನದಲ್ಲಿಯೂ 'ಬೆಂನಲು' ಎಂದಿದೆ.

೨೬. ಈ ಬಗ್ಗೆ ಪಾಠಾಂತರ ವೈಪರೀತ್ಯವನ್ನು ವಿವೇಚಿಸುತ್ತಾ. ಶ್ರೀ ವೃಷಭೇಂದ್ರಸ್ವಾಮಿಯವರು. ಜಂಬಗಾವ್ (೪) ಮತ್ತು ಇಟ್ಕಲ್ (೬) ಶಾಸನಗಳನ್ನು ಬಿಟ್ಟರೆ, ೧೨೫೬ರ ಸೊರಬ ಶಾಸನದವರೆಗೆ, ಎಲ್ಲಿಯೂ 'ಶ್ರೀ ಸಿದ್ಧರಾಮನಾಥನ ಶ್ರೀವಚನ' ಎಂಬುದು

ಕಾಣಿಸುತ್ತಿಲ್ಲ. ೪, ೬ನೆಯ ಶಾಸನಗಳು ಇನ್ನೂ ಸಂಪೂರ್ಣ ಪರಿಷ್ಕೃತಗೊಂಡು ಪ್ರಕಟವಾಗಿಲ್ಲವಾದ್ದರಿಂದ, ತತ್ಕಾಲಕ್ಕೆ ಅವುಗಳಲ್ಲಿ ಬರುವ "ಗುರು ಸಿದ್ಧ ರಾಮನಾಥ ದೇವರ ವಚನ ಎಂಬ ಪಾಠಾಂತರ ಗ್ರಾಹ್ಯವಲ್ಲ" ವೆಂದು ಬರೆದಿದ್ದಾರೆ. Karnatak University Journal, Humanities, Vol. X, p. 205. ಆದರೆ ಪ್ರಸ್ತುತ ಶಾಸನವು ಕ್ರಿ.ಶ. ೧೨೨೭ನೆ ವರ್ಷದ್ದಾಗಿದ್ದು ಇದರಲ್ಲಿ "ಗುರುವಚನ" ವೆಂಬ ಪಾಠಾಂತರ ಮಾತ್ರವಿದೆ. ಕ್ರಿ.ಶ.೧೨೩೪ರ ಮಂತ್ರವಾಡಿ ಶಾಸನದಲ್ಲಿಯೂ, ಯಡಹಳ್ಳಿ ಮತ್ತು ಕೊಟಬಾಗಿಯ ಶಾಸನಗಳಲ್ಲಿಯೂ "ಗುರು ಸಿದ್ಧರಾಮನಾಥದೇವರ ವಚನ" ವೆಂಬ ಪಾಠಾಂತರ ವಿರುವುದನ್ನು ಗಮನಿಸಬಹುದು.

೨೭. ಶಬ್ದ.

೨೮. ಪುರವರಾಧಿಶ್ವರಂ.

೨೯. ವ್ಯತೀಪಾತ.

೩೦. ಪ್ರಶಸ್ತಿ.

೩೧. 'ವ' ಸಾಲಿನ ಮೇಲೆ ಬರೆದಿದೆ.

೩೨. ಸಮುದ್ಧರಣ.

೩೩. ಅನ್ನ.

೩೪. ಸಂಗೂರಿನ ಶಾಸನವೂ ಕೂಡ ನಂದಿ ಸ್ತಂಭದ ದಕ್ಷಿಣ ಮುಖದಲ್ಲಿ ಬರೆದಿರುವುದನ್ನು ಗಮನಿಸಬಹುದು.

೩೫. ಕ್ರಿ.ಶ.೧೨೩೪.

೩೬. ಈ ಶಾಸನವಿನ್ನೂ ಅಪ್ರಕಟಿತ. ಈ ಸೂಚನೆಗೂ, ಮುಂದಿನ ಎರಡು ಸೂಚನೆಗಳಿಗೂ, ನನ್ನ ಗಮನವನ್ನು ಸೆಳೆದ ಡಾ. ಮಲ್ಲಿನಾಥ ಕಲಬುರ್ಗಿಯವರಿಗೆ ಹೃತ್ಪೂರ್ವಕ ಕೃತಜ್ಞತೆಗಳು.

೩೭. *EC.,* VII, ಹೊನ್ನಾಳಿ, ೪೩ ಬೆಳಗುತ್ತಿ. ಇದರಲ್ಲಿ ಹೊಂನ ಬೊಂಮಿಸೆಟ್ಟಿಯು ಬನವಾಸಿಯನ್ನಾಳುವ ವಿಚಾರ ಬಂದಿದೆ.

೩೮. *EC.,* VIII, ಸೊರಬ ೨೭೫, ೨೭೬.

೩೯. ಅದೇಕಡೆಯಲ್ಲಿ.

೪೦. ಚೌಡದಾನಪುರದ ಶಾಸನದಲ್ಲಿಯೂ ಈತನ ಹೆಸರು ಬಂದಿದೆ. *ಶಿವದೇವ ವಿಜಯ* ಅನುಬಂಧ.

೪೧. ಕಲಬುರ್ಗಿ, ಎಂ.ಎಂ., *ಶಾಸನಗಳಲ್ಲಿ ಶಿವಶರಣರು,* ೧೯೭೦, ಧಾರವಾಡ, ಪು. ೧೦೨.

೪೨. ಪರಮೇಶ್ವರ.

೪೩. ಓರ್ವಂಮಿಗೆ, ವೊಬ್ಬಣ್ಣಿಗೆ, ನೊವ್ವಣ್ಣಿಗೆ, ಒಬ್ಬರ್ಣ್ಣಗೆ ಮುಂತಾಗಿ ವಿವಿಧ ಪಾಠಗಳಿವೆ. ವಿವರಗಳಿಗೆ ನೋಡಿ : ವೃಷಭೇಂದ್ರಸ್ವಾಮಿ, ಎಸ್. ಎಂ., "ಶಾಸನಗಳಲ್ಲಿ ಶ್ರೀ ಸಿದ್ಧರಾಮನ ವಚನಗಳು", The Karnatak University Journal, Humanities, Vol. X, 1966, p. 204.

೪೪. ವೃಷಭ.

೪೫. ಬಳೆಯಂ (ಚುರ್ಗಿ, ಸಂಗೂರು); ಕಳಿಯಂ (ಗುಂಡ ಕರ್ಜಗಿ) ಶಾಸನಗಳಲ್ಲಿ ಪಾಠಾಂತರವಿದೆ.

೪೬. ೧೬ನೇ ಸಾಲಿನಿಂದ ೨೬ನೇ ಸಾಲಿನ ವರೆಗಿನ ಭಾಗವು ಎಲ್ಲ ಶಾಸನಗಳಲ್ಲಿಯೂ ಸಾಮಾನ್ಯ.

೪೭. ಉಳಿದ ಶಾಸನಗಳಲ್ಲಿ "ಕಳೆದು"ಕೊಂಡಿಹೆ, ಎಂದು ಬರುತ್ತದೆ. ನೋಡಿ ವೃಷಭೇಂದ್ರಸ್ವಾಮಿ, ಪು. ೨೦೫.

೪೮. ಸಾಮಾನ್ಯವಾಗಿ 'ಬೆಂಗೆ' ಎಂದಿರುತ್ತದೆ. ಆದರೆ ಈ ಶಾಸನದಲ್ಲಿಯೂ, ಇಟ್ಕಲ್ ಶಾಸನದಲ್ಲಿಯೂ 'ಬೆಂನಲು' ಎಂದು ಬರೆದಿದೆ.

೪೯. ಸಾಮಾನ್ಯವಾಗಿ ದಿಠ ದಿಠಂ ಎಂದಿರುತ್ತದೆ. ಇದರಲ್ಲಿ ಒಂದೇ ದಿಠವಿದೆ.

೫೦. ಪದಸೂಚಿ ಸಂಖ್ಯೆ ೨೬ನ್ನು ನೋಡಿ.

೫೧. ದುರ್ಗ್ಗ.

೫೨. ನ ಬರೆದಿಲ್ಲ.
೫೩. ಸಂಕ್ರಮಣ.
೫೪. ಪಶ್ಚಿಮ.
೫೫. ಶ್ರೀ ಶೈಲ.
೫೬. ಸೊಂನಲಿಗೆ.
೫೭. ಪುರವಾಧೀಶ್ವರ.
೫೮. ಸಿದ್ಧ.
೫೯. ಸರ್ವ್ವ.
೬೦. ತೀರ್ತ್ಥ.

49

UNE "PIERRE-DE-HÉROS" INSCRITE, CONSERVÉE AU MUSÉE GUIMET DE PARIS*

La région du Karṇāṭaka, en Inde méridionale, est célébre pour les "pierres-de-heros" que l'on y trouve en trés grand nombre et qui, la plupart, portent une inscription. L'une de ces pierres est a présent au Musée Guimet de Paris. Elle a été acquise au cours de la seconde guerre mondiale, ayant été retiree d'un hanger attenant a une maison abandonnée. Cette stéle a été evidemment, a l'origine, apportée du Karṇāṭaka. Malheureusement, sa provenance exacte est inconnue. Elle porte le numéro d'inventaire M.A. 53, et a été decrite comme étant un monument commémoratif (de mariage), provenant du Mysore. Nous nous proposons ici de décrire la stéle et de déchiffrer son inscription.

Il s'agit d'une stele commémorative (Pl. 200) érigée pour perpétuer le souvenir d'un héros qui mourut dans une bataille en combattant pour une noble cause. Comme a l'accoutumée, la dalle se compose de trois panneaux, dont les bas-reliefs représentent, en partant du bas, la scéne de la bataille, le heros conduit au ciel par des nymphes célestes et le heros atteignant he séjour divin, oú il est montré, assisté des membres de sa famille, en train de vénérer la divinite. La présence de l'épouse du heros indique que celle-ci a suivi son mari dans la mort, par la pratique hindoue de la sati.

Les bandeaux qui séparent les panneaux portent une inscription gravée, an écriture et en langue kannaḍa, dont voici le texte:

Transcription

Bandeau superieur (Pl. 201a):

1 *Śrīmatu Parīdhāvi Samvatsarada Vaiśākha ba*[1] *gu*[2] *lu Hē-*
2 *manahaḷḷiya Kaṇutara*[3] *kulada Kaliyuganāḷuva Kaḍāra*[4] *Triṇētra*

Bandeau median (Pl. 201b):

3. *Kētamallagauḍanamaga Mādaṇagāmuṃḍanū*[5] *vīrasvarggavancyya-*
4. *lāgi avana matamakkaḷu Doḍḍappa Saṃkaradēvanavaru māḍisida vī-*

Bandeau inferieur (Pl. 201c):

5. *ragallu Maṃgaḷa Mahā Śrī Śrī.*

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* Published in French, in *Arts Asiatiques* Tome XVIII, 1968, Paris, pp. 103-105.

TRADUCTION

"Quand, un jeudi, le dixiéme jour de la quinzaine sombre du mois de Vaiśākha, dans l'annee cyclique de Parīdhāvi l'auspicieux, Madanagauḍa[6], fils de Ketamallagauda de Hēmanahaḷḷi, de la secte Kaṇuta (va), qui (fut assez brave) pour régner dans l'age Kali, et qui, dans le combat, etait Celui-aux-trois-yeux (c'est-a-dire Śiva), atteignit le paradis qui est la récompense des héros, cette (pierre-de-héros) fut érigée par les enfants de son clan et par son oncle (*Doḍḍappa*=frére ainé du pére)."

Comme nous ne disposons d'aucune indication sur la provenance de cette stéle, il est difficile d'identifier le toponyme Hēmanahaḷḷi mentionné ici. Au Mysore, ce nom est celui d'un certain nombre de localités différentes.

Il est fait mention de l'annee cyclique Parīdhāvi, mais aucune indication d'annee en ére Śaka n'est donnee, ce qui rend difficile la determination de la date exacte. Comme on sait, l'année Parīdhāvi arrive une fois tous les soixante ans (calendrier indien des annees cycliques). A partir de la, en s'appuyant sur la paléographie, on peut avancer une supposition assez vraisemblable. Paléographiquement, ce texte peut etre attribue au XIVe siecle. La forme des caracteres (tels que le *ha* et le *ḷa*) est celle des caracteres kannaḍa du XIVe ou du XVe s., et l'état de la langue donne la même indication. Les années 1312, 1372, 1432 et 1492 A.D. ont été des annees Paridhavi[7]. Donc, cette inscription peut etre avec une certaine probabilité datée, soit de 1372, soit de 1432 de notre ere.

Un examen attentif des bas-reliefs jette une lueur bienvenue sur quelques-uns des aspects culturels de la région et de l'époque que l'on vient de déterminer. Le pan-neau inférieur représente une scéne de combat ou le chef est a cheval, tandis que ses hommes combattent a pied. Ceux-ci sont armes de piques et de boucliers, qui constituaient donc l'equipement en usage dans ce genre de combat. Le panneau du milieu fournit la représentation de quelques instruments de musique, tels que le *mṛdaṅgam* et les cymbales. De nos jours encore, le *mṛdaṅgam* est invariablement associé a la musique sud-indienne (tandis que le *tabla*, qui consiste en deux tambours, est associé a la musique du nord de l'Inde). Enfin, au panneau supérieur, la scene de vénération d'un liṅga nous apprend que le héros était çivaite.

REMERCIEMENTS

Que veuillent bien trouver ici l'expression de ma reconnaissance Mlle Jeannine Auboyer, Conservateur en chef du Musée Guimet de Paris, qui m'a aimeablement permis d'etudier cette (pierre-de- heros) et de rediger cette note, et Mme Odette Jacques-Monod, qui s'est interessee a mon travail et qui m'a fait remettre les photographies qui i'llustrent.

(Traduit par Albert le Bonheur)

REFERENCES

1. Seul est écrit le premier carecrére de Bahuḷa (seconde moitié du mois indien).
2. Le premier caractére seulement de Guruvāra (jeudi) est écrit.
3. Kaṇutara est peut être pour Kaṇuvara, qui est lenom d'une secte.
4. Kaḍāra est une graphie fautive pour Kadana (guerre).
5. La longue sur la derniére syllabe est fautive.
6. Gauḍa vient de sanskrit grāmavṛddha (chief de village). Gauḍa est encore de nos jours un nom de famille en langue kannaḍa.
7. Ketkar, *JBBRAS.*, Vol. LXXV-A, Extra Number, p. 178.

50

AN INSCRIBED HERO-STONE IN THE MUSÉE GUIMET, PARIS*

Karnataka region in South India has been famous for the frequent occurrence of herostones, mostly inscribed. One such specimen is now in the Musée Guimet, Paris. This is said to have been acquired years ago from the debris of a house bombed during the second world war. Obviously this was originally brought from Karnataka in South India. Unfortunately its exact provenance is unknown. It bears the Inv. no. M.A. 53 and has been described as (a stele of commemoration (marriage) coming from Mysore). In this note the inscription on the hero-stone has been deciphered and the stele described.[1]

This is a memorial slab (fig. 200) set up to commemorate the death of a hero who fell fighting in a battle for a noble cause. As per the general practice, the slab has been divided into three panels, depicting in relief sculpture from the lower end, the battle scene, the hero being escorted to heaven by divine damsels and the hero reaching the divine abode where he is shown worshipping the god attended by the members of his family. The presence of his wife indicates her following the husband after his death, perhaps by practicing the Hindu rite of *satī.*

The bands in between the panels are engraved with an inscription, in Kannada script and language, the text of which is transliterated below (figs. 201 a, b, c):

1st Band:

1 Śrīmatu Parīdhāvi Samvatsarada Vaiśākha ba[2] 10 gu[3] lu Hē-
2 manhaḷḷiya Kaṇutara[4] kulada Kaliyuganāḷuva Kaḍāra[5] Triṇetra

2nd Band:

3 Kētamallagauḍanamaga Mādaṇagāmuṁḍanū[6] vīrasvarggavaneyya-
4 lāgi avana matamakkaḷu Doḍḍappa Saṁkaradēvanavaru māḍisida vī

3rd Band:

5 ragallu Maṁgaḷa Mahā Śrī Śrī.

The text says: (when, on Thursday, the 10th day in the dark half of the month of Vaiśākha in the cyclic year of the auspicious Parīdhāvi, Mādaṇagauḍa[7], son of Kētamallagauḍa of Hēmanahaḷḷi, of the Kaṇuta(va) sect, who (was brave enough) to reign in the Kali era, and who was the three-eyed (i.e., Siva) in war, attained heaven deserved by a hero, this hero-stone was set up by the children of his clan and his uncle (*doḍḍappa* = father's elder brother).

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* Published in *East And West* (New Series, Vol. 21, Nos. 1-2, March-June 1971, Rome, pp. 103-104.

Since there is no indication about the provenance of this memorial slab, it is difficult to identify the place Hēmanahaḷḷi mentioned in the record. In Mysore, there are a number of places with the name Hēmanahaḷḷi.

Although the cyclic year Parīdhāvi is mentioned, there is no indication of the Śaka year which makes it difficult to assign an exact date for this *saṁvat* (year). As we know, the year Parīdhāvi occurs once in sixty years in the Hindu calendar of cyclic year. Therefore, one the basis of paleography, a guess, not far from truth, may be hazarded. Paleographically, the record can be assigned to the 14th or 15th cent. A.D. The language and the forms of the characters such as *ba* and *ḷa* show that they are in conformity with the characters of Kannada of 14th or 15th cent. The cyclic year Parīdhāvi occurs in A.D.1312, 1372, 1432, and 1492.[8] The record could probably be ascribed to either 1372 or 1432 A.D.

A close scrutiny of the sculptured reliefs throws welcome light n some of the cultural aspects of the region during the period. The lowest panel shows the fighting scene, in which the chief is on a horse-back while his assistants are on foot. They are fighting with spears and shields. An indication of the arms used in such small fights is thus gained. The second panel depicts some of the musical instruments, such as the *mṛdaṅgam* and cymbals. To this day, *mṛdaṅgam* is invariably associated with South Indian music, while *tabla* (two piece drum) is associated with the music of North India. Finally, the worship of a *liṅga,* in the upper panel, shows that the hero was a Saivite.

Editor's Note: *This article has first appeared in French (<<Une "pierre-de-héros" inscrite, conservée au Musée Guimet de Paris>>) in* Arts Asiatiques, *XVIII, pp. 103-07. The one published here is the original English text.*

REFERENCES

1. My grateful thanks are due to Mlle Jeannine Auboyer, Conservateur-en-Chef, Musée Guimet, Paris for allowing me to study and write this note on the hero-stone in the Musée Guimet; to Mme Odette Jacques-Monod for her interest and for readily arranging to provide me the photographs reproduced in this note; to Dr Jean Filliozat for permission to publish this note in English.
2. Only the first letter of *bahula,* meaning second half of the Hindu month, is written.
3. First letter of *guruvara,* (Thursday), is written.
4. *Kanutara* may be *Kanuvara* which is the name of a sect.
5. *Kadana,* (war), is wrongly written as kaḍara.
6. The last letter is wrongly elongated.
7. *Gauḍa* is derived from *Grāmavṛddha,* meaning (Chief of village).
8. S.V. Ketkar, *Journal of the Bombay Branch of the Royal Asiatic Society,* LXXV - A, Extra Number, 1932, p. 178.

51

MEMORIAL STONES IN KARNATAKA - RECENT DISCOVERIES*

Karnataka is replete with memorial stones from prehistoric times. The megalithic monuments such as dolmens, menhirs, etc. are set up in memory of the dead during the Iron Age. Since no written records are available for this period, we do not know the details of the persons in whose memory such monuments are set up. During the historical period, we are rather fortunate, as most of the memorial stones are inscribed giving details of the purpose for which the memorials were set up.

In this paper, it is endeavoured to deal with some of the most important memorial stones of the historical period discovered in the recent past.

The earliest, but the most recently discovered, memorial stone is from Banavasi (North Kanara).[1] (Pl. 202a) The stone was recently unearthed near the famous Madhukeshvara temple, at this ancient capital of the Kadambas. The stone is carved with a chaitya window motif at the top and has a rectangular projection at the base to facilitate its erection. A two line prakrit inscription in Brahmi reads as follows:

1. *Siddham Raño Vāsiṭhiputasa Siva Siri*
2. *Pulumāvisa Mahā (de?) Viya chaa Patha ro*

This means that the stone is set up in memory of the queen (Mahadevi) of the famous Satavahana monarch Siva Sri Pulumavi (A.D. 130-159). Although a number of coins of this king are known from various sites in Karnataka, this is the first epigraph of the king to be found in Karnataka. Secondly, even though Banavasi is said to be a Satavahana site, on the basis of pottery and other antiquities, the inscription proves beyond doubt the rule of the imperial Satavahanas over the Banavasi region. Finally this is one of the earliest memorial stones known of the historical period in Karnataka.

The next group of memorial stones, also belonging to the Satavahana period, come from Sannatti and Belavadgi in Chitapur Taluk, Gulbarga District.

From among the debris of the stupa which has been razed to the ground by vandals, a number of inscribed slabs from Sannati have been described as ayaka pillars.[2] Even *ayaka* pillars, as we know, are commemorative pillars, set up to commemorate the five great events in Buddha's life, viz. his birth, renunciation, enlightenment, first sermon and demise. But one such slab from

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* Published in Lokesh Chandra et. al (Eds.), *Dimensions of Indian Art,* Pupul Jayakar Seventy Delhi, 1986, pp. 317-321.

Sannati deserves special notice (Pl. 202b). It is a flat slab rounded at the top and has a flat base. It has a one line inscription. The inscription reads:

Gahapatisa Sulasasa

The top of the inscribed face has a chaitya motif in low relief. The slab is said to have been the *ayaka* pillar donated by the householder *Sulasa.*

It may be noticed that there is a close similarity between the Banavasi slab and this slab. Both have the chaitya motif. Therefore, this could also be a memorial set up to commemorate the demise of Sulasa.

The third important memorial stone is the one now fixed to the rear wall of a building in the Belavadgi village.[3] Since this village is not far from Sannati, perhaps this slab also comes from the latter village. The slab has a single line Prakrit inscription in Brahmi script. Below the inscription are two panels of sculptures in relief (203a).

The lower panel depicts a bullock-cart in the foreground with two bullocks shown standing in the background. An indistinct figure, of an animal is also carved behind the bullocks. The cart itself is empty with no occupants.

The inscription at the top of these panels reads:

Kalakasa Chhāya Pa (tima)

This means that this represents the memorial image *(Chhaya Pratima)* of the *Kalaka.* There are a number of inscriptions from Nagarjunakonda, referring to the setting of memorial pillars (*Chhaya Khambas),* Commemorating the death of persons killed in a battle-field or otherwise.[4] One particular inscription from Nagarjunakonda relates the erection of a memorial pillar *(Chhaya Khamba)* in memory of a queen.[5] It is also engraved on a limestone slab below a scene in bas relief, and depicts the queen seated in a *mandapa* and attended by a couple of persons. On this analogy, the male may be identified to be *Kalaka* of the inscription. The lady seated opposite him may be his wife. It is not clear if she followed him upon his death, in which case, this will be the earliest example of *Sati.*

The significance of the lower panel is not clear. As Ramesh has interpreted,[6] it may either represent the death of *Kalaka* while performing the journey in the cart or the unyoked cart may be the symbolic representation of the journey's end.

There are at least two more relief sculptures, representing cart with unyoked bullocks. One is in the Museum, of Art & Archaelogy, Kannada Research Institute, Karnatak University.[7] The other is in the Government Museum, Gulbarga. The former has a lable above the panel, which reads *Pemanusa* (lovable person). The latter does not have any inscription, but has three bullocks, one lying below, one yoked and the third standing. A man is sitting in the position of a driver (Pl. 203b). If the above interpretation of Ramesh is accepted, these two reliefs also fall in the group of memorial stones. however, Prof. Schilingloff of Munich University has interpreted this to represent the *Nandivishala Jataka.*[8] The bullock depicted three times represents the following:

(i) Above it is seen discussing the wager with his master; (ii) below it is refusing to pull the cart, because of the unpleasant words from him; (iii) and in the middle, it is standing ready to pull, consequent to friendly words from the master.

Therefore, the interpretations differ and it is for scholars to come to a conclusion.

The next important memorial stone considered in this paper is the one from Tambur, Taluk Kalghatgi, District Dharwar. It is now in the Museum of Art & Archaeology, Kannada Research Institute, Dharwar.[9]

The hero-stone (Pl. 204) is carved on a thick, large slab, and in three panels representing the hero's fight, his journey to heaven and his attainment of *virasvarga.* In between the panels, the following Kannada inscription is engraved on the bands:

I *band* (in between top panel and the middle panels).

1. *Svasti sri Bhuloka Varsada 10 neya Nala Samvatsarada jesta Su 14 Mangalavaradandu.*
2. *Srimanmahamandalesvaram Vira Kadamba Mallikarjunadevaru Srirajadhani Hanum.*
3. *gallalu Sukharajyam geyyuttire Tarekada Bijjala Devanettibandu hanumgalla*
4. *mudana deseyalu bidam bittu halavalum Kudureverasi Bijjaladevanu*

II band (in between the middle and the bottom panels)

5. *tannaneya kalgondu Kotege nunki baralu Srimanmaha-samantam meydusirimde a Koteya pora*
6. *mattu Bijjaladevanodane marantu kaduttipalliya tale nayakam Jalagara Machisettiya magam Kete*
7. *ya nayakam palavolarottu nunkidalli penamayamage kudure dalamam taltiriyal intivanenagallade Sadhyavallendu*
8. *Bijjalam Karighateyam nunkala Karighateyalu tagi yaneyam maralchi tanna Viramam meredu suraloka praptanada.*

The inscription is in the nature of a memorial, set up for the sacred memory of a gallant hero who put up a brave fight on behalf of his master and fell in the battlefield. It is dated the 11th regnal year of the reign of western Chalukyan king Bhulokamalla Someshvara III (A.D. 1120-1138), in the cyclic year Nala, Jyeshta Suddha 14, Tuesday. This corresponds to A.D. 1136, May 16, the week day being Saturday.

According to the inscription, the hero who died in the battle was Keteyanayaka, son of Machisetti (a fisherman), Commanding Officer of Mahasamanta, Governor of Hunumgal while Mallikarjuna of the Kadamba family was ruling the kingdom, as the Mahamandaleshvara under the Chalukyan monarch. It is stated that Tarekadu Bijjala attacked the fort and himself led the attack mounted on the elephant. Keteyanayaka valiantly fought and repulsed Bijjala's elephant face-to-face and died.

The war between Keteyanayaka and Bijjala is beautifully carved in the lowest panel of the slab. Keteyanayaka is shown on the left, with his tuft tied in bun fashion and, with sword and shield in his hand attacking a horse and its rider. Above him are a drummer, and another blowing trumpet, while a third one trampling on the head of a dead soldier and is holding a severed head. Keteya himself is advancing. At the right Bijjala is shown seated in a howdah on the elephant holding a spear in his raised right hand. Over his head is a regal parasol.

The memorial stone is important for two reasons. Firstly, even though the effigy of Bijjala portrayed here is conventional, it is the only example which depicts him sculpturally. Secondly, it throws welcome light on the setting up of memorial stones. It is interesting that this memorial is set up at Tambur, in hour of a hero who died fighting at Hangal, further south. It indicates that Keteyanayaka probably belonged to Tambur and therefore, a memorial was set up in his home-town by his kin.

Finally, the last memorial stone deals with Sivaji. According to *Jedhe Sakavali,* Sivaji attacked Belavadi regions during November 1677. This small *desigat** located about 12 miles south-east of Sampagaon, was under the administrative control of a *desai.* The desai boldly faced the Maratha ruler and died in the battle. His wife Belavadi Mallavva did not loose heart and prepared to fight Sivaji. Sivaji was taken aback at the valour of the lady and entered into a treaty. According to local tradition, Mallavva is said to have set up memorial stones in several villages under the administrative control of the Belavadi *Desigat,* in order to popularise this treaty. So far only one such memorial stone is known, and that is from Yadavad near Dharwar (Pl.205).

The sculptured slab is fixed to the wall in the local Hanuman temple. It is divided into two panels. The upper panel, which occupies the major portion of the slab, has in bold relief the sculpture of a horse rider, facing right of the viewer. The rider holds a large sword in his right hand and a shield in the left. He wears a long coat and wears the head gear, *pagota.* He appears to be bearded. Above his head is a parasol indicating his royal position. The horse is harnessed and beautifully decorated. On the head the horse is a peacock.

The equestrian is attended by three servants. The one at the back of the horse holds a royal standard, which the one in front holds a spear. All the attendants wear long coats and wear the head-gears, *pagota.* Another interesting feature is the depiction of a dog.

The entire composition is enclosed in a decorative floral prabhavali, at the top of which are parrots, sun and moon.

The lower panel is highly a decorative one. It has a *mantapa,* in the centre of which is an elderly gentleman seated on a couch. On his lap is a child, while two standing ladies, holding pots and cups, flank the man. To the left of the viewer, is a lady holding bow and arrow, while to the right is a man with long coat, holding a spouted pot.

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* *desigat* is small principality of a few villages, coming under the administrative control of a *'Desai',* who controlled the area hereditorily.

The top panel is identified as Sivaji, who has come on his horse, to Belavadi region. It may be noted that according to tradition, Sivaji had a faithful dog, which followed him whereever he went. The dog represented here can also be identified as his dog.

The lower panel is identified to depict Sivaji, having concluded the treaty, is feeding the child of Belavadi Mallavva, as a mark of understanding.

Many scholars have doubted, if his scuipture really depicts Sivaji. In the absence of any negative evidence, and on the basis of strong local tradition, we may not be wrong in identifying this as representing Sivaji and the event of Mallavva concluding a treaty with him.

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52

EPIGRAPHICAL REFERENCES TO CITY GATES AND WATCH TOWERS OF VIJAYANAGARA*

Nature has endowed the terrain of Vijayanagara with great strength and strategic importance. The royal rulers of the great city exploited the existing natural advantages by linking the perennial and unfordable Tungabhadra, the gigantic granite formations, and steep and unclimbable hills by means of massive lines of fortification walls. By this they created a vast area enclosed by natural and man-made creations. Within this was located the city of Vijayanagara which was almost impregnable.

Vijayanagara, with its outer line of fortifications is more than 26 square kms. in area. The city, according to traditions and also accounts of visitors, is supposed to have had seven lines of fortification, not all of which are extant. Of the extant fortifications, the most prominent and interesting features are the massive walls built of large blocks of dressed granite, and the strong gateways. From our observations it appears that all the fortification walls were not constructed at one time. It appears that as the city developed fortification walls were added. During the course of the study we have encountered a number of new inscriptions which mention some of the gates and bastions or watch towers. On the basis of these epigraphical references it may be possible to indicate a chronological sequence for these gateways and consequently the fortifications. We would like to emphasise that our study is confined to gate ways and fortifications enclosing the royal centre within the urban core of Vijayanagara, including a few already known inscriptions referring to gateways outside.

A. City Gates (Bagilu)

(i) Singhārada Hebbāgilu (Pls. 206-207; Figs 66, 67 & 68):

One of the major gateways is located on the main royal road beginning from Hazararama temple leading to Talarighat.[1] This is designated by us the north-east road. In fact this appears to be the main gateway to the city, for it has an elaborate architecture. Reference to this gate is clearly indicated in an epigraph on a boulder located to the north of this gate. The inscription which is ascribable to the reign of king Bukka I (1356-77 A.D.), clearly refers to this gateway and gives its name as *Singhārada Hebbāgilu*[2] meaning "the Main Gateway which is highly ornate (*singhāra*)" or "the Main Lion's Gate (*Simhadvāra-singhāra*)" (See also Pl. 70).

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* Published in Nagaraja Rao, M.S. (Ed.), *Vijayanagara-Progress of Research,* 1983-84, Mysore, 1985, pp. 96-100, with Shri C.S.Patil.

(ii) Sōmavārada Bāgilu (Pls. 208-209; Fig. 69):

To the south-east of this Main Gateway is located another gateway on a road which runs from Ramchandra temple towards east. To the north of this gateway is *Sōmavārada Bāgilu*[3] meaning "the Monday Gate". This inscription also belongs to the reign of king Bukkal I. It may be noted that compared to the previous main gateway this gate is called simply *bāgilu* (gate) and not *hebbāgilu* (main gate). The following common factors may also be noted in relation to these two gates. Both of them are located on the eastern part of the inner city and belong to the reign of Bukka I, facts recorded in the epigraphs under reference. They also form a part of the same inner fortification wall. In fact we may note that both these gates are the earliest gates of the city datable to the time of Bukka I who is one of the two founders of the empire belonging to the Sangama dynasty who is credited with the construction of the city of Vijayanagara.[4]

B. Entrances (Diḍḍi) :

In contrast to the use of the term *bāgilu* meaning gate, in this context, there are several inscriptions which mention the term *diḍḍi* with reference to entrances within the city. From the present evidence of the location of these entrances *(diḍḍis)* it appears that while the *bāgilu* was the main gateway to the city from outside, *diḍḍis* appear to be internal entrances within the city.

We have so far encountered three inscriptions mentioning *diḍḍi* on the western part of the inner city all leading to Hampi and the Tungabhadra river in the sacred centre.

(iii) Jeḍeyaśankara dēvara diḍḍi (Pl. 210):

On a big boulder on the present road from Kamalapuram to Hampi is short ionscription which reads *Jeḍeyaśankara dēvara diḍḍi.*[5] It refers to the adjacent entrance in the fortification which is now in dilapidated condition located near the popularly known *akkatangiyara kallu* (meaning sister's boulders). This is named after the god Jeḍeyaśankara, another name for Śiva.

(iv) Haṁpādēviya diḍḍi (Pl. 211; Fig. 70):

To the north of the above inscription is another entrance gate. As we enter this entrance from the west there is an inscription on a boulder. The inscription is on a boulder. The inscription mentions the name of this entrance as Haṁpādēviya *diḍḍi.*[6] meaning an entrance of Haṁpādēvi. Perhaps the reference to Haṁpādēvi here is to Goddess Paṁpā, another name of Pārvati, who has given the name to the sacred centre Paṁpākshētra also known as Hampi. This gate forms an exit from the city to Hampi.

The two inscriptions referred to above are labels and not dated. However since these two entrances from part of the inner fortification of the city, having the major gateways referred to above we may not be wrong in assigning these two entrances, to the latter half of the 14th century. Perhaps palaeographically also the inscriptions are contemporary to the inscriptions of Bukka I, cited earlier.

(v) Matangēśvaradēvara diḍḍi (Pl. 216a):

South of the Matanga hill is an entrance gate constructed our of cut blocks of granite. This gate is really an entrance towards the road leading to Hampi. It forms part of a fort wall which may be the line of another fortification. On a boulder attached to this gateway is an inscription which states *Matangēśvaradēvara diḍḍi*[7] meaning entrance of god Matangēśvara. It appears that this entrance is named after Matangēśvara because of its location at the foot of the Matanga hill. Since the inscription does not have any date we may palaeographically ascribe it to late 14th century or early 15th century.

C. Other Gateways

(vi) Gate near Anjaneya Temple:

There is a large gate which forms part of the fortification of the inner city located directly to the south-west of prasanna Virūpāksha (underground) temple. This is an elaborate gateway and was probably one of the major entrances to the city from the south-west direction. Although there is no reference to this gate in any epigraph this could be ascribed to the latter half of the 14th century. At the exit of this gateway is a temple now dedicated to Hanuman having inscribed portrait sculptures of king Mallikārjuna (1147-1465 A.D.).[8] Perhaps the temple was a later addition in front of the entrance from outside.

(vii) Upparige Bāgilu:

We have so far referred to the gateways and entrances connected with the inner fortification of the urban core. However, there are also epigraphical references to gateways related perhaps to the outer fortification. An inscription now in the Ganagitti Jaina temple refers to *Upparige Bāgilu*[9] meaning a gateway with an upper storey. It mentions that the gate is situated to the west of a shop consisting of seven *ankanas* (bays) the income of which was donated to the temple of Śāntinātha. It is not clear to which particular gate this inscription refers. To the east of the Ganagitti Jaina temple is a gateway called Bhīma's Gate because of the sculptured reliefs on it depicting the exploits of the Mahābhārata hero. To the north of the same Jaina temple is also a gateway. Perhaps the gate on the north of the Jaina temple may be *Upparige Bagilu* referred to in inscription. Since the gateway is in dilapidated condition it is not clear if it had a superstructure.

(viii) Udayagiriya Bāgilu (Pl. 216b):

An epigraph in the famous Vithala temple refers to a gate located to the east of Vijayanagara city as *Udagiriya Bāgilu*[10] and further refers to the existance of a village Anantapura situated in front of the gate. Perhaps the gate (Pl. 216b) located on the Kampli road to the east of Mālyavanta was the Udayagiri gate. The gate may have been named after Udayagiri in Orissa after Krishnadevaraya's victory over Kalinga and his return to the city.

(ix) Areśankara Bāgilu (Pl. 217a):

Another inscription also in the Vithala temple refers to a gate called *Areśankara bāgilu*[11] while defining the boundary of the gardens donated to an institution called *Parānkuśa manṭapa.* While defining the boundaries it is stated that the gardens were surrounded by road leading from *Areśankara bāvi bāgilu* to the Viṭhala temple on south, the car street on west and a rock near the washermen's well on the north. From the examination of the existing features it becomes clear that the pillared *manṭapa* at the eastern end of the Viṭhala bazar can be identified as *Parānkuśa manṭapa.* The present road from Kamalapuram to Talarighat is directly to the south of the said garden which is located directly to the east of the Viṭhala car street. On the said road is a gateway with superstructure which can be convincingly identified as the *Areśankara bāvi bagilu* on the basis of the geographical factors from the said epigraph.

(x) Penugunḍe Bāgilu (Pl. 217b):

To the south-east of the city is a gateway forming part of the outermost fort with a temple inside. In front of the temple is an inscription which records the consecration of god Raghunatha near *Penugunḍe bāgilu*[12], located to the east of the city called *Varadājammana Paṭṭaṇa.* This gateway is located directly to the south-east of Pattābhirāma temple and forms part of an outer fortification. The temple within this gateway can be identified as the temple of Raghunātha referred to in the epigraph set up in front of the said temple. The gateway therefore can be identified as *Penugunḍe bāgilu* mentioned in the inscription. The gate is named after the township in Andhra Pradesh, perhaps as the gate is located in the direction of that city.

(xi) Svāmidēvara Bāgilu:

There is one more inscription which refers to a gateway named after Svāmidēva.[13] This gateway however has not been successfully identified.

D. Watch Towers and Bastions: (Kottala)

A fort is incomplete without the componants of bastions and watch towers. In peace time the bastions serve as watch towers to keep a vigil and the security of the fort. The forts at Vijayanagara have rectangular bastions projected from the line of the fort wall. As the fort itself is constructed by utilising the natural gaps in between spurs of granite outcrops there are several natural, strategic boulder tops which have been ideally used as watch towers. We have been able to locate several label inscriptions giving the names of such natural watchman's spots. These inscriptions are engraved on or near such boulders. They contain the appellation "kottala" meaning bastion. So far nine such label inscriptions have been discovered. They are all located in line with the inner city fortification. In fact they cover an area, almost forming a semicircle covering the northern half of the inner fortification of the city. We may now consider the inscriptions and the bastions starting from the eastern end of the city.

(i) Sōmayadēvara Kottaḷa (Pls. 209a):

An inscription is engraved on the vertical face of a huge boulder on the spur between the Main Gate of the city and the Monday Gate. The inscription is a label giving a name to this watch tower as *Sōmayadēvara kottaḷa*[14] meaning the Bastion of Sōmayadēva. Its location is clearly defined by the text which says that this tower is located to the north of the Monday Gate which itself is located to the east of the city of Vijanagara of Bukkarāya I. The location of this place is very strategic as it is at the centre of two important city gates.

(ii) Ānegondiya Kottaḷa (Pl. 207a):

This inscription is again located on the vertical face of a rock in the granite range to the north of the Main Gate. The inscription describes the name of the bastion as Ānegondiya Kottaḷa[15] meaning Bastion of Ānegondi. It clearly mentions that this bastion is located above the rock *(aṛe)* to the north of the Main Gate *(Singhārada Hebbāgilu),* of the city of Vijayanagara of Bukkarāya.

(iii) Mīsaragaṇḍana Kottaḷa (Pl. 213a-b):

To the north-west of the above inscription is located the highest point of the granite range. In this area are three small shrines one of which is dedicated to god Vīrabhadra.[16] On a rock to the north of this temple is an inscription which reads *Mīsaragaṇḍana Kottaḷa*[17] meaning the Bastion of *Mīsaragaṇḍa.* The latter term itself is a title in Kannada indicating the prowess or valour of a king or hero. The location of this point for a watching is a very strategic one being the highest spot in the area and one could have a panoramic view of the north and north-eastern parts of the royal centre.

(iv) Madana Kottaḷa (Pl. 212 a-b):

To the west of the above watch tower is probably one of the most exciting spots of the granite range. Here on the rocky surface is a large boulder, on the top of which is a small four pillared structure *(mantapa)* without any access such as steps or ladder. Below this boulder on the rock surface is a label inscription which reads *Madana Kottaḷa*[18] or Bastion of Madana. This watch tower is also on a most strategic position as one could have a clear view of royal centre and the area on the north.

(v) Hanumana Kottaḷa and (vi) Śankaradēvara Kottaḷa (Pl. 214 a-c):

To the south-west of the Madana Kottaḷa are located two watching spots very close to each other but comparatively at a lower contour. The inscriptions on the rocks near the spots read *Hanumana Kottaḷa*[19] and *Sankharadevara Kottaḷa*[20] meaning Bastions and Hanuman and Śankara respectively. Even though they are located not in an elevated area they are of considerable importance because of their proximity to the elephant stables and the so-called Zenana enclosure.

(vii) Haṁpeya Kottaḷa:

Directly to the north of the Noblemen's Palaces area is a spur of granite rocks. On the vertical face of one of the large boulders of the spur is an inscription which reads *Haṁpeya Kottaḷa*[21] meaning Bastion of Haṁpe. A guard on this spot could have a clear view of the rocks and paths leading to the town of Hampe and the tower of Virupaksha temple, as well as all the palaces in the Nobleman's Palaces towards the south.

(viii) Matangadēvara Kottaḷa (Pl. 215a):

Directly to the north-west of Haṁpeya Kottaḷa is a large boulder with a vertical face. Just above the ground level is a sculpture of Gaṇēśa carved on this rock surface. Above the sculpture of Gaṇēśa is an inscription which reads *Matangadēvara Kottaḷa*[22] meaning Bastion of Matangadēva. It is located very near the city entrance called *Hampadēviya diḍḍi* already referred to. This location for a guard was probably meant to watch the movement of the people at this entrance.

(ix) Pratāpa Kottaḷa (Pl. 215b):

Directly to the south of the entrance called *Jaḍeyaśankaradēvara diḍḍi* is an inscription which reads *Pratāpa Kottaḷa*[23] meaning Bastion of Pratāpa. It is engraved on a rough surface of a natural boulder near the sister rocks. The importance of this guarding spot is that one could keep a watch on both the Jaḍeyaśankaradēva entrance as well as an entrance on the rear locally called Kudurekallu gate.

The epigraphs so far examined in relation to gateway and watch towers show that the Main Gateway and the Monday Gate as well as the spots of the Ānegondi Bastion and Bastion of Sōmayadēva can be ascribed to the second half of the 14th century, to the reign of Bukka I. Similarly in view of their association with the inner fortification wall of the city the entrances designated *Jeḍeyaśankara dēvara diḍḍi, Haṁpādeviya diḍḍi, Madana Kottaḷa and Mīsaragaṇḍana Kottaḷa* can also be ascribed to the same period. All the other bastions and other entrances may belong to the first half of the 15th century if not earlier.

The location of the guards towers indicate the highly organised security system to the city particularly to the royal centre. Considerable thought has been given to the selection of strategic points where guarding spots have been located. The discovery of these inscription have helped in understanding the security system of the city. Before we conclude we may clarify that although the term *Kottaḷa* has been translated as bastion or watch tower, there are no structures except in one incidence *(Madana Kottaḷa).* In all the cases it is only a spot referred to either on top of a boulder or in an elevated spot.

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ROMAN & BYZANTINE GOLD COINS FOUND IN DHARWAR DISTRICT*

The Directorate of Archaeology and Museums in Karnataka is in possession of a hoard of Forty Six (46) Gold coins belonging to Roman Kings, found in the Dharwar District. Thanks to the alertness of Sri A.L.Salgaonkar, the Director of Treasuries, Karnataka, the coins remained unmelted, and were brought to light (Fig. 218 a-b).

The coins were hidden in an earthen pot and found by Sriyuts Neelappa and Ramappa, while ploughing the field locally called *Mullana Katti hola,* in the village Akki Alur, Taluk Hangal, District Dharwar.

The coins, forty six in number, belong to the following Roman Kings Augustus (?) (B.C. 29 to A.D. 14)-2; Antonius Pius (A.D. 138-161), -1 Theodosius II (A.D. 408-450), -10; Marcian (A.D. 491- 518) 15; Justinus I, (A.D. 518-527) 1; and unidentified-1. Roman coins have been found in Karnataka in the past. In 1891, a hoard of 163 silver coins were recorded, in a pot while digging near Yashvantpur railway station, in Bangalore. They belong to the Roman Kings, Augustus, Tiberius, Claudius and Antonia, and are ascribable to the end of 1st century B.C. to the first half of 1st century A.D. Similarly four silver coins belonging to Augustus (1 coin) and Tiberius (3) have been recovered at Chandravalli, near Chitradurga, since 1901. In the village of Katryal, District Bijapur, 48 Gold coins of Roman rulers were reported to have been found in 1922. What happened to these coins is not known. Recently in 1965, while extending the runway of the HAL Airport at Bangalore, 256 silver coins were found in a pot. They belong to Augustus and Tiberius.

The present hoard from Akki Alur is of great importance, as the majority of the coins belonging to the Byzantine rulers. The coins have the bust of the king on the obverse, with his name, while the reverse has among other things, the name of the mint. The coins have all been struck at Constantinople, the modern Istanbul.

So far we know only few coins of the later Roman rulers in South India, all reported from Tirumangalam Taluk, in Madura District, and Pudankaru in Travancore. Therefore, the present find is important, as it opens up a new area of trade contact with the Roman and Byzantine world, during the 5th and 6th century A.D.

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EARLY BYZANTINE SOLIDI FROM KARNATAKA*

Roman gold and silver coins are found in South India in quite a large number. A list of such finds was prepared by Sewell as early as 1904.[1] Later, Mortimer Wheeler added more finds to this list and brought it upto-date in 1946.[2] Eighteen years later in 1964 P.L.Gupta again revised the list and made it upto-date in by including all the finds that came to his knowledge by them.[3] Since the publication of this third list, some more finds have come to light and they await their turn to be listed. All these finds show that Roman coins, found in India, were mostly confined to the period from first to third century A.D.; coins of any later period, are only a few.

Byzantine (Eastern part of the Roman Empire) coins of the fifth century have occasionally been found in India; but they did not find any publicity. It is only recently that R.A.G. Carson published a small paper on these coins.[4] In this paper, he has drawn our attention to Codrington's work on Coins and Currency of Ceylon wherein the latter has mentioned the finds of a few coins of Theodosius (A.D.408-450), Marcian (A.D. 450-457), Leo (A.D. 457-474), Zeno (A.D. 474-491), Anastasius (A.D. 491-518) and Justin (518-527).[5] But it appears that these finds were confined to Ceylon. Carson has also mentioned in his paper five Solidi from the British Museum, that had come from Hidda Tepe (Afghanistan).[6] So far only one Byzantine coin, that of Zeno, is recorded as the proper find of Indian soil. It is mentioned by Thurston in his catalogue of Coins in Madras Museum.[7] A few Byzantine coins were, most likely included in the hoard of 22 coins that was found in 1922 at Katryal in Bijapur district. The contents of this hoard is no where recorded. But it appears from the records of the Prince of Wales Museum, Bombay that coins of this hoard, were distributed to various museums in 1925 by the Bombay Branch of The Royal Asiatic Society and the museum had received six coins; and of them 2 were of the Byzantine ruler Leo I.[8] Recently, the find of two coins, one of Constantine II (A.D. 353) and the other of Anastasius is reported from the excavations at Kudavelli in district Mahabubnagar (Andhra Pradesh).[9]

In the context of paucity of information about the finds of the Byzantine coins of India, the discovery of 43 Solidi (gold coins) of the Byzantine rulers, representing the kings Theodosius II (A.D. 402-450) to Justin I (A.D. 518-527) assumes great importance. These Solidi were discovered in March 1977 along with three early Roman coins kept in an earthen pot in a field in the village Akki-Alur, Hangal Taluk, district Dharwar, Karnataka. They were rescued by Shri A.L. Salgaonkar, Director of Treasuries, Karnataka and are now in the Directorate of Archaeology and Museums, Karnataka State (Mysore).

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The hoard appears to have been buried not earlier than the second quarter of the sixth century A.D. The peculiarity of the hoard lies in fact that its contents belong distinctly to two periods, distant apart: (i) Roman (early third century A.D.), and (ii) Byzantine (fifth and early sixth century A.D.), with a gap of at least two centuries. Their finding together in a hoard may well be accounted for, from the fact that both the coins of Septimus Severus have two holes at the top and the coin of Caracalla has a loop attached at the top. As such, all the three coins were used as pendents and formed part of jewellary. In this form they survived in the family of the owner and found buried with the later Byzantine coins.

Our interest here, lies only in the Byzantine coins of the hoard. All the 34 coins are from the mint of Constantinople and all have the same from of obverse portrait-a three-quarter facing bust, cuirassed and helmeted, with shield on left shoulder and holding spear in right hand over right shoulder.

The reverse devices differ on the coins of different kings and more than one device are found on the coins of the same king.

The hoard of coins may be distinguished as follows:

1. THEODOSIUS (A.D. 402-450) (Pl. 219 a-b) 10 coins

1. Obverse. DN THEODO-SIVS P F AVG

Reverse. VOT XXX-MVLT XXXX. Constantinopolis seated left, holding cross on globe in right hand, and sceptre in left; right foot on prow; by seat to right, shield; in field right, star; in exergue CONOB.

2-5. Obverse. As on No. 1

Reverse. IMP XXXXII COS-XBII PP. Constantionopolis seated left on No. 1; in field left, star; in exergue CONOB.

6-7. Obverse. As on No. 1.

Reverse. CONCORDI-A AVGGG. Constantinopolis seated facing, right foot on prow, holding septre in right hand, and Victory on globe in left; in field right, star; in exergue CONOB.

8. Obverse. As on No. 1.

Reverse. GLOR ORVI-s TERRAR. Emperor standing facing, holding, labarum in right hand, and cross on globe in left; in field left star; in exergue CONOB.

9-10. Obverse. DN THEOD-SIVS PF AVG.

Reverse. VICTORI-A AVGGG O. Victory standing left, holding long cross in right hand; in exergue CONOB.

(These two coins have blundered spelling of the king's name. Moreover, R.A.G. Carson has pointed out that the reverse VICTORIA types is not recorded in the official issues of Theodosius II).[10]

2. MARCIAN (A.D. 450-457) (Pl. 220 a-b) 4 coins.

11-12. Obverse. DN MARCIA-NVS P F AVG.

Reverse. VICTORI-A AVGGG A. Victory standing left, holding long cross in right hand; in field right, star; in exergue CONOB.

13-14. Obverse. Same as Nos. 11-12.

Reverse. Same as Nos. 11-12 but officina H.

3. LEO I (A.D. 457-474) 8 coins.

15. Obverse. DN LEO PER-PET AVG.

Reverse. VICTORI-A AVGGG A. Victory standing left, holding long cross in right hand; in field right, star; in exergue CONOB.

16-17. Obverse. Same as No. 15.

Reverse. Same as No. 15; but officina B.

18. Obverse. Same as No. 15.

Reverse. Same as No. 15; but officina H.

19-20. Obverse. Same as No. 15.

Reverse. Same as No. 15; but officina I.

21. Obverse. Same as No. 15.

Reverse. Same as No. 15; but officina letter not clear.

22. Obverse. Same as No. 15.

Reverse. CONCORDI-A AVGGG I. Constantinopolis seated facing, holding septre in right hand; Victory on globe in left; foot on prow; in exergue CONOB.

(According to R.A.G. Carson, there is no record to show that CONCORDI reverse type was used by Leo.)[11]

4. ZENO (A.D. 474-491) 4 coins.

23-24. Obverse. D.N. ZENO-PERP AVG.

Reverse. VICTORI-A AVGGG A. Victory standing left, holding long cross in right hand, in field right, star; in exergue CONOB.

25. Obverse. Same as Nos. 23-24.
Reverse. Same as Nos. 23-24; but officina S.

26. Obverse. Same as Nos. 23-24.
Reverse. Same as Nos. 23-24; but officina H.

5. ANASTASIUS (A.D. 491-518) 15 coins.

27. Obverse. DN ANASTA-SIVS P F AVG.
Reverse. VICTORIA-A AVGGG A. Victory standing left, holding cross terminating in P in right hand; in field left. star; in exergue CONOB.

28-31. Obverse. Same as No. 27.
Reverse. Same as No. 27, but officina B.

32-33. Obverse. Same as No. 27.
Reverse. Same as No. 27, but officina.

34-35. Obverse. Same as No. 27.
Reverse. Same as No. 27, but officina.

36. Obverse. Same as No. 27.
Reverse. Same as No. 27, but officina H.

37. Obverse. Same as No. 27.
Reverse. Same as No. 27, but officina S.

38. Obverse. Same as No. 27.
Reverse. Same as No. 27, but officina Z.

39-41. Obverse. Same as No. 27.
Reverse. Same as No. 27, but officina I.

6. JUSTIN I (A.D. (518-527) 1 coin

42. Obverse. D N JVSTI-NVS P P AVG
Reverse. VICTORI-A AVGGG B. Victory standing left, holding long cross with inverted P at the top; in field left, star; in exergue CONOB.

7. UNIDENTIFIED 1 coin

43. Obverse. ORHYER-SIVS PE VG.
Reverse. VICTORI-A AVGGG D. Victory standing left, holding long cross; in field left, star; in exergue CONOB.

(On the Obverse of this coin, the first part of the king's name is blundered. The ending-*sius* suggests that it might either be the coin of Theodosius of the type of coins 9-10 or of Anastasius of the type of coins 27-41. This kind of blunder normally is not expected in any official issue).

All the 43 coins are uniformly of one size. Though the period covered by the kings represented by the coins is about one and a quarter centuries, yet all the coins look fresh and show no traces of any kind of wear by circulation and use. This raises suspicion that they are not originals but replicas meant for the purpose of jewellary. This doubt finds strength from the fact that one of the coins has blundered the king's name (coin 43) and three coins (coins 9-10 and 22) do not have the reverse that is normally found on such coins. They are mules coupled with wrong reverse dies. The jewellary nature of these pieces is also apparent from the fact that 18 out of 43 coins have two holes at the top.

Even if these coins are replicas, no less than six rulers are represented by them; and for each king more than one officina is noticed in these pieces. This fact is a sure indication that they were produced from the actual Byzantine coins that were current in the Indian market.

Lastly, a few words may be added about the inscriptions that are seen on these pieces.

The letters DN at the beginning of the obverse inscription are the abbreviations of DOMINVS NOSTER meaning literally 'our lord'.

At the end of the reverse inscriptions appears AVGGG. This is an abbreviation of the Latin word *Agustorum* and the three Gs were used as convenience to indicate that the college of the emperors at the time comprised three *Agusti.* When it was first used, it had this meaning; but it went on being used even when the college emperors consisted probably only of two *Agusti.*

On many coins at the very end of the reverse inscription appear letters from the Greek alphabet running from A to I and three these letters represent numerals from 1 to 10. They mean the officina that is the workshop or the section of the mint producing these particular coins.

On some coins of Theodosius, the reverse legend begins with VOT XXX MVLT or IMP XXXXII COS XVII. The first is to be expanded as VOTIS, MVLTIS etc. Here reference is to the imperial vows taken to celebrate thirty years of the emperor's rule and also the hope for extension for another ten years. The second inscription means that the emperor had received an imperial acclamation on forty two occasions, meaning in fact that he had completed forty two years of rule. COS etc. means that the emperor had held the consularship on seventeen occasions.[12]

It is not exactly known as to how these coins reached India but their occurrence in the Deccan may be the result of trade with Byzantine kingdom or an occasional visitor from that kingdom. We have already noted that the perforations in the coins indicate their use as jewellary. Their occurrence certainly indicate continuance of the earlier commercial ties of India with the West till the Arabs became dominant sea traders.

We are aware that several Roman merchants patronised the early rock-cut architecture in Western India. Many of the pillars in the *Chaitya* hall at Karle bear inscriptions recording the gift by a Yavana from Dhenukakata.[13] The reference to *Yavana* and *Yavana gaṇika* (Hellenistic courtesan) besides an expression like *Irama-kāmini* (beloved of Irama) in the dramas of the Gupta age (fifth-sixth century A.D.)[14] appear to be significant as these indicate continuous cultural ties between India and Western world. Irama seems to be Hellenistic name of a person. According to Dr. Moti Chandra it could be a Sanskrit version of Greek hermes.[15]

In the first half of the sixth century A.D. a Greek traveller named Cosmas Indicopleustes, from Byzantine is said to have visited Kerala which he called as *Male.*[16] According to his narrative, pepper is grown here and there are churches. *Male* in Malayalam is hill (representing the Western ghats).

The later reference further supports to our inference about the commercial links between India and Byzantine empire during the fifth-sixth century A.D.

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10. Carson, R.A.G., *op.cit.*
11. *Ibid.*
12. I am thankful to R.A.G. Carson, Keeper, Department of Coins and Medals, British Museum, London, whom I consulted through Dr. P.L. Gupta for the preparation of this paper.

13. Senart, E., "The Inscriptions in the caves at Karle". *Epigraphia Indica,* Vol. VII, 1902-03 (New Delhi 1981 reprint), pp. 53-56 ff; also see Vats, M.S., "Unpublished Votive Inscriptions in the Chaitya Cave at Karle," *Epigraphia Indica,* Vol. XVIII, 1925-26 (New Delhi, 1983, reprint), pp. 325-28.
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15. Ibid., p. 163 (foot note).
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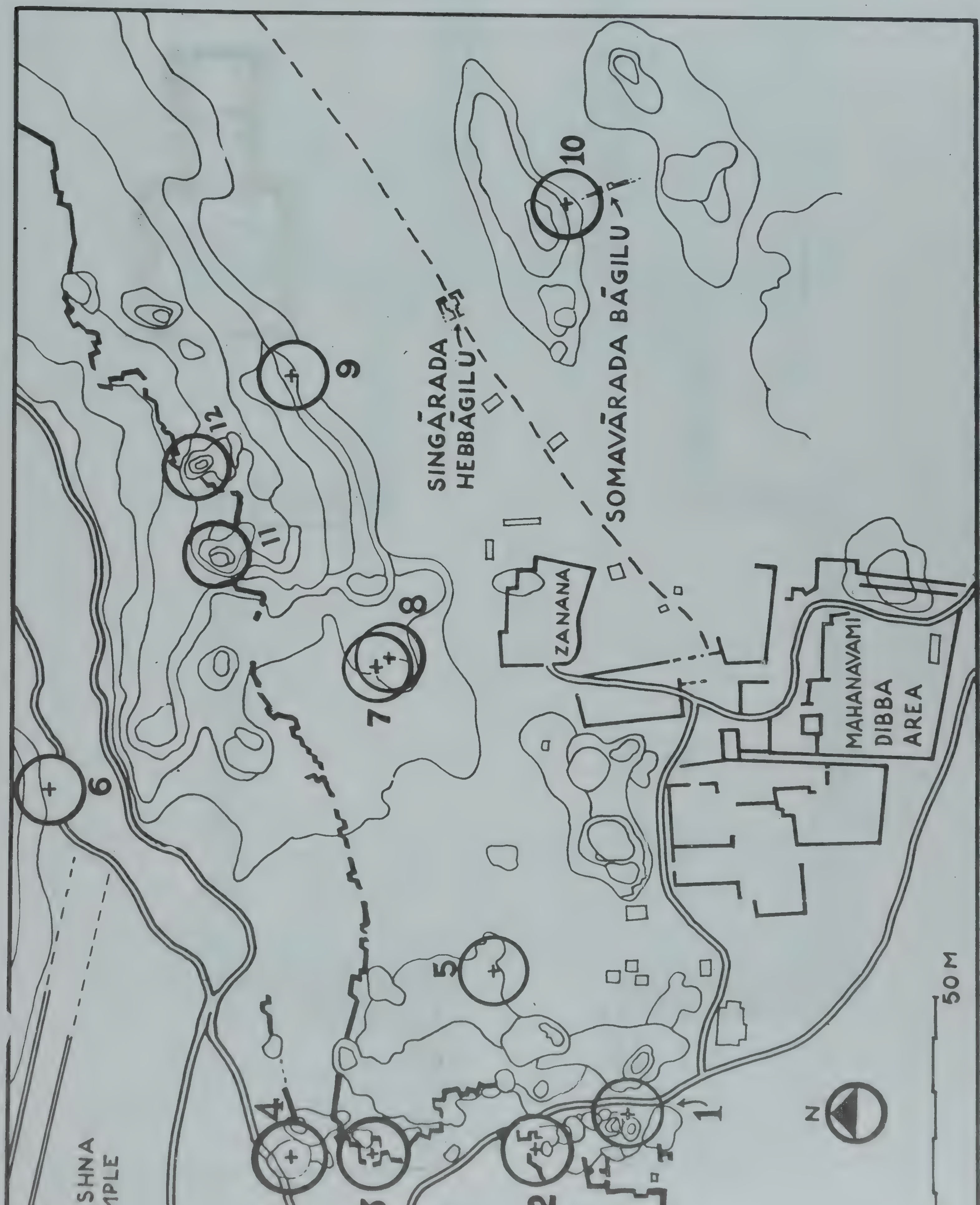
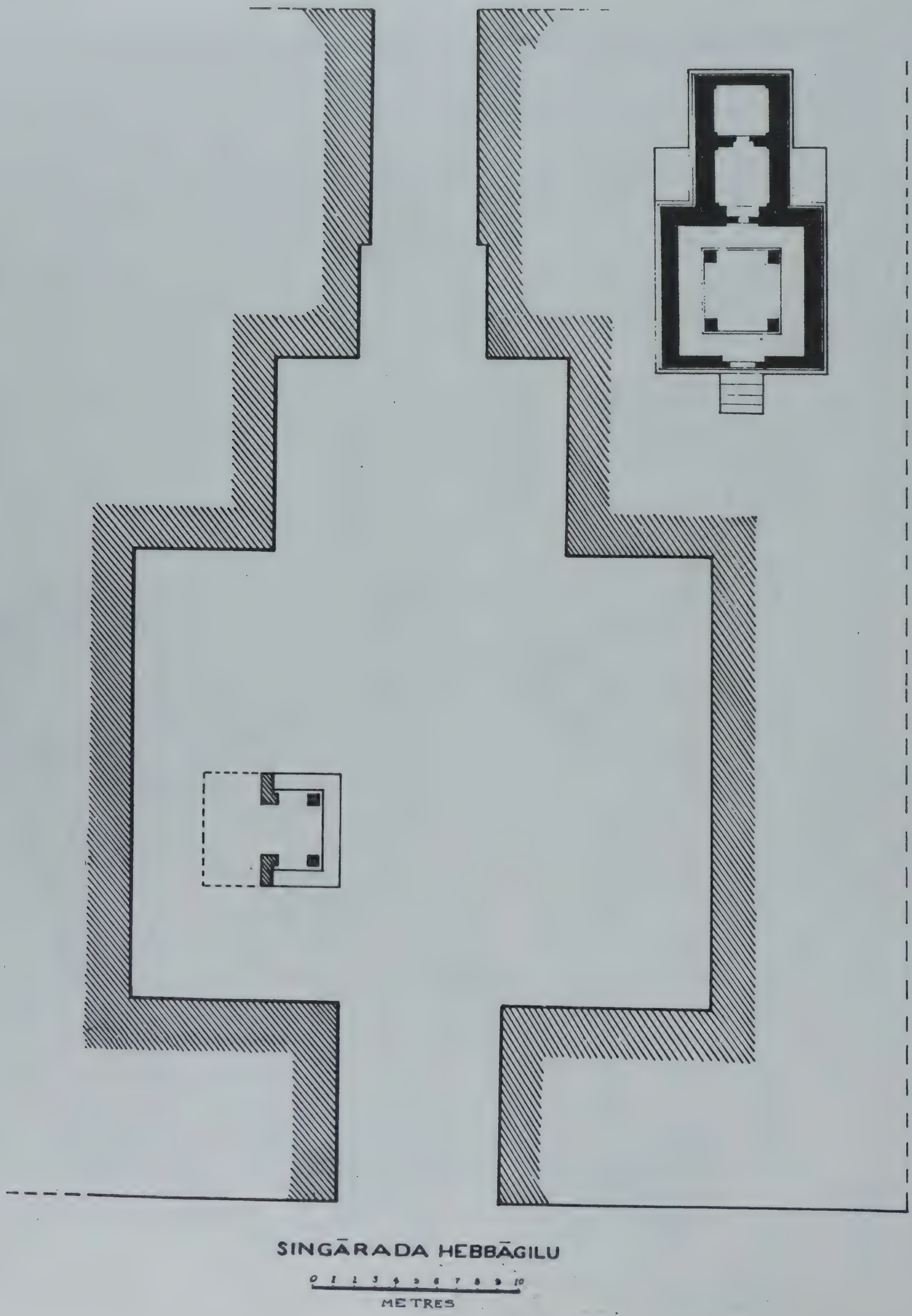
Fig. 66


KRISHNA TEMPLE
1
2
3
4
5
6
7
8
9
10
11
12
SINGĀRADA HEBBĀGILU
SOMAVĀRADA BĀGILU
ZANANA
MAHANAVAMI DIBBA AREA
N
0
50 M

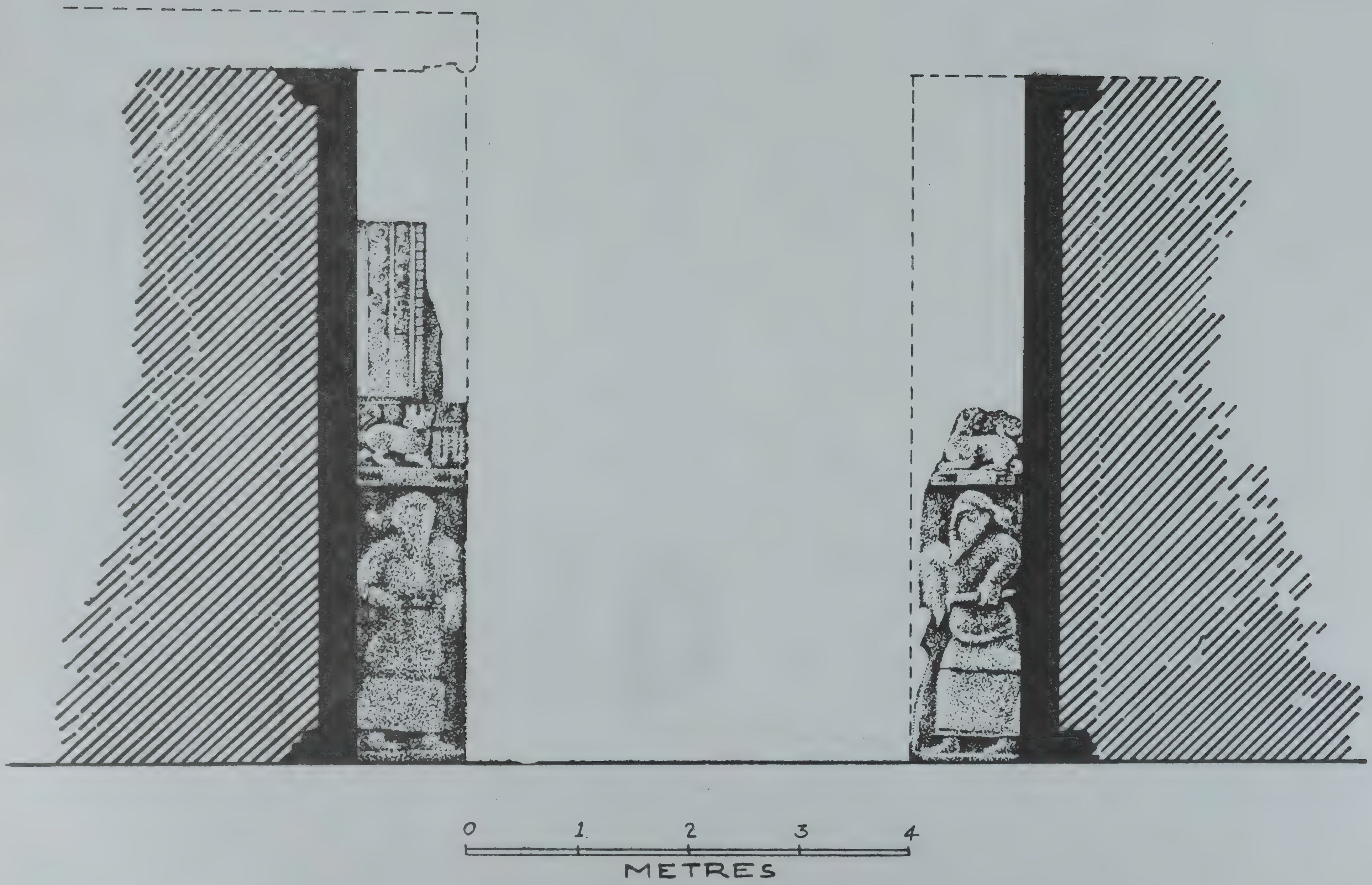
Map showing location of inscriptions referring to Gates and Bastions

Fig. 67


SINGĀRADA HEBBĀGILU
0 1 2 3 4 5 6 7 8 9 10
METRES

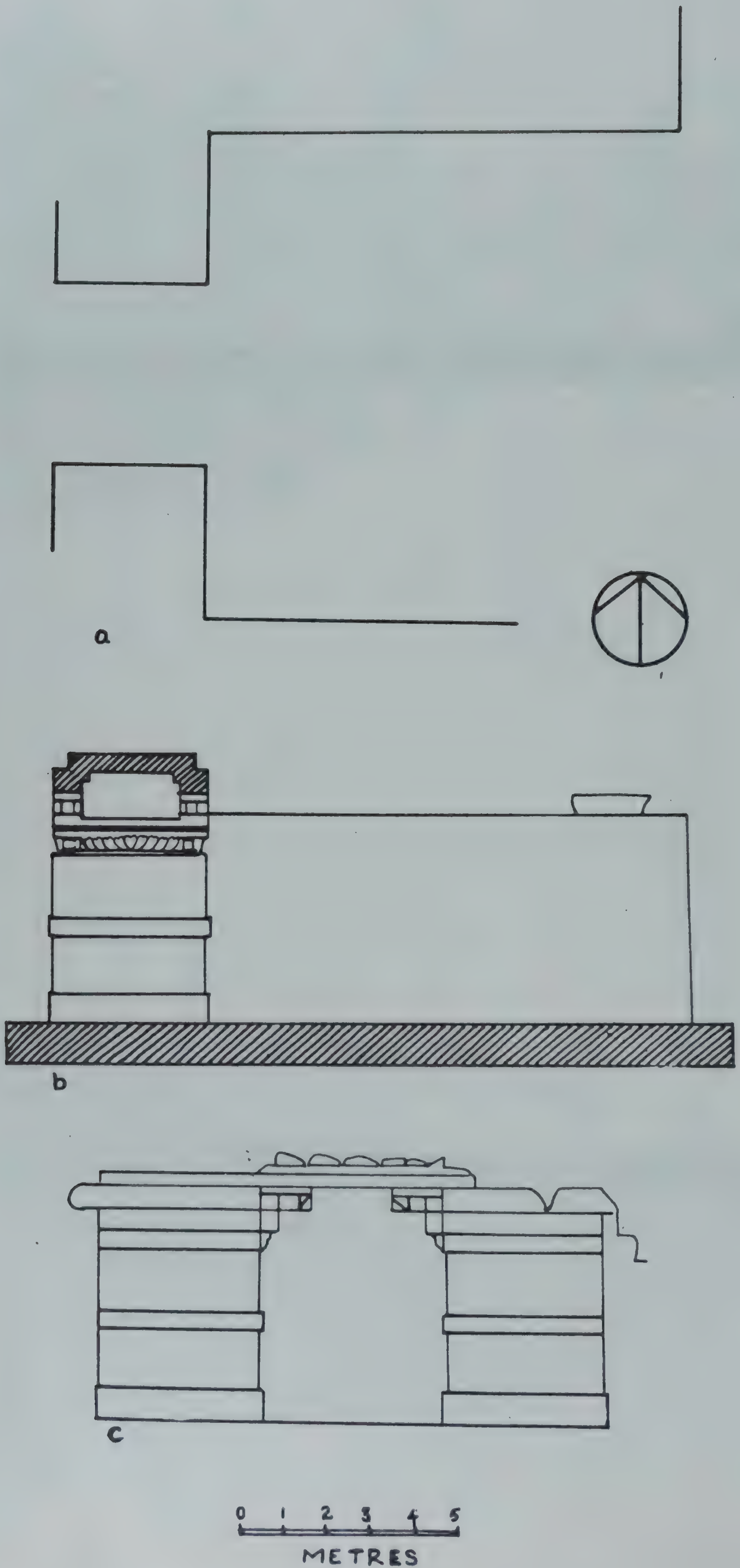
Singhārada Hebbāgilu : Plan

Fig. 68


0
1
2
3
4
METRES

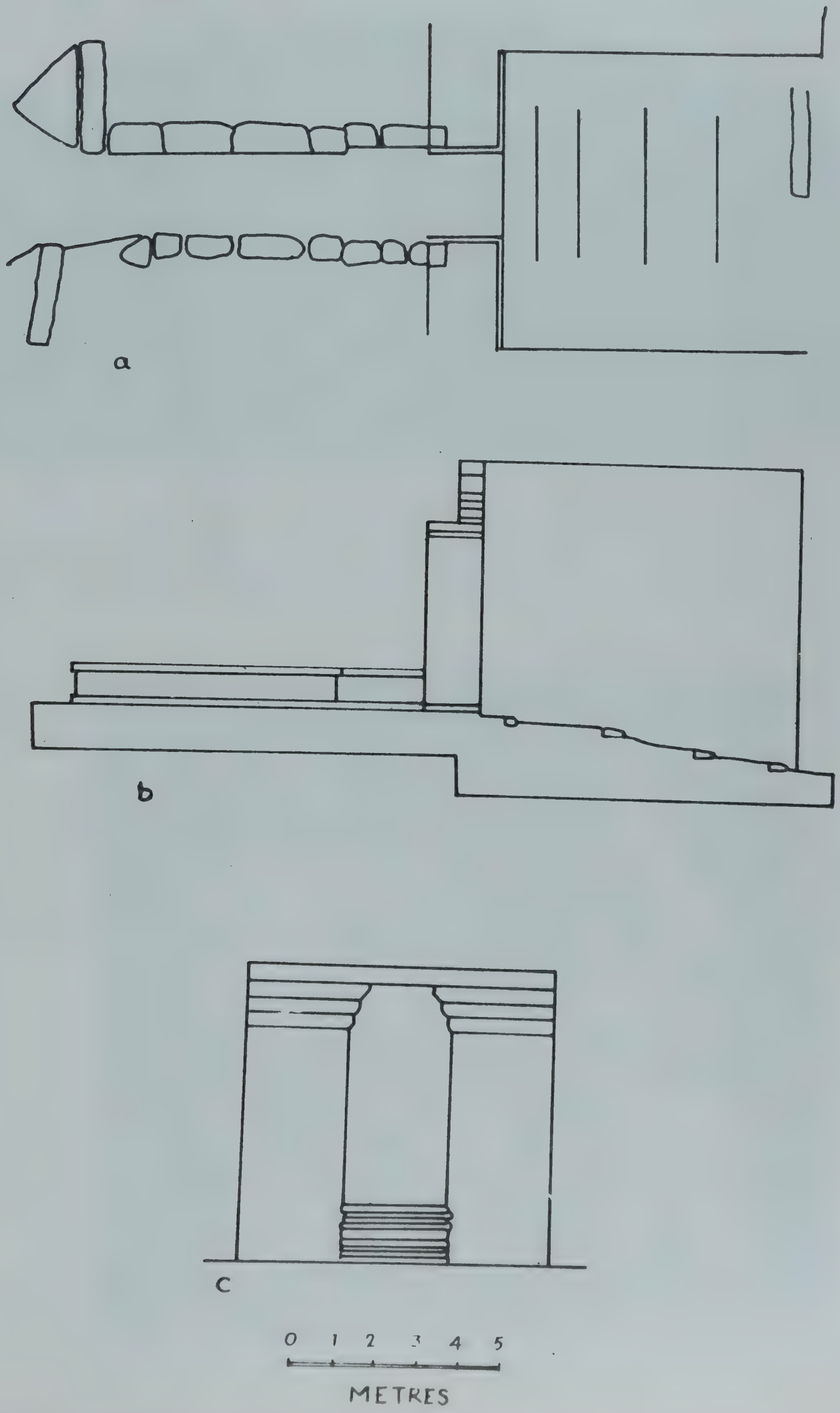
Singhārada Hebbāgilu : Elevation

Fig. 69


a
b
c
0 1 2 3 4 5
METRES

Sōmavārada Bāgilu

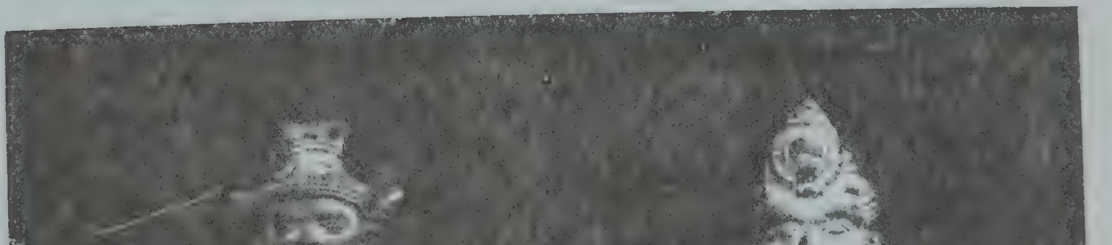
Fig. 70

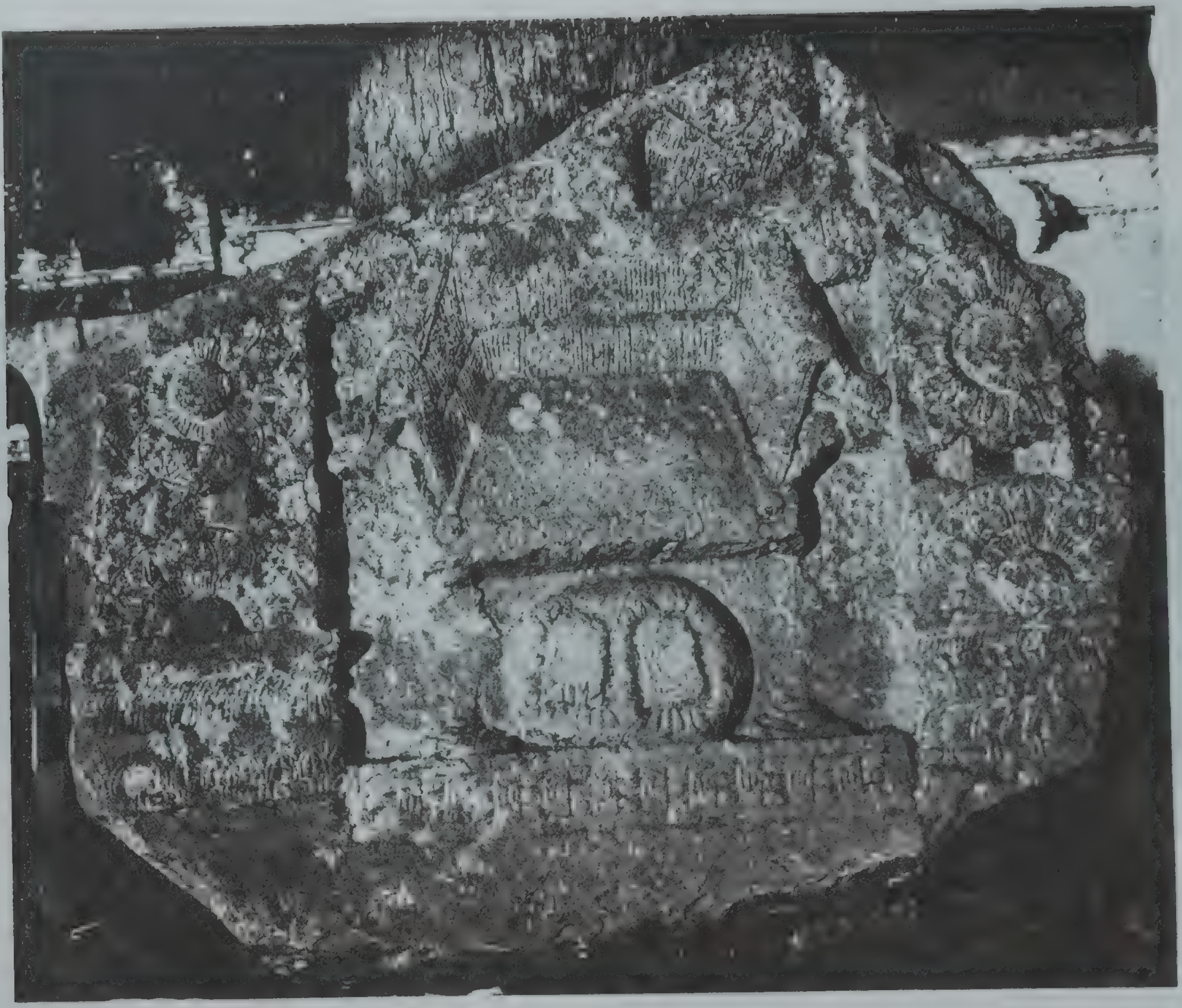

a
b
c
0 1 2 3 4 5
METRES

Haṁpādēviya Diḍḍi

a

b





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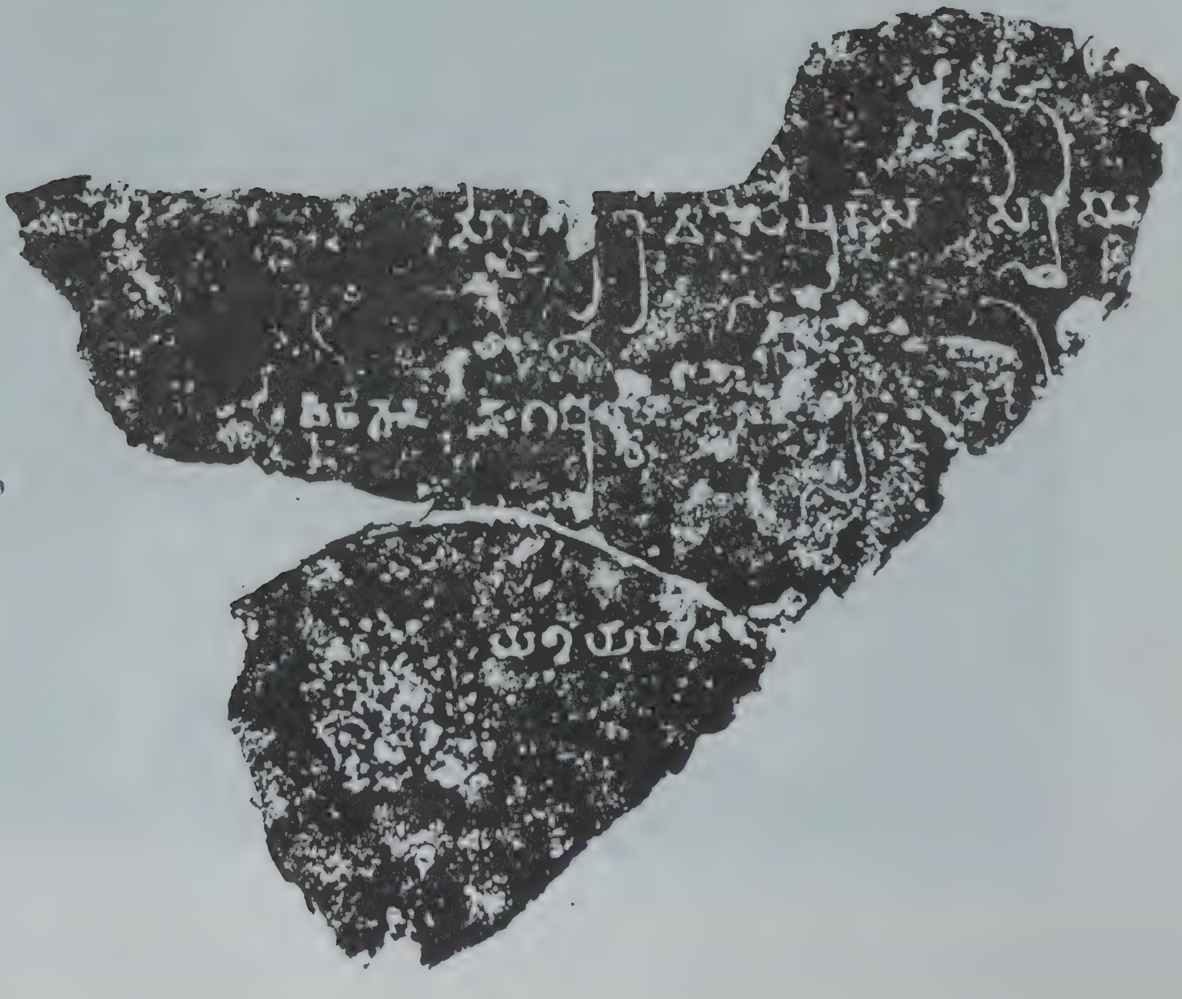

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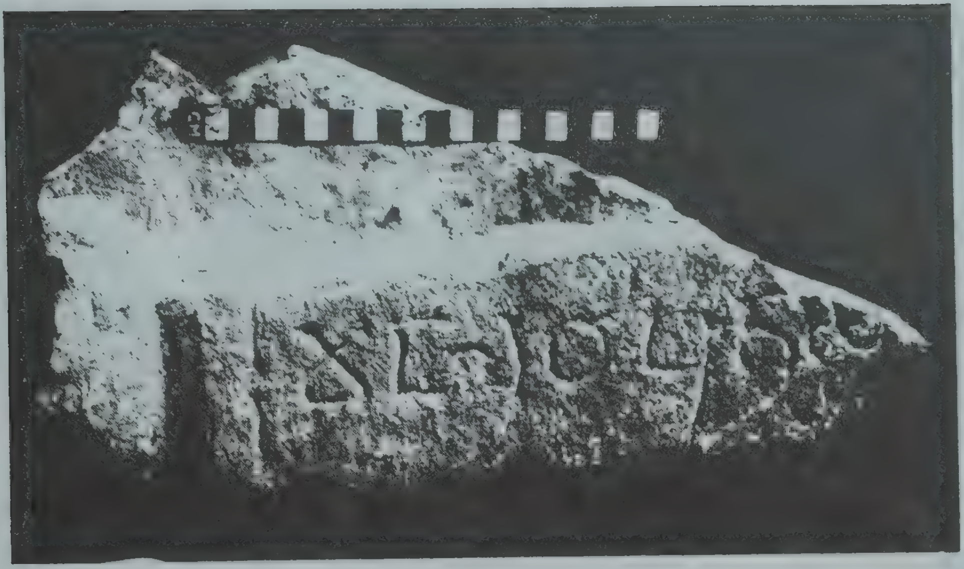

a

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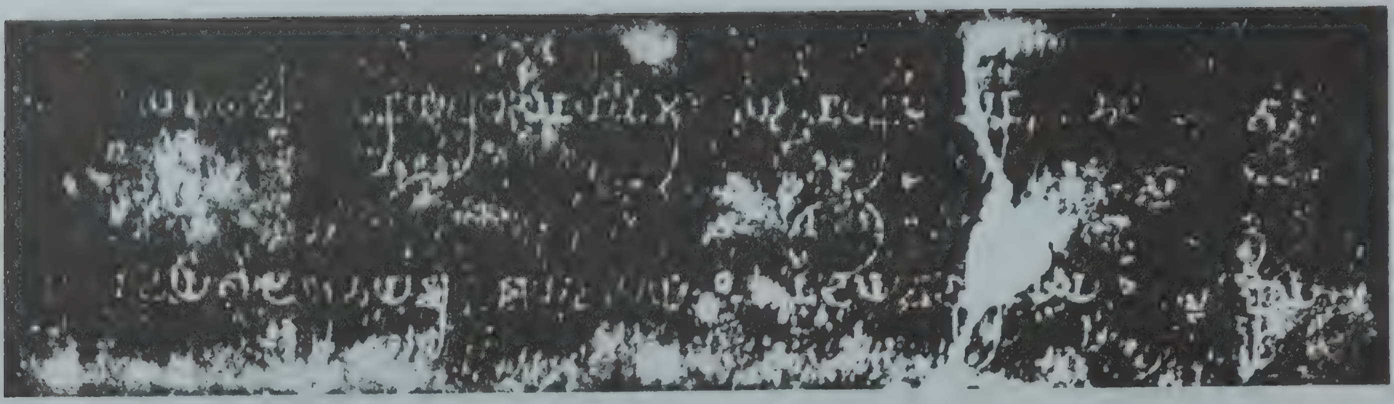

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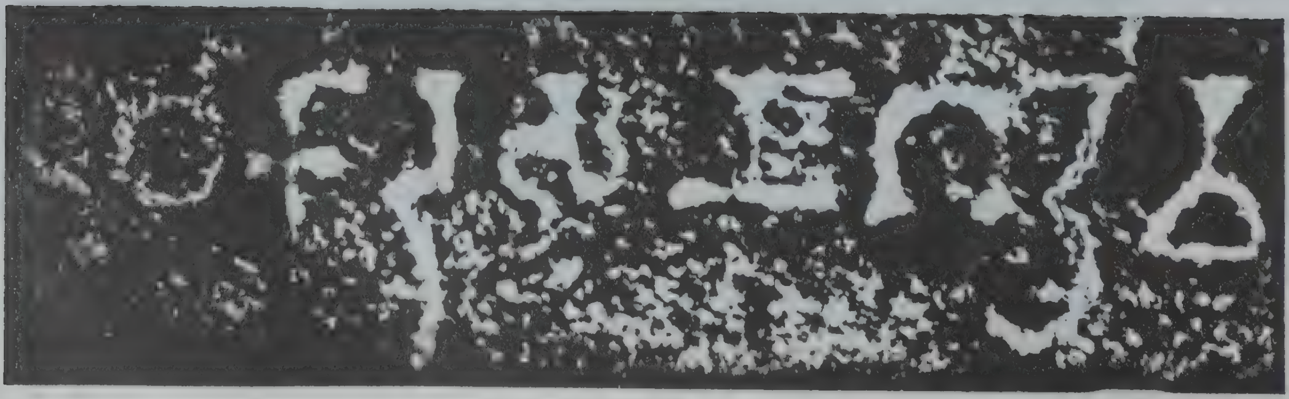
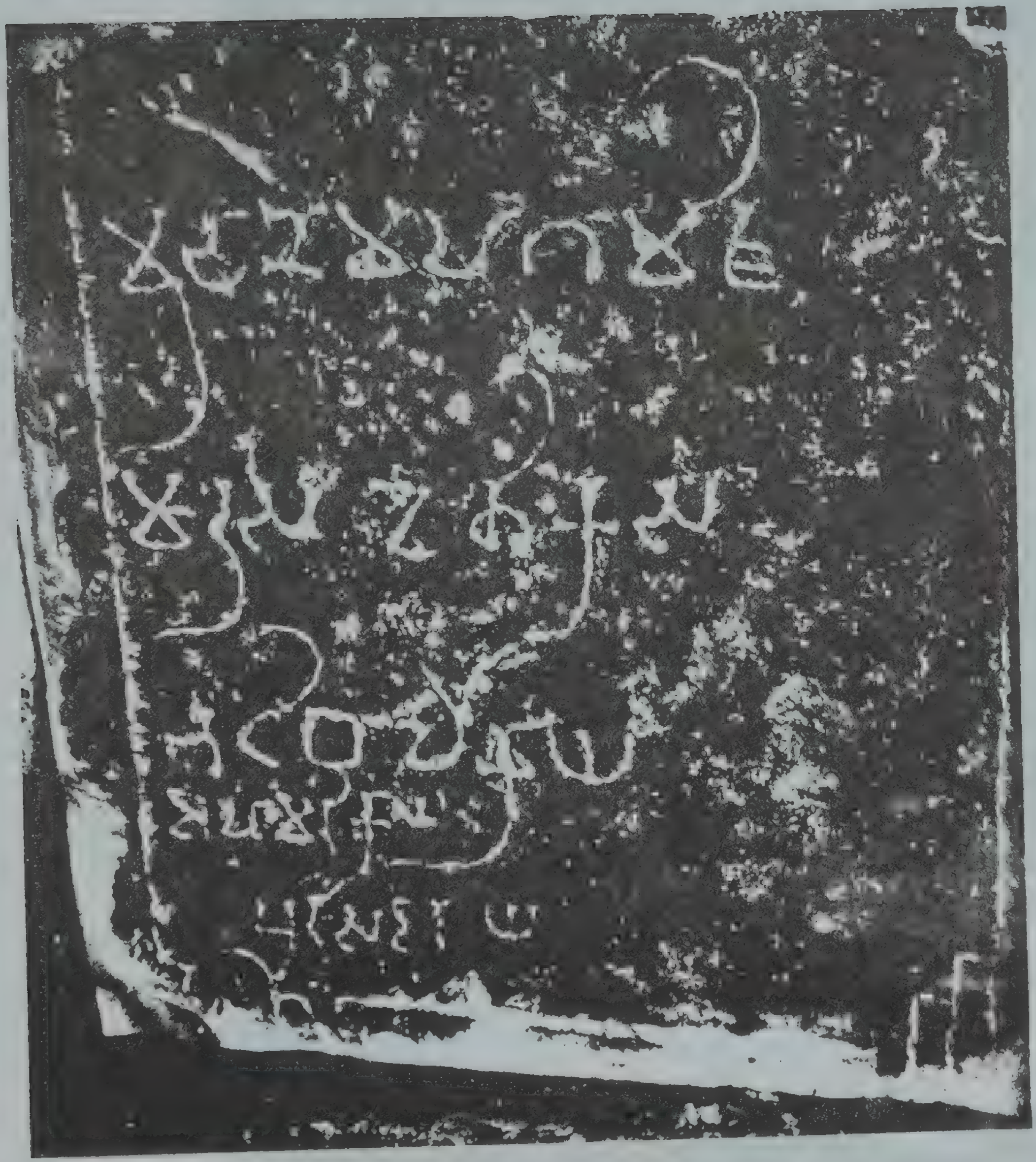


c

a



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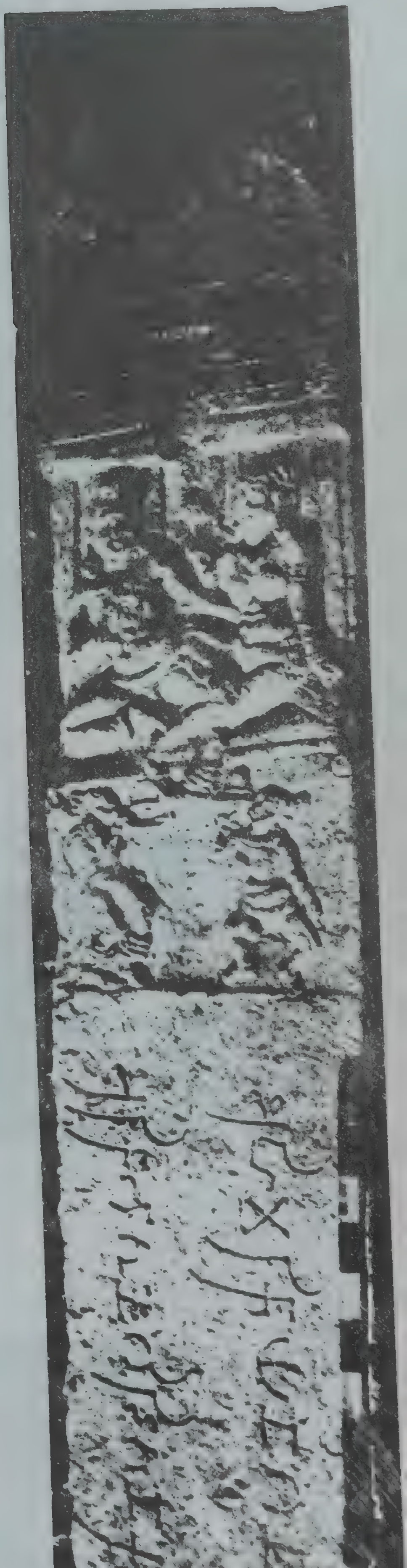

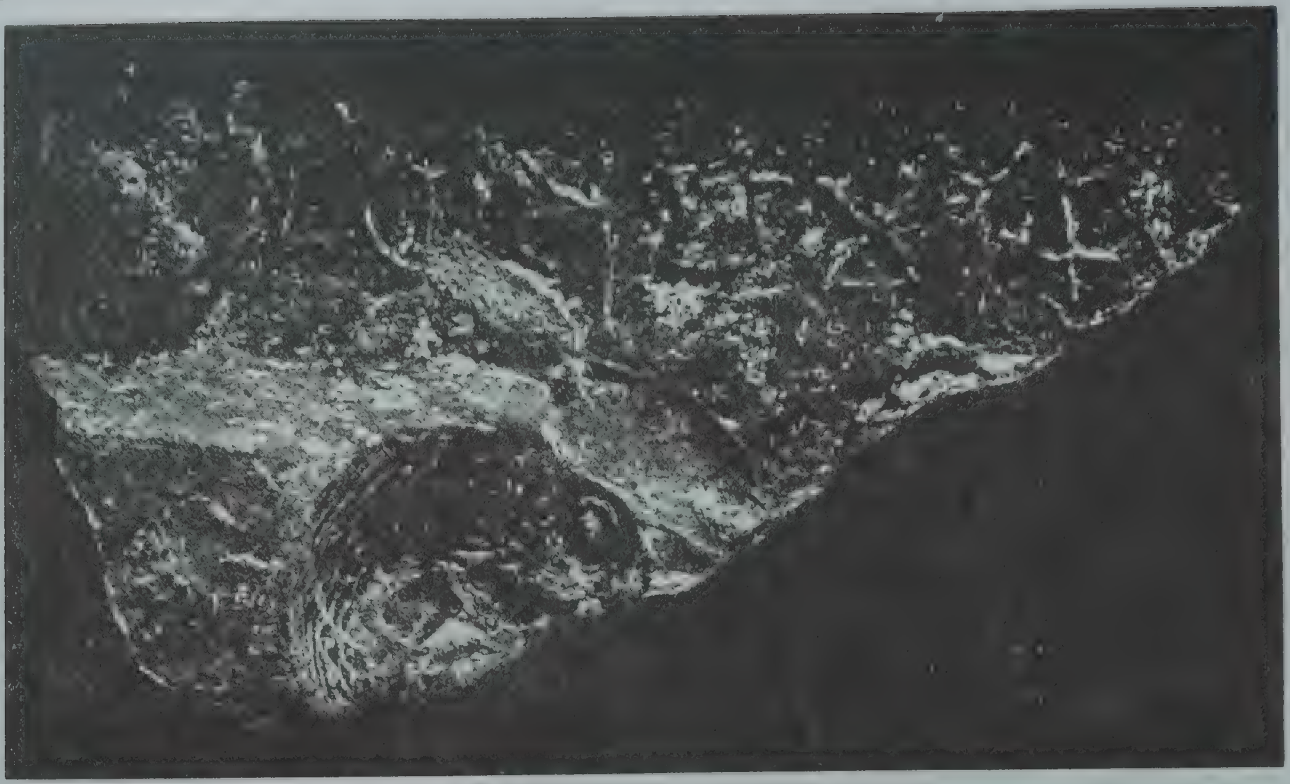

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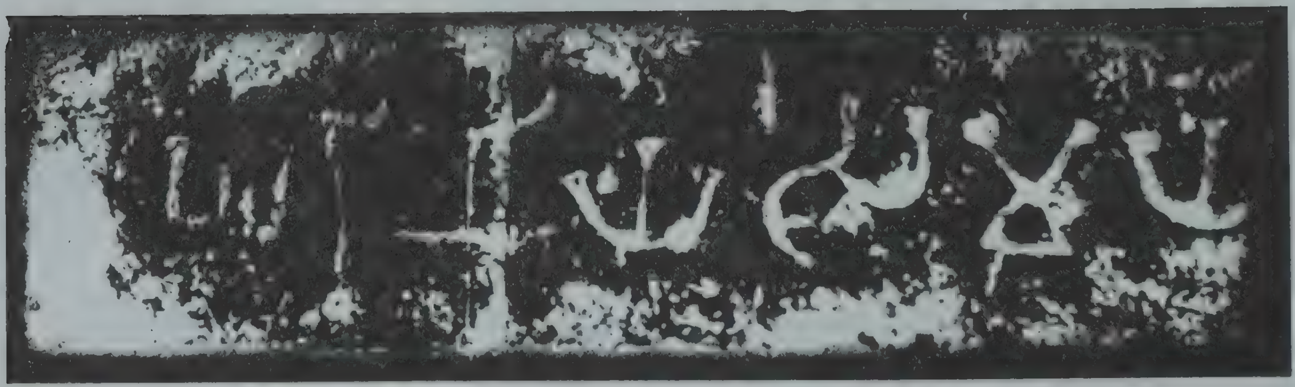

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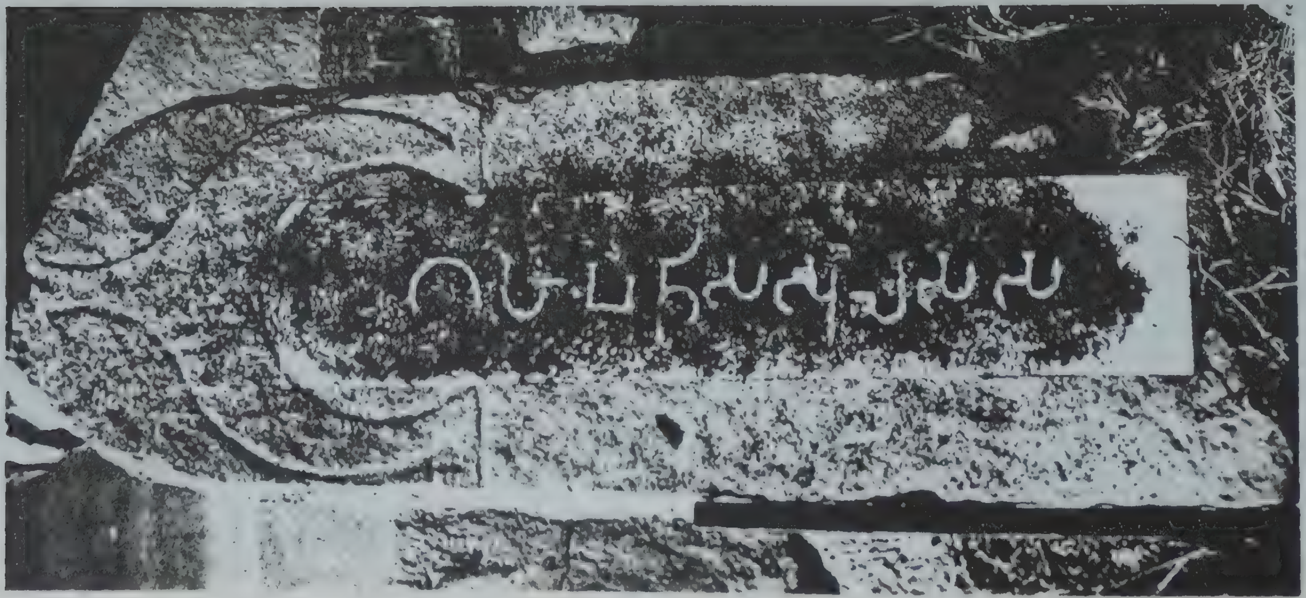

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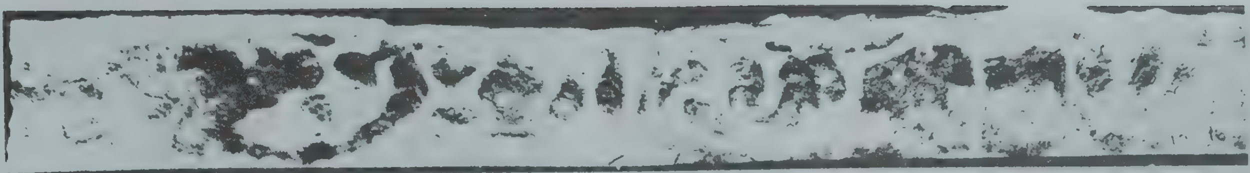

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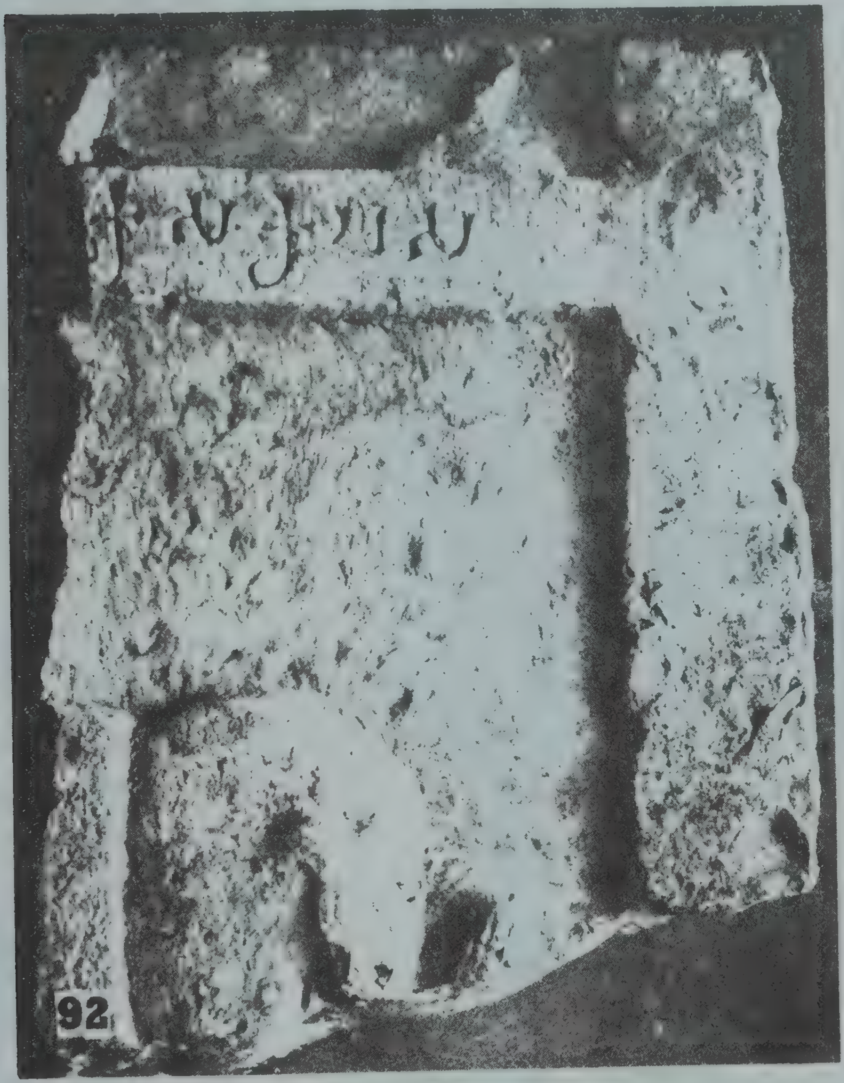

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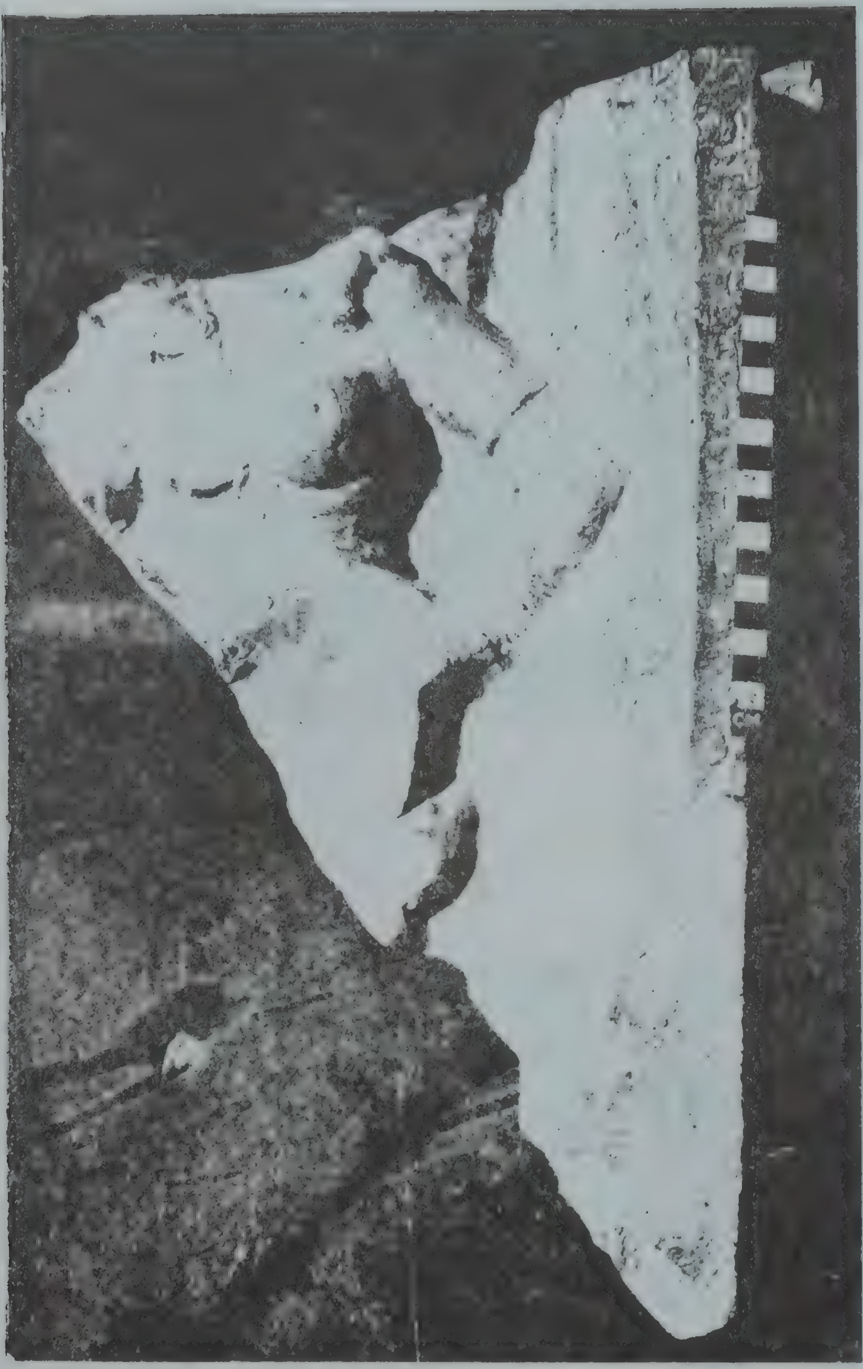

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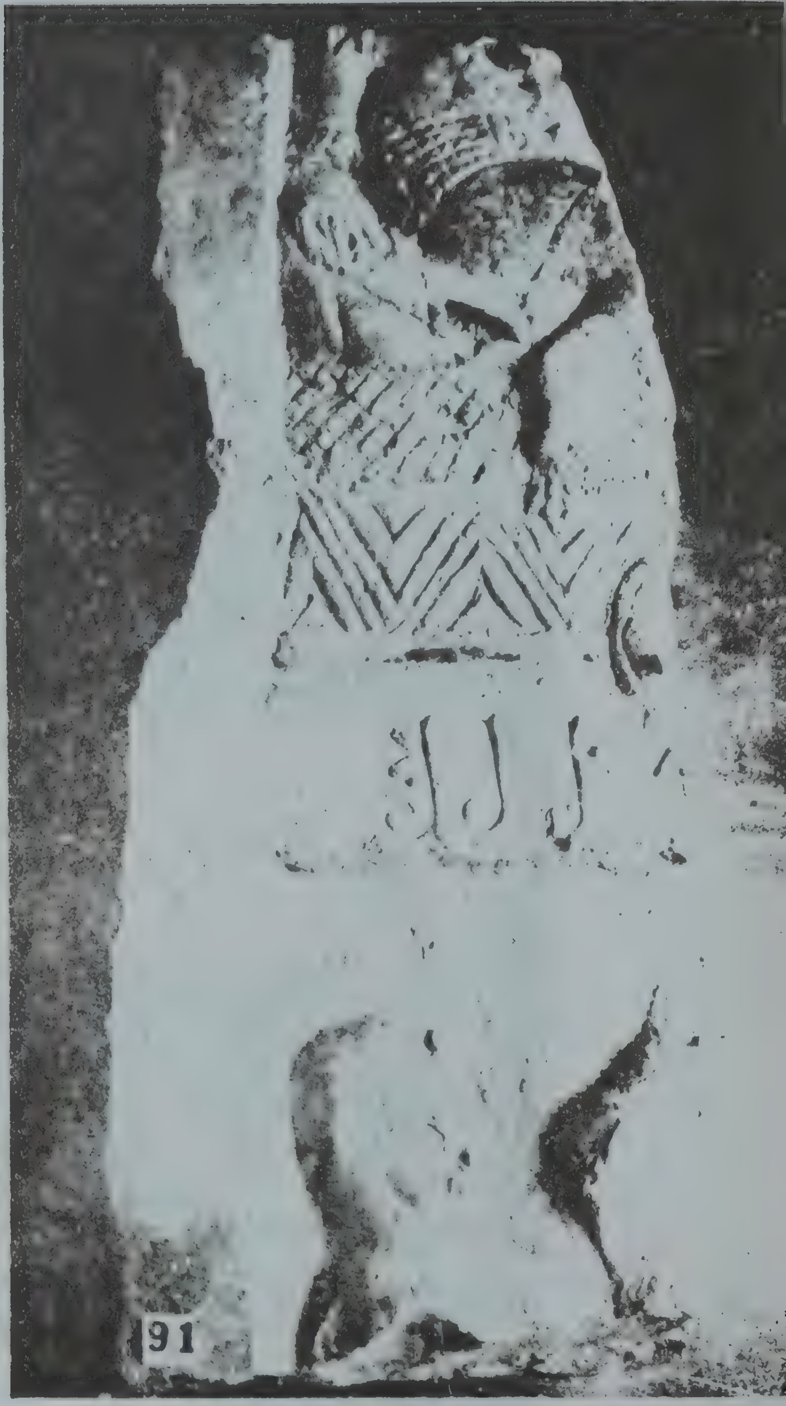

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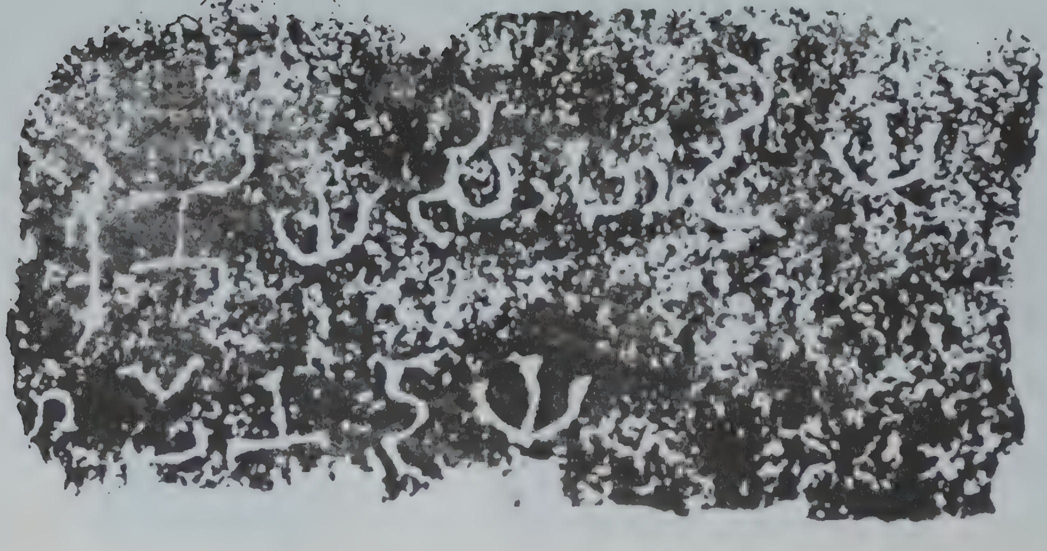

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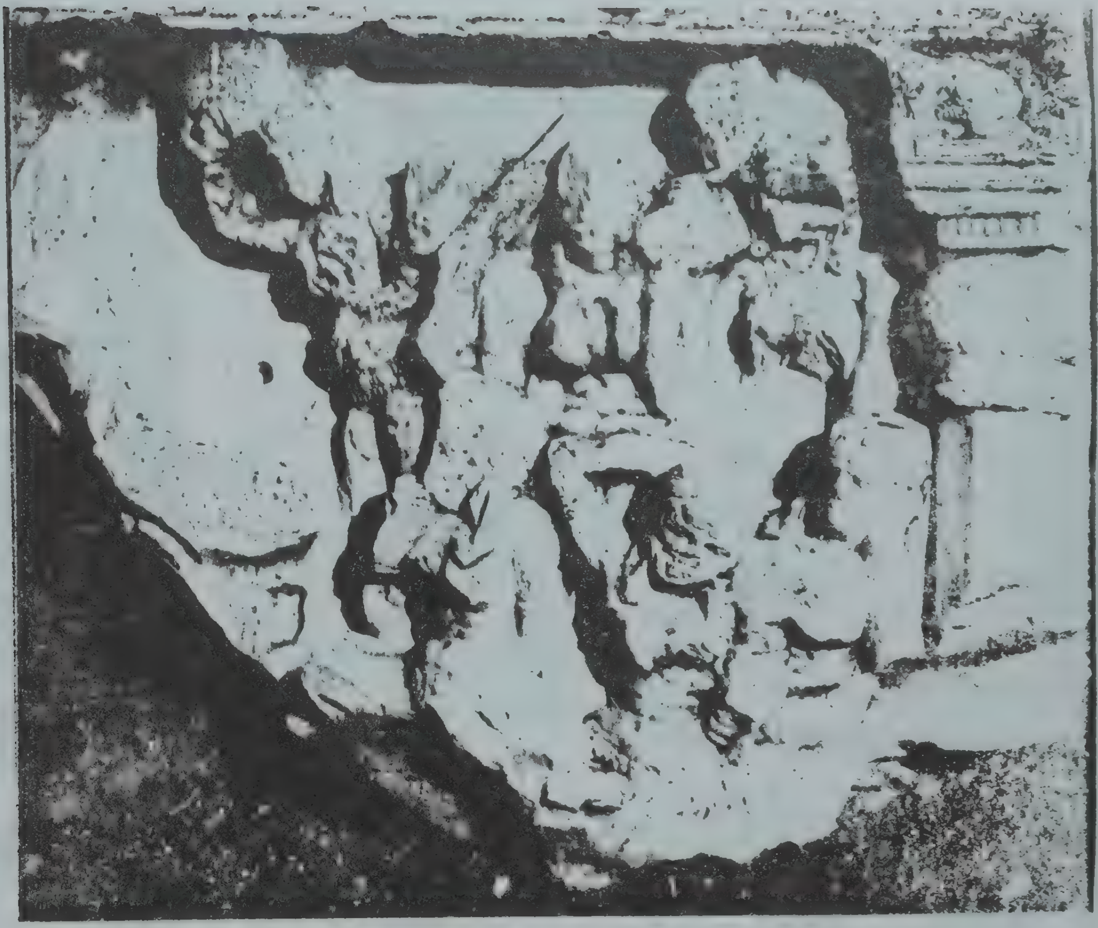

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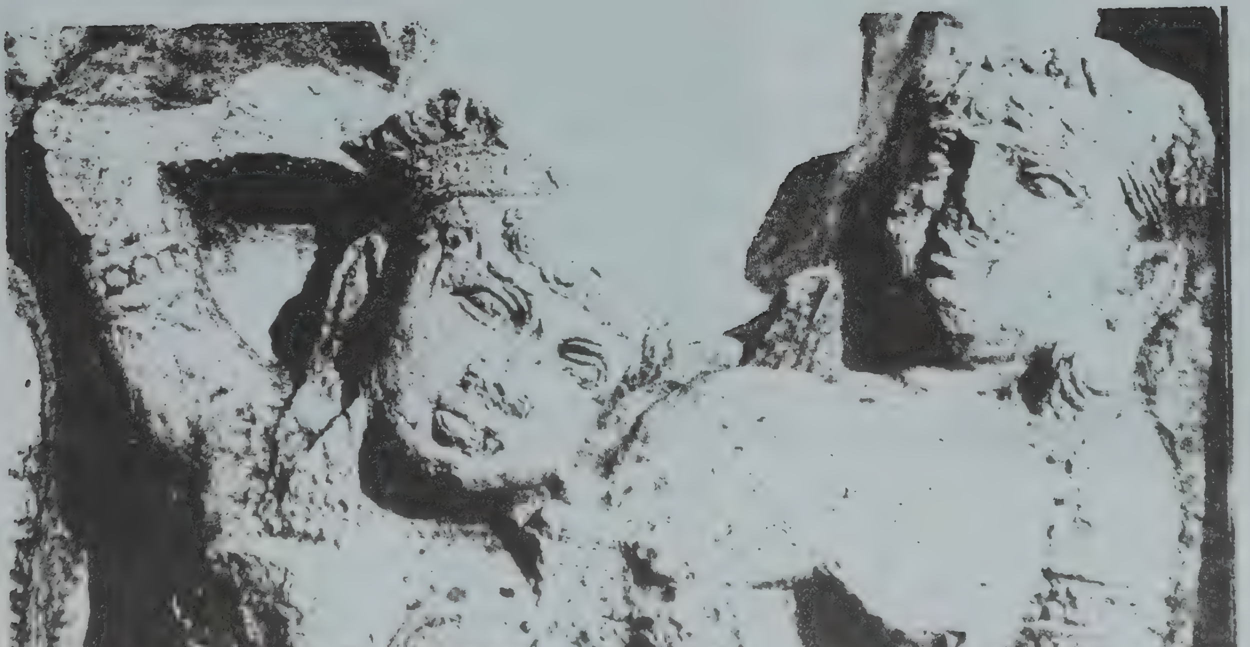

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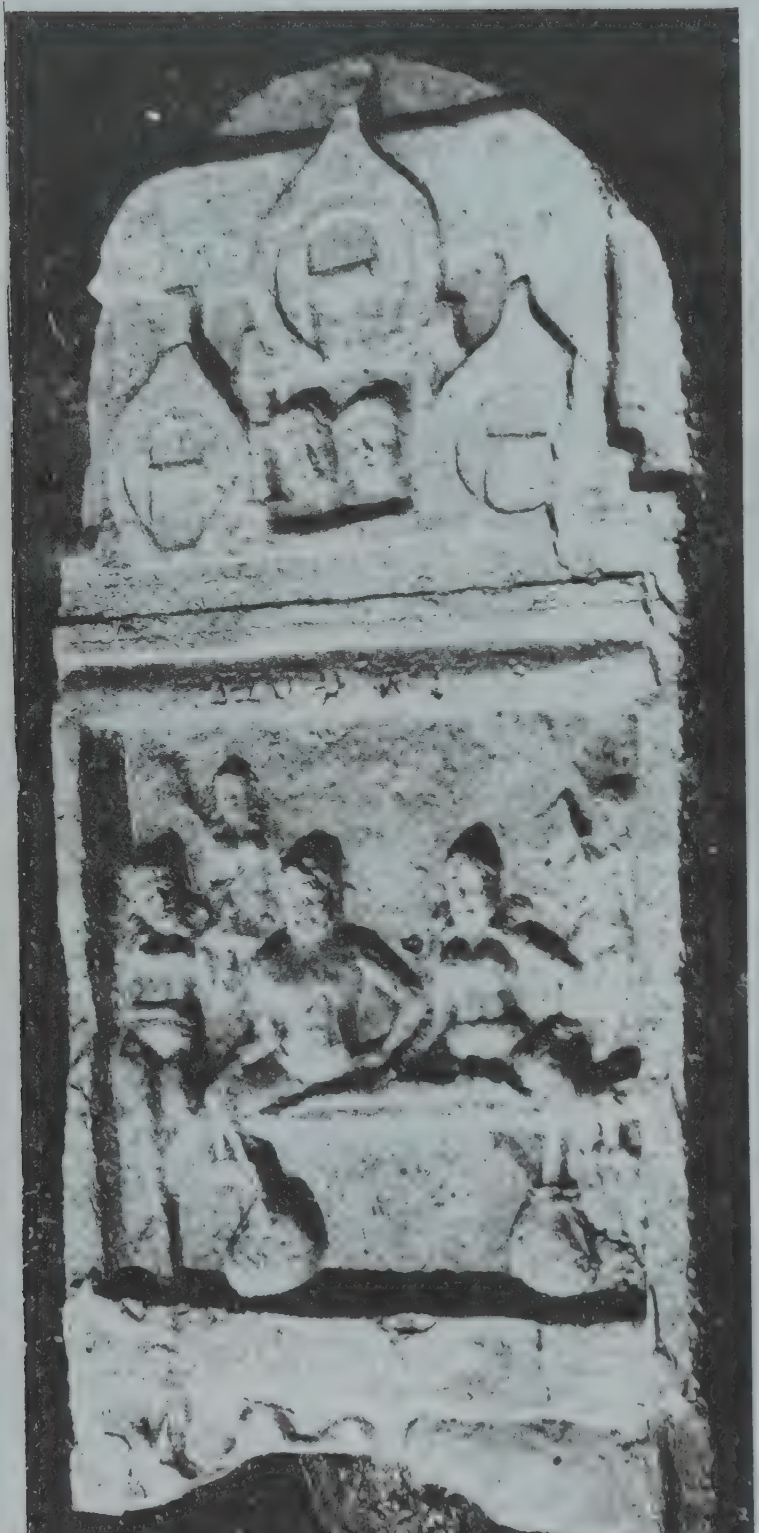
Pl. 189



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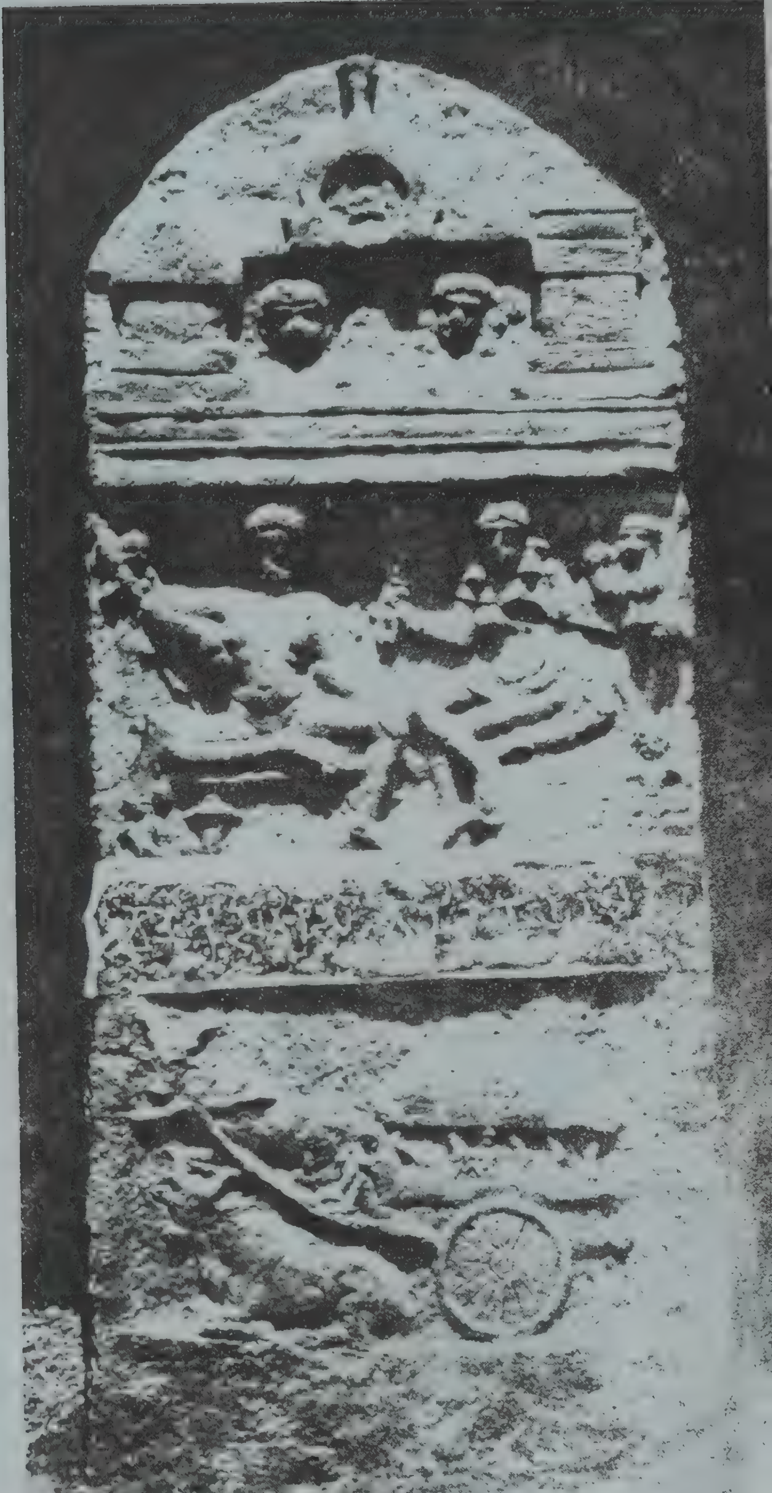

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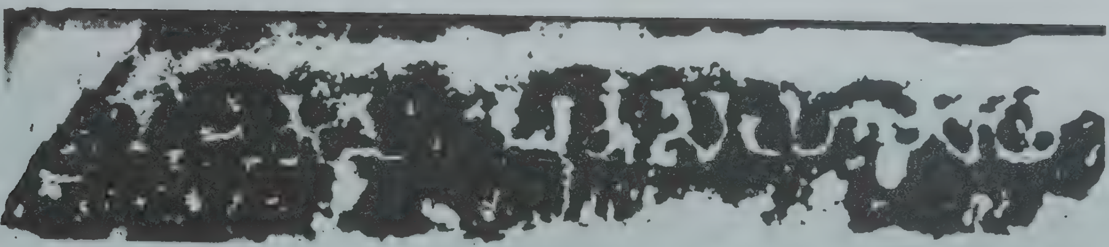

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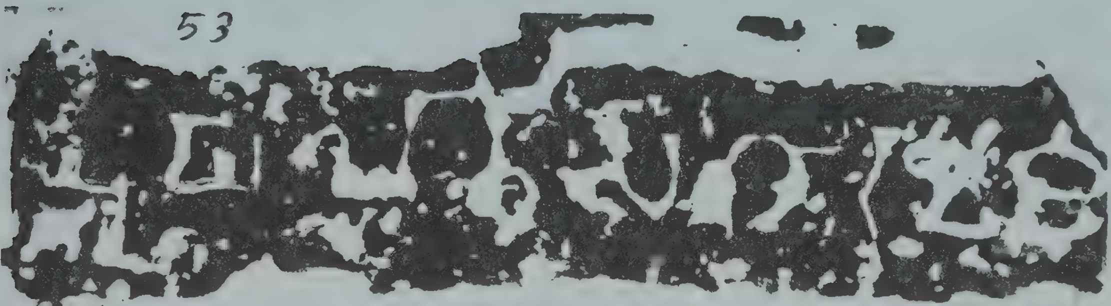

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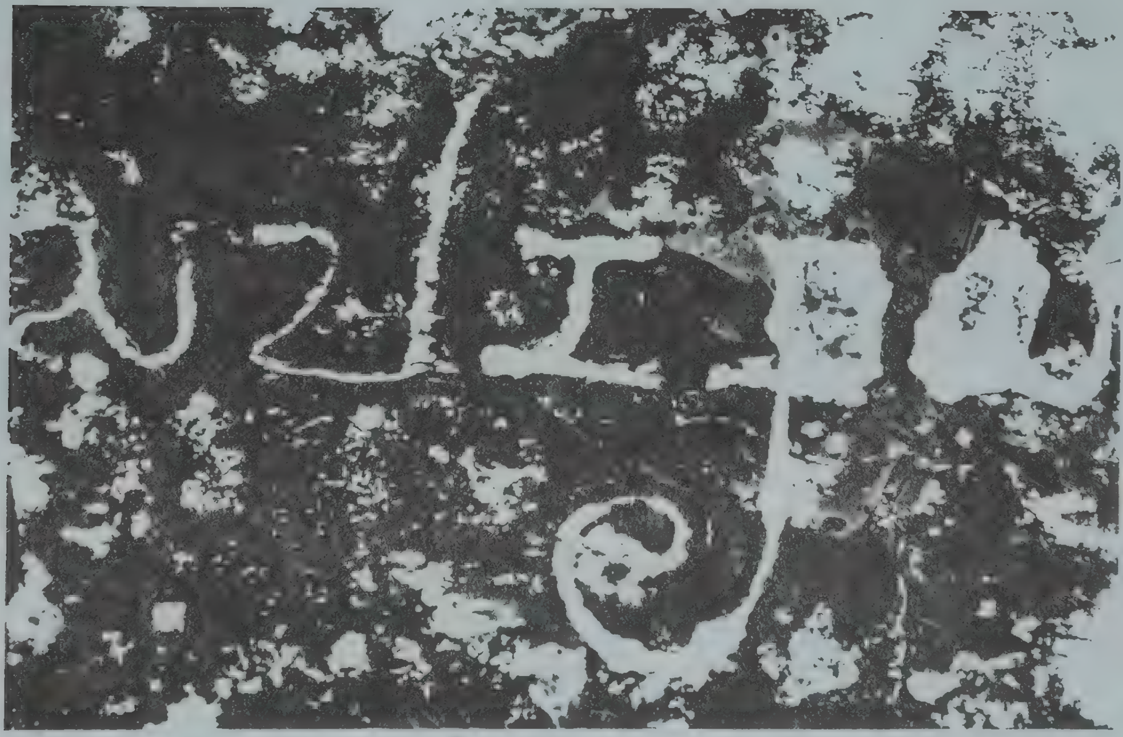

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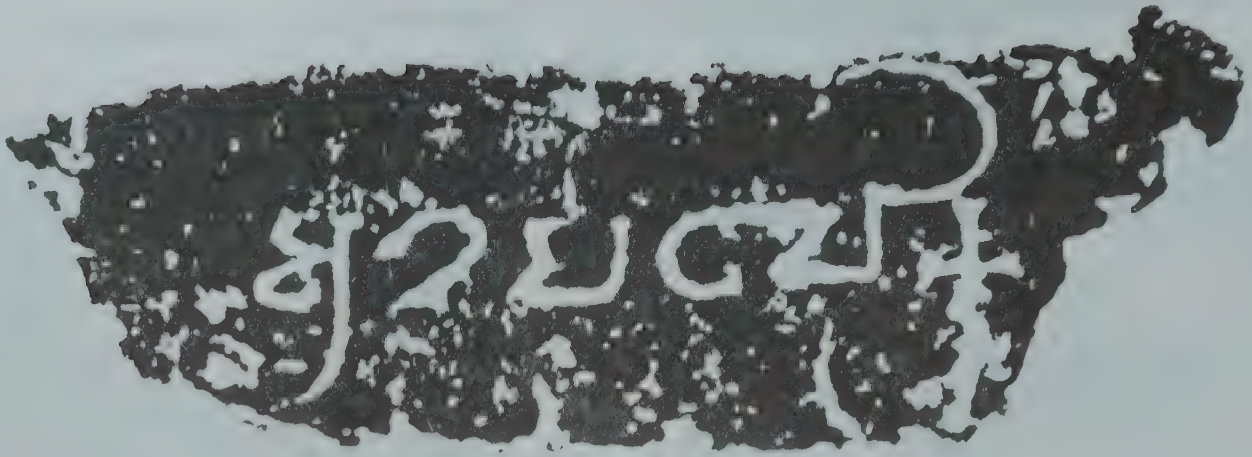

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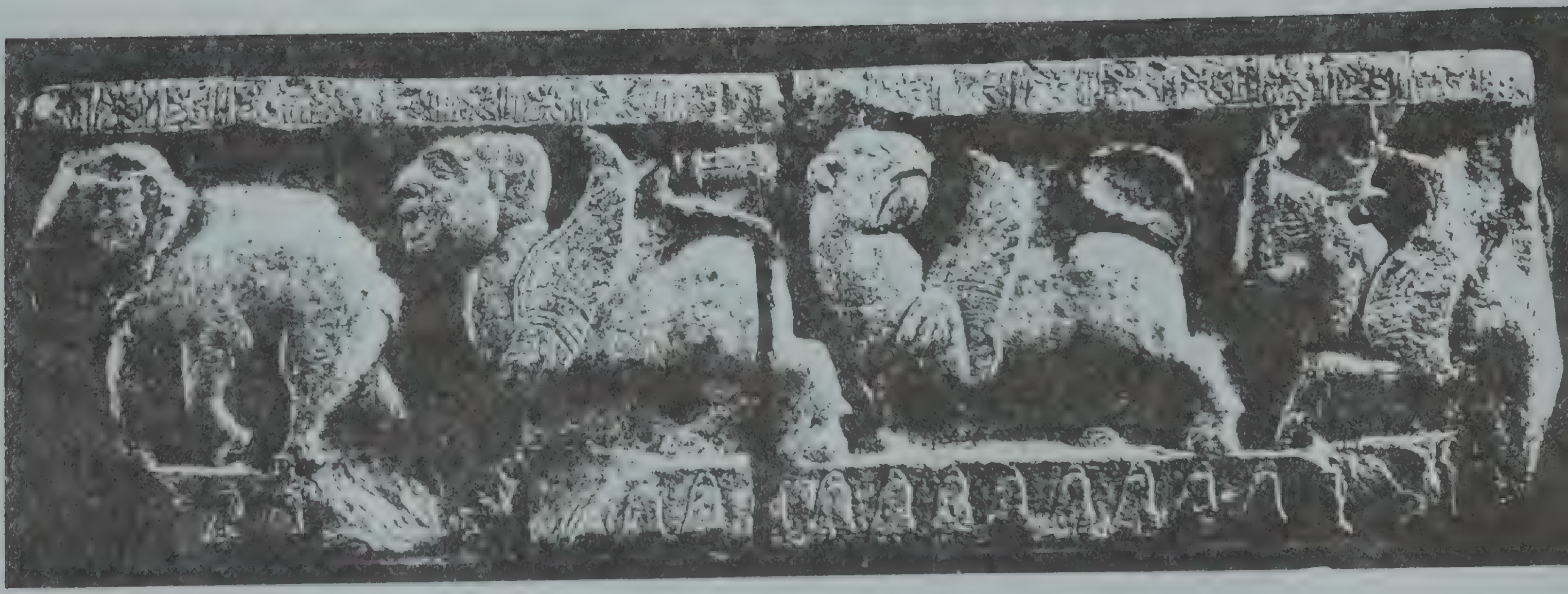

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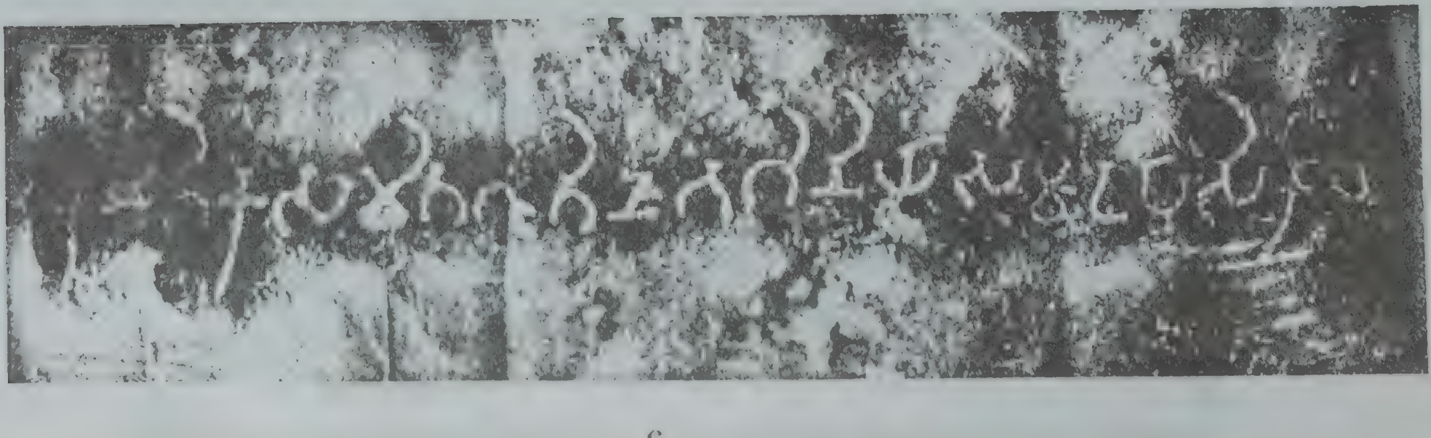

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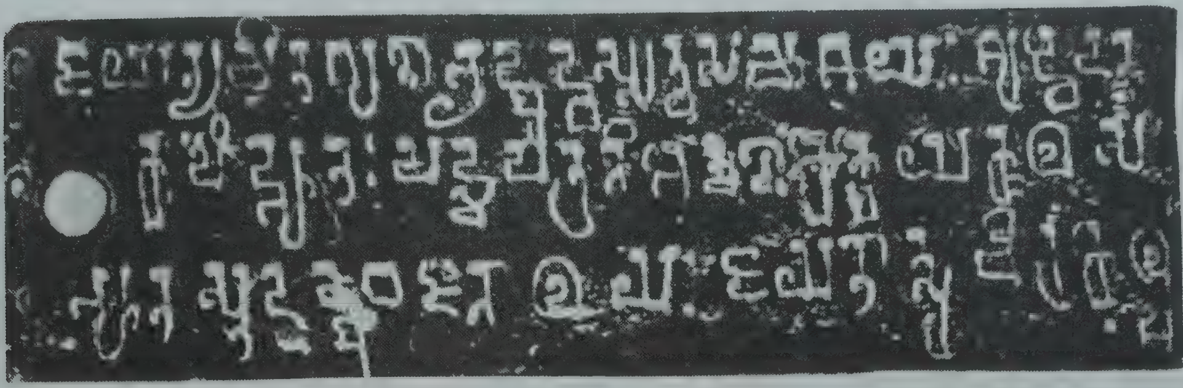
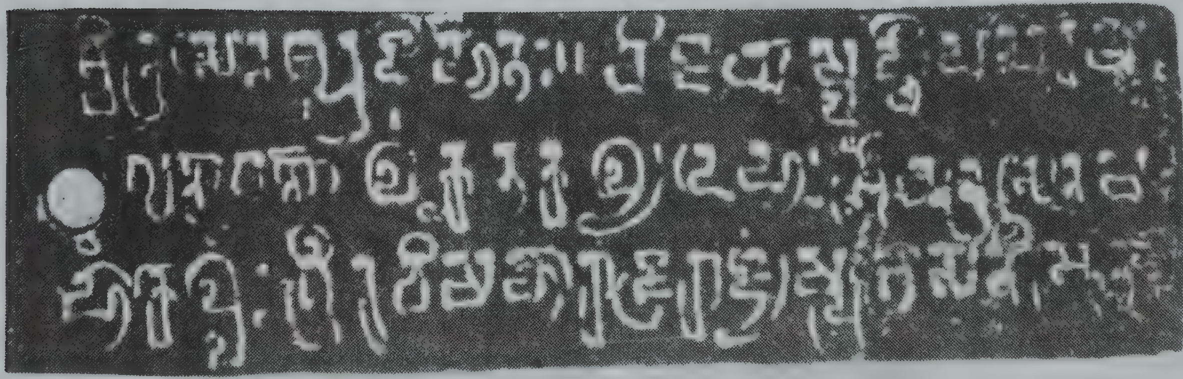
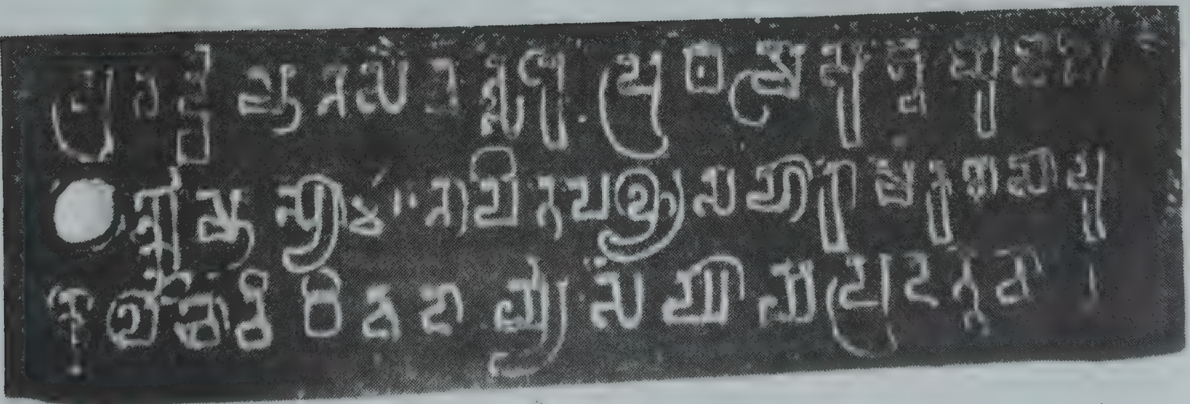
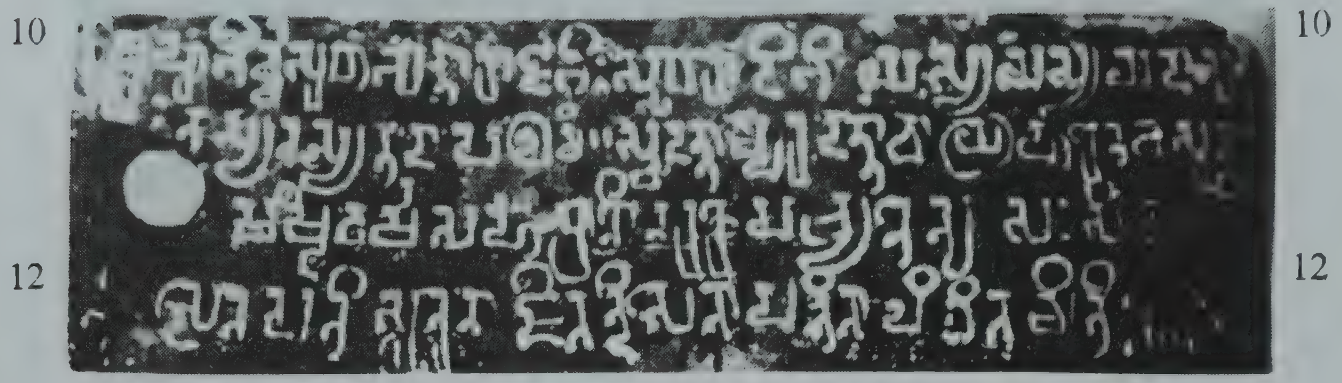
HONAVAR PLATES OF KAIKEYA CHITRASENA, YEAR I



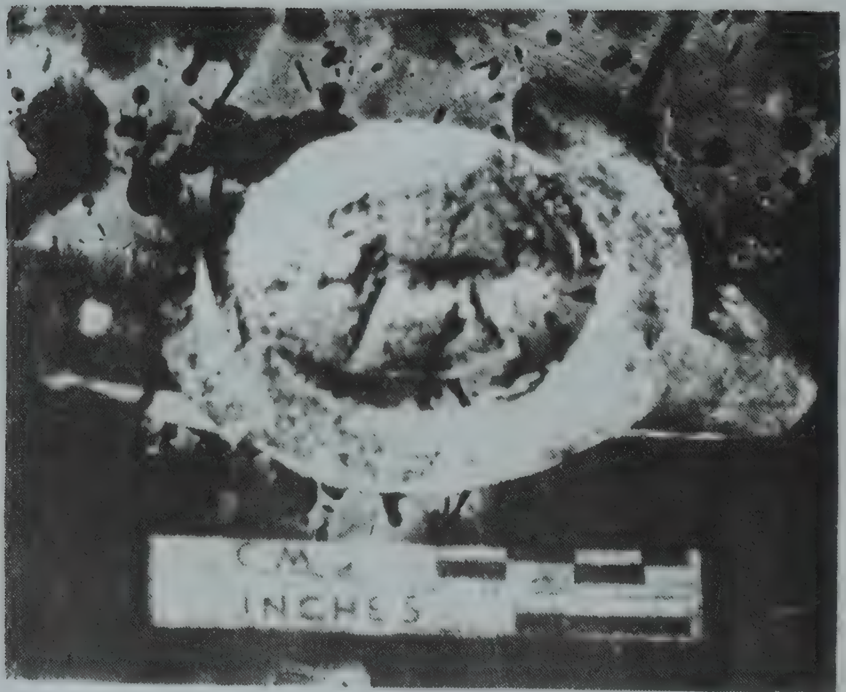






a

Scale: Actual

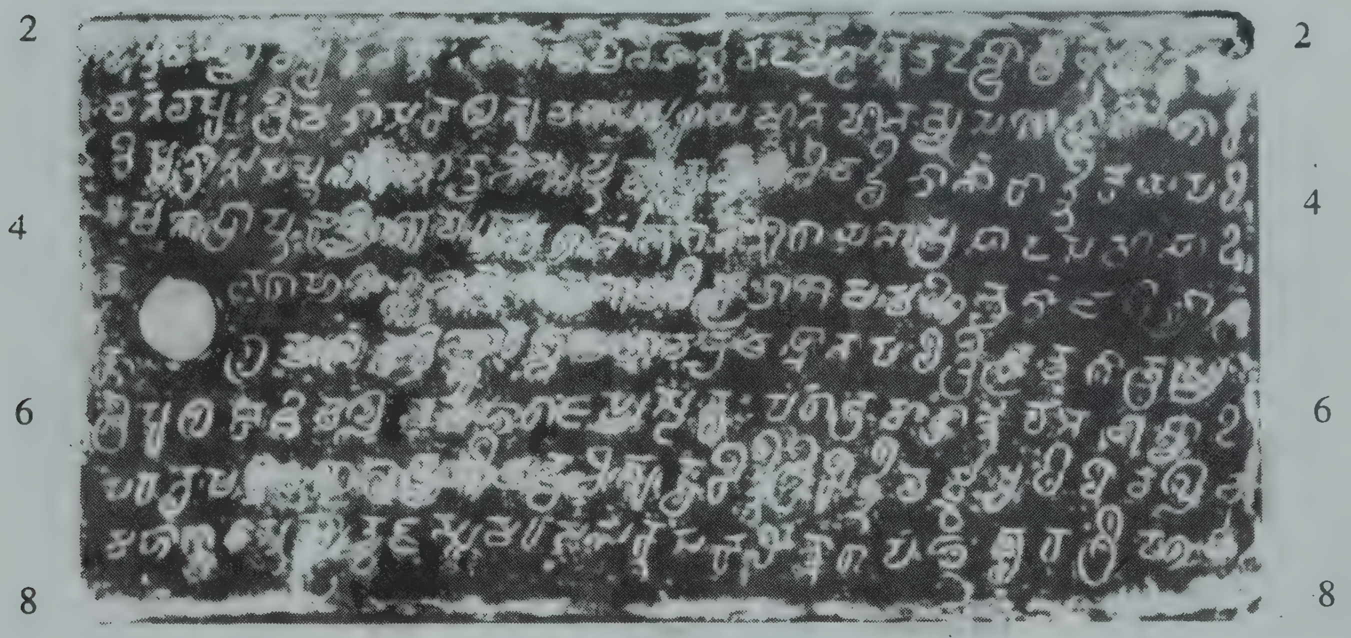


b

(from Photograph)

Pl. 194

JAMALAGAMA GRANT OF CHALUKYA VIJAYADITYA, SAKA 619



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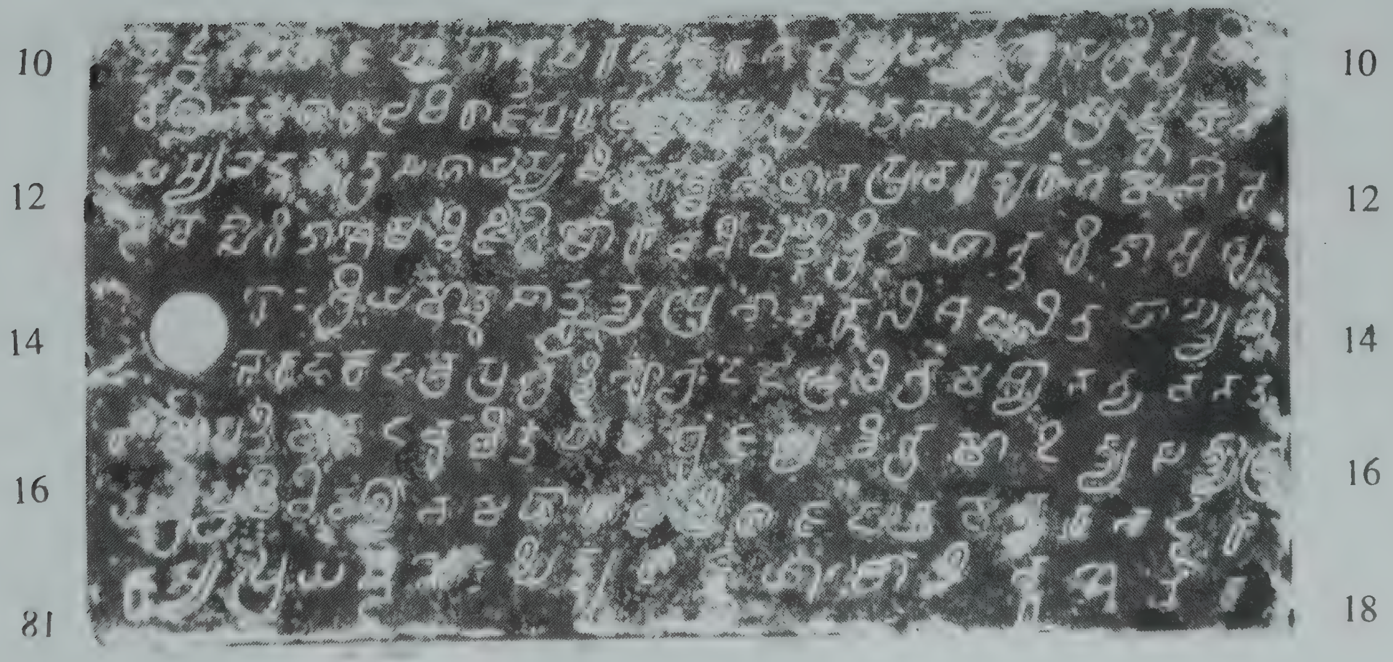
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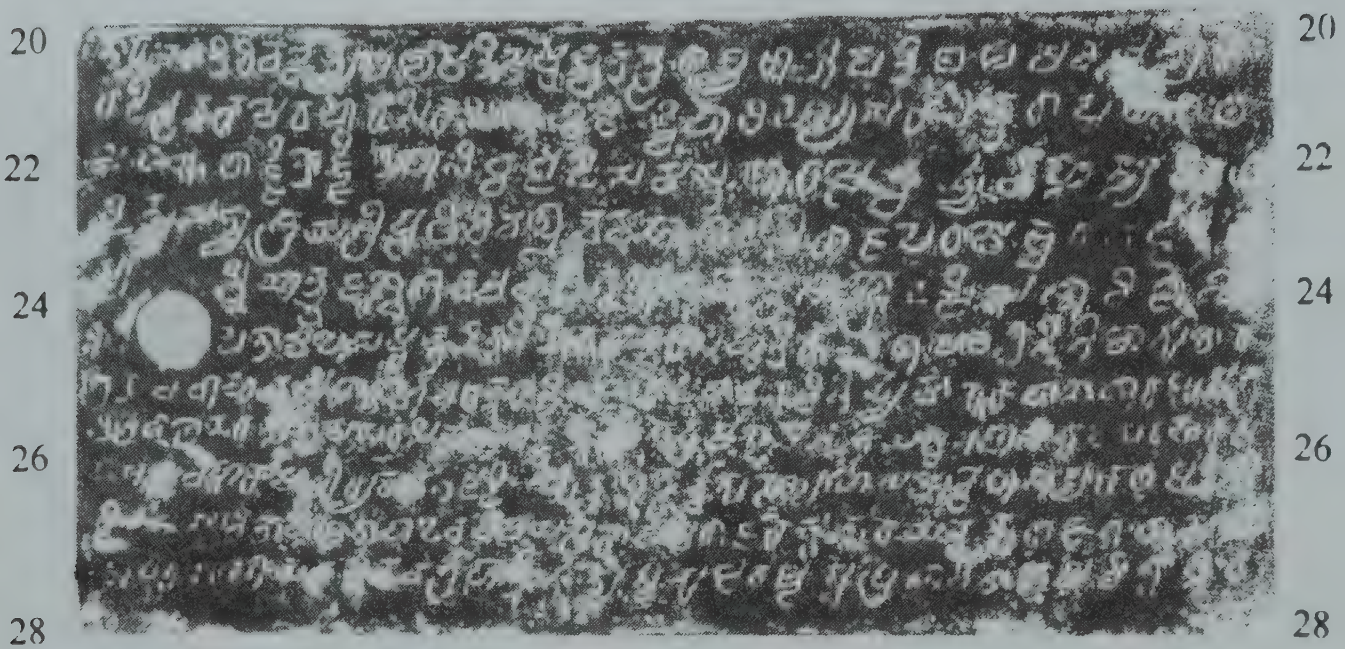
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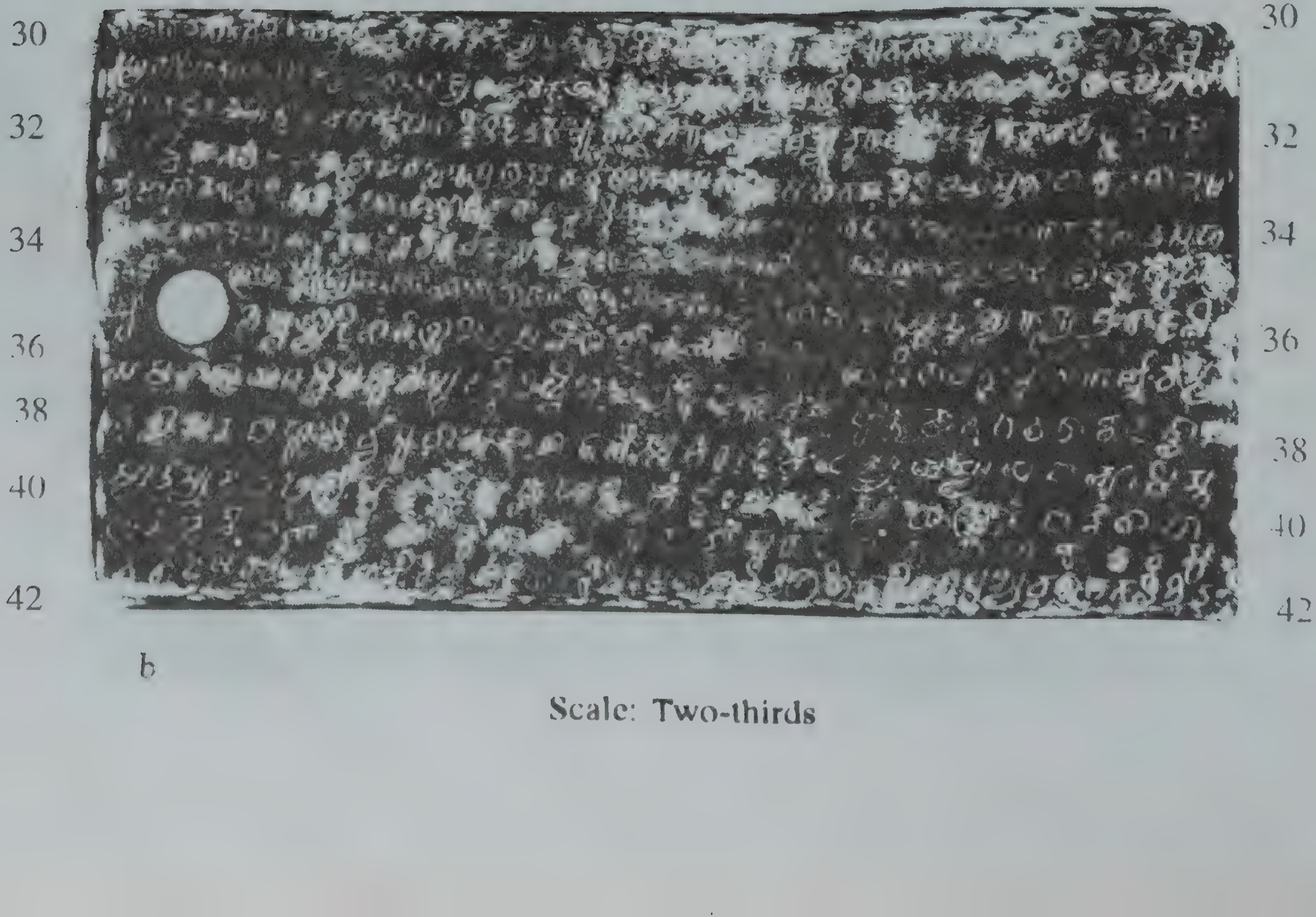
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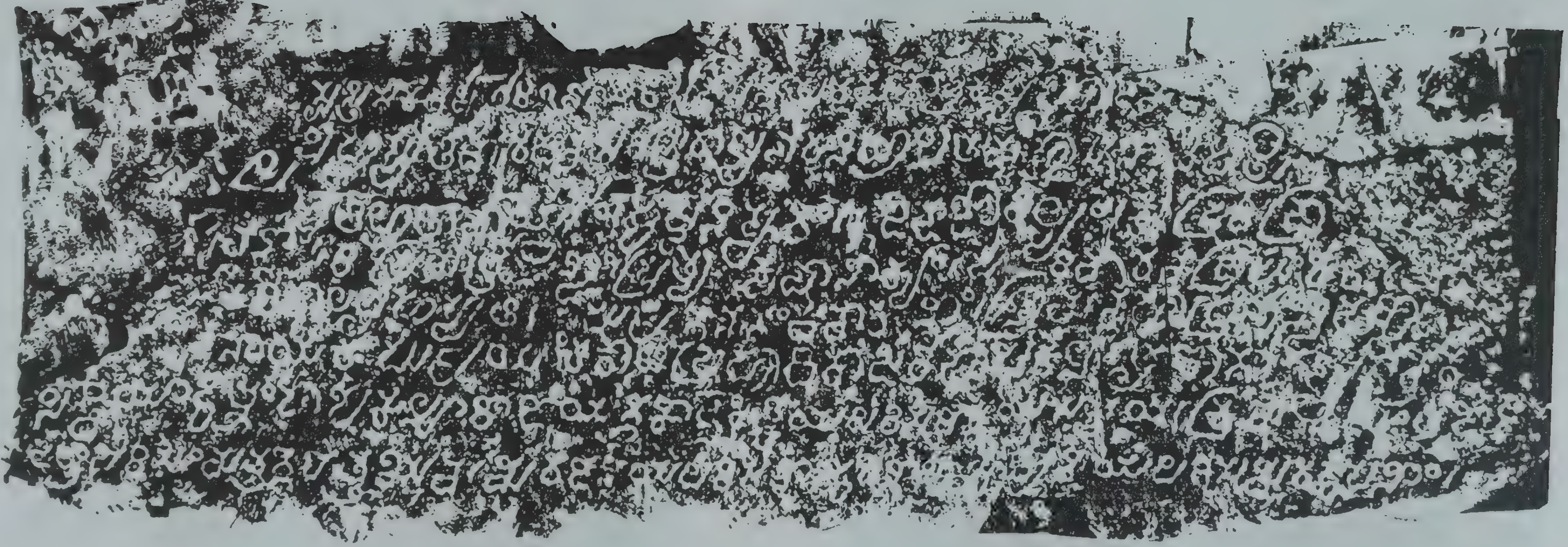
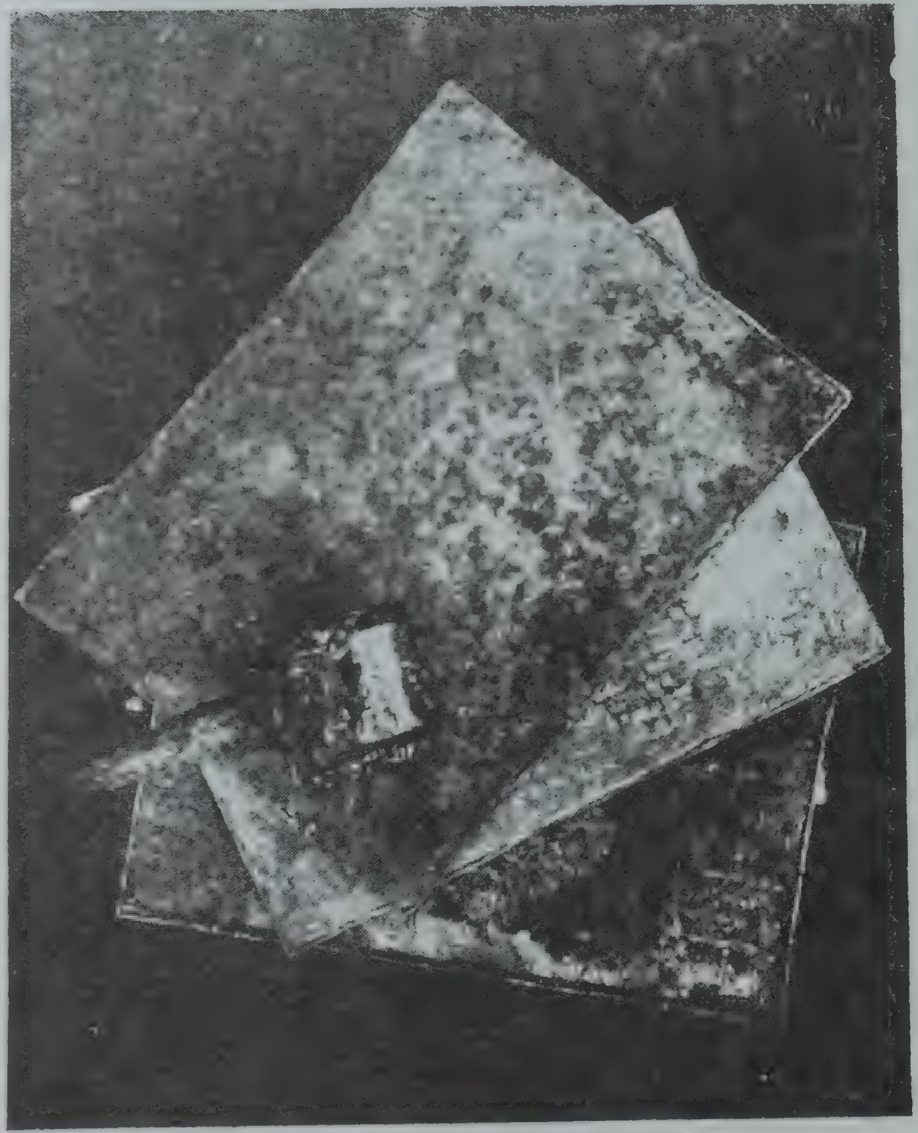
b

Scale: Two-thirds

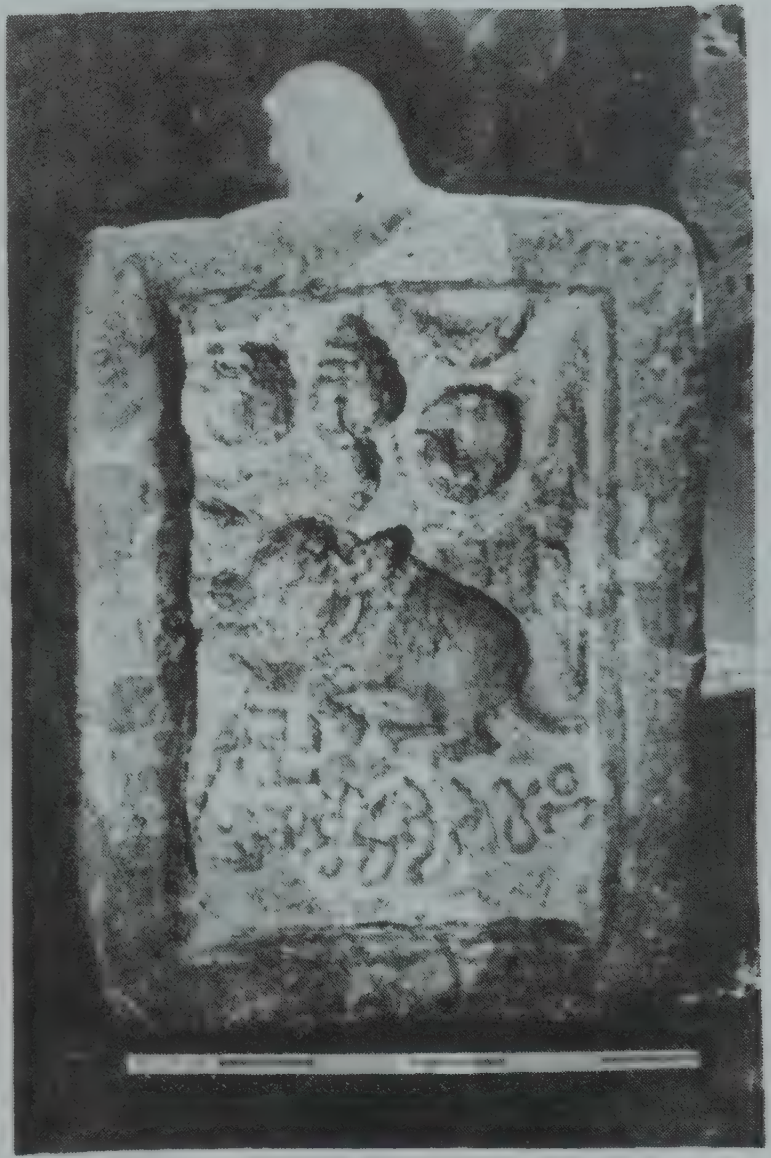


Kannada Inscription.

Pl. 197 Ganjihal Plates of Chalukya Somesvara I, Narihalla, Sandur Taluk, Bellary District.

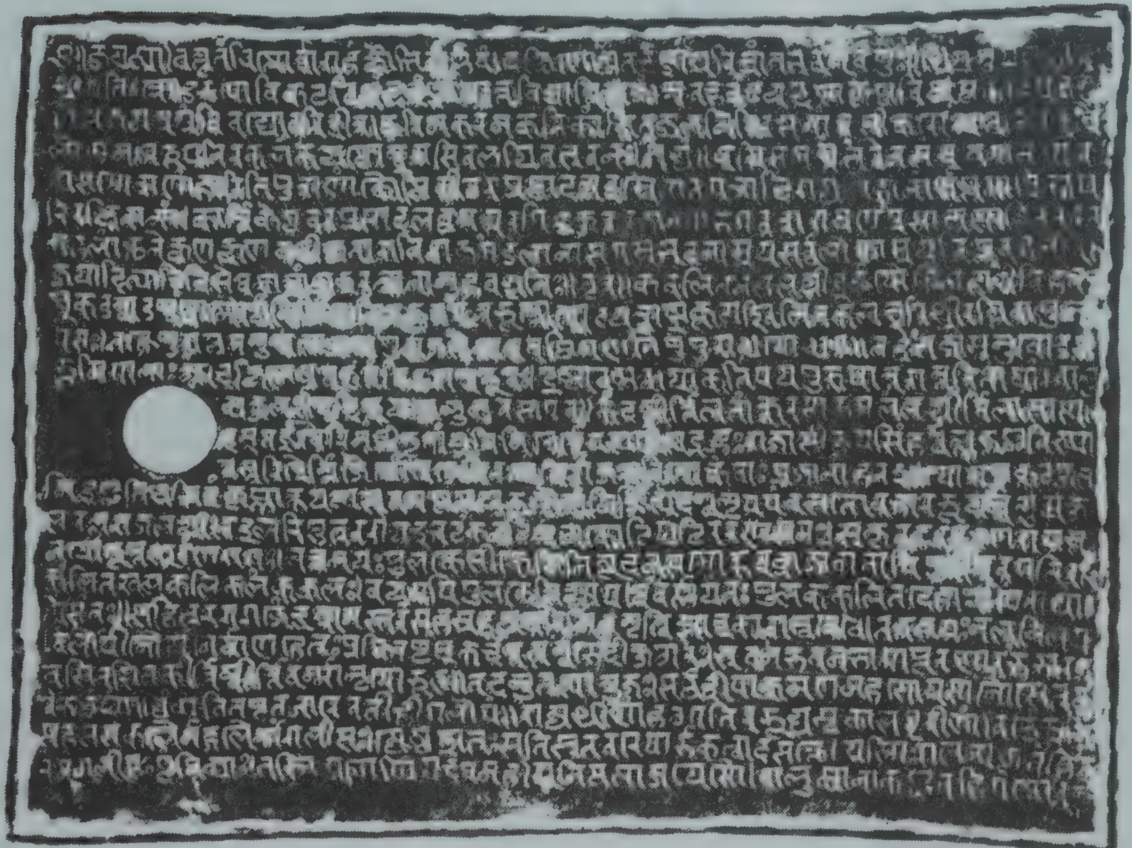


a Plates with Ring and Seal

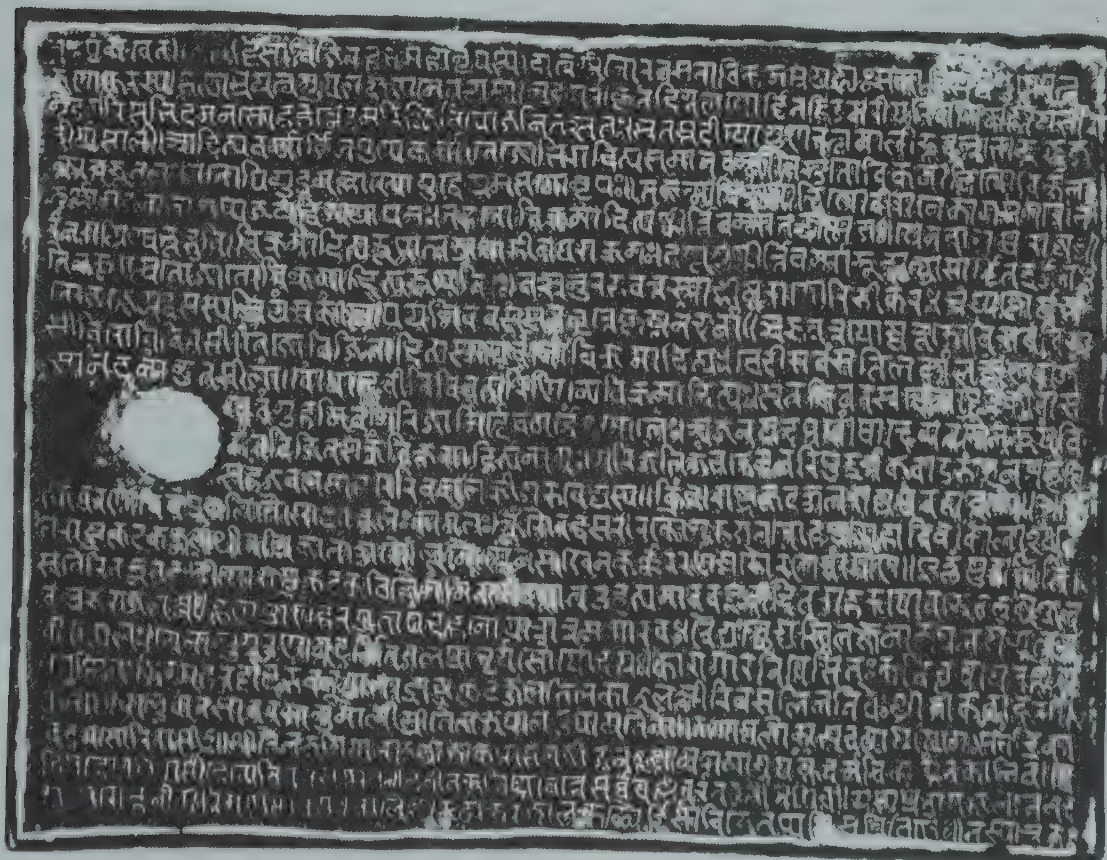


b. Seal

Pl. 198 Ganjihal Plates of Chalukya Somesvara I

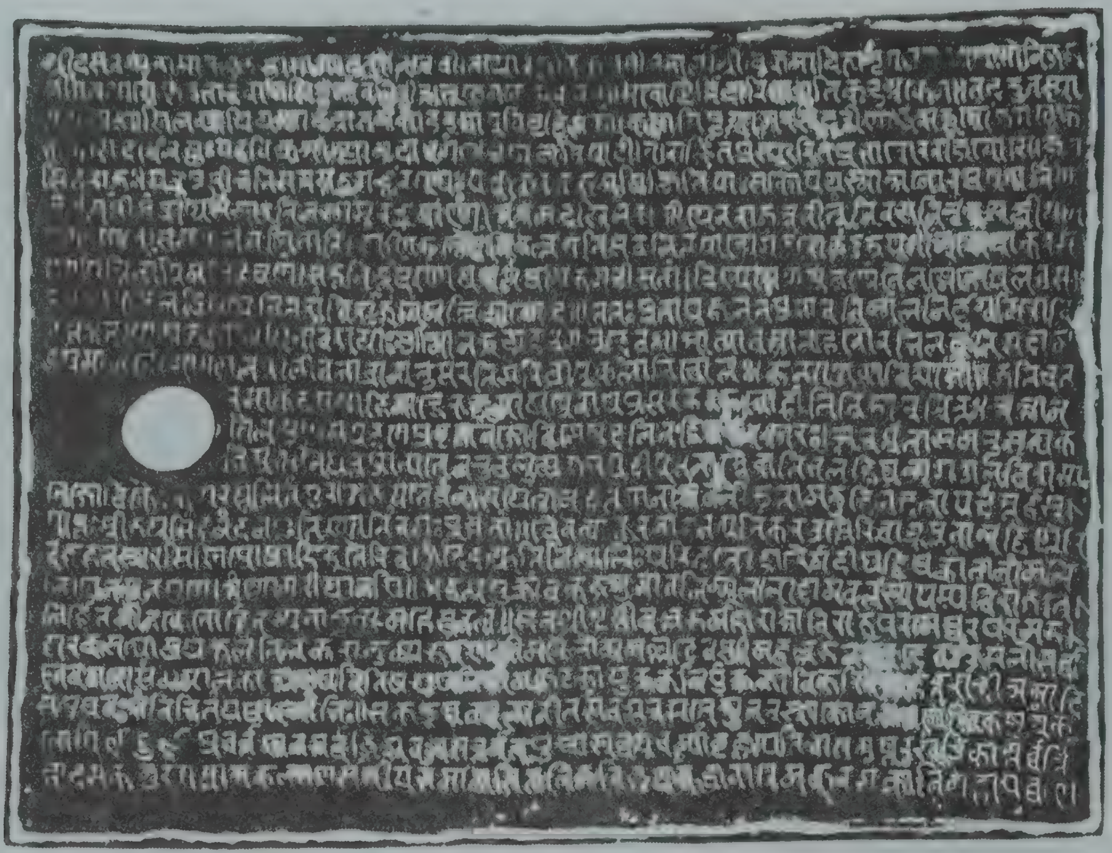


a. First Plate, inner side

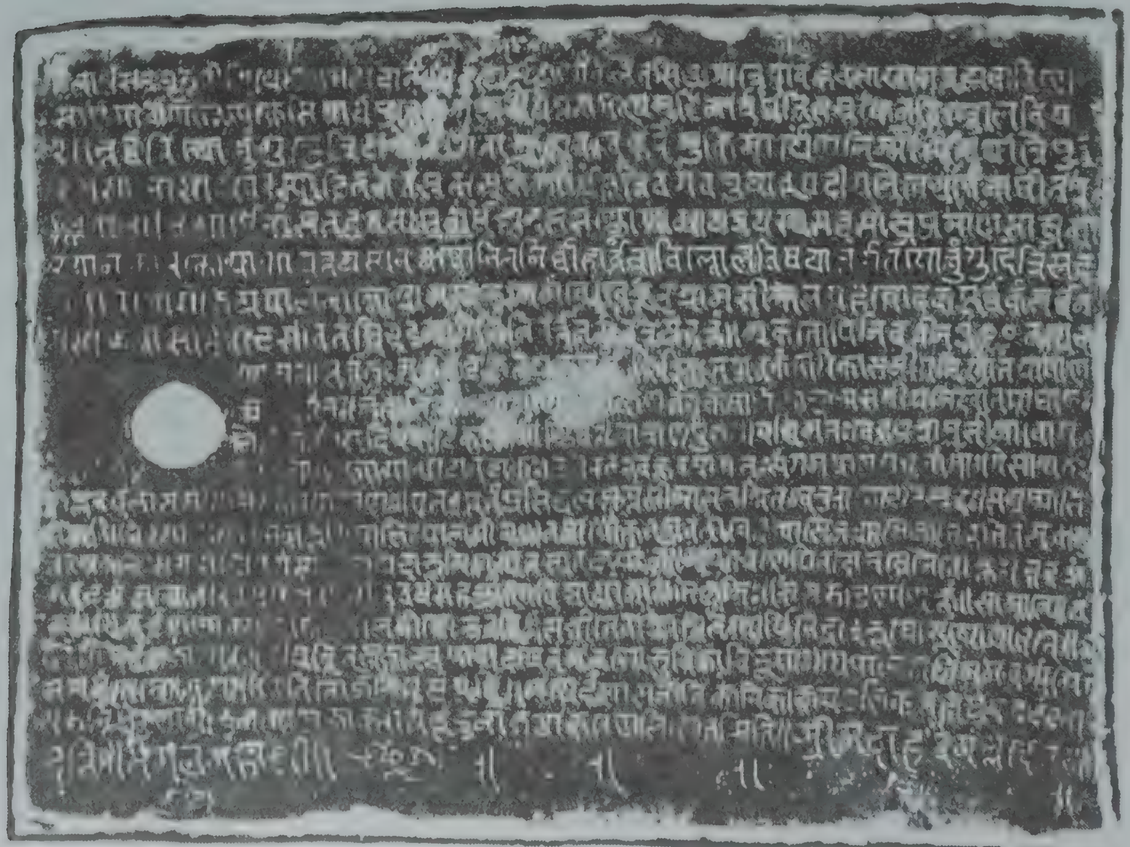


b. Second Plate, first side

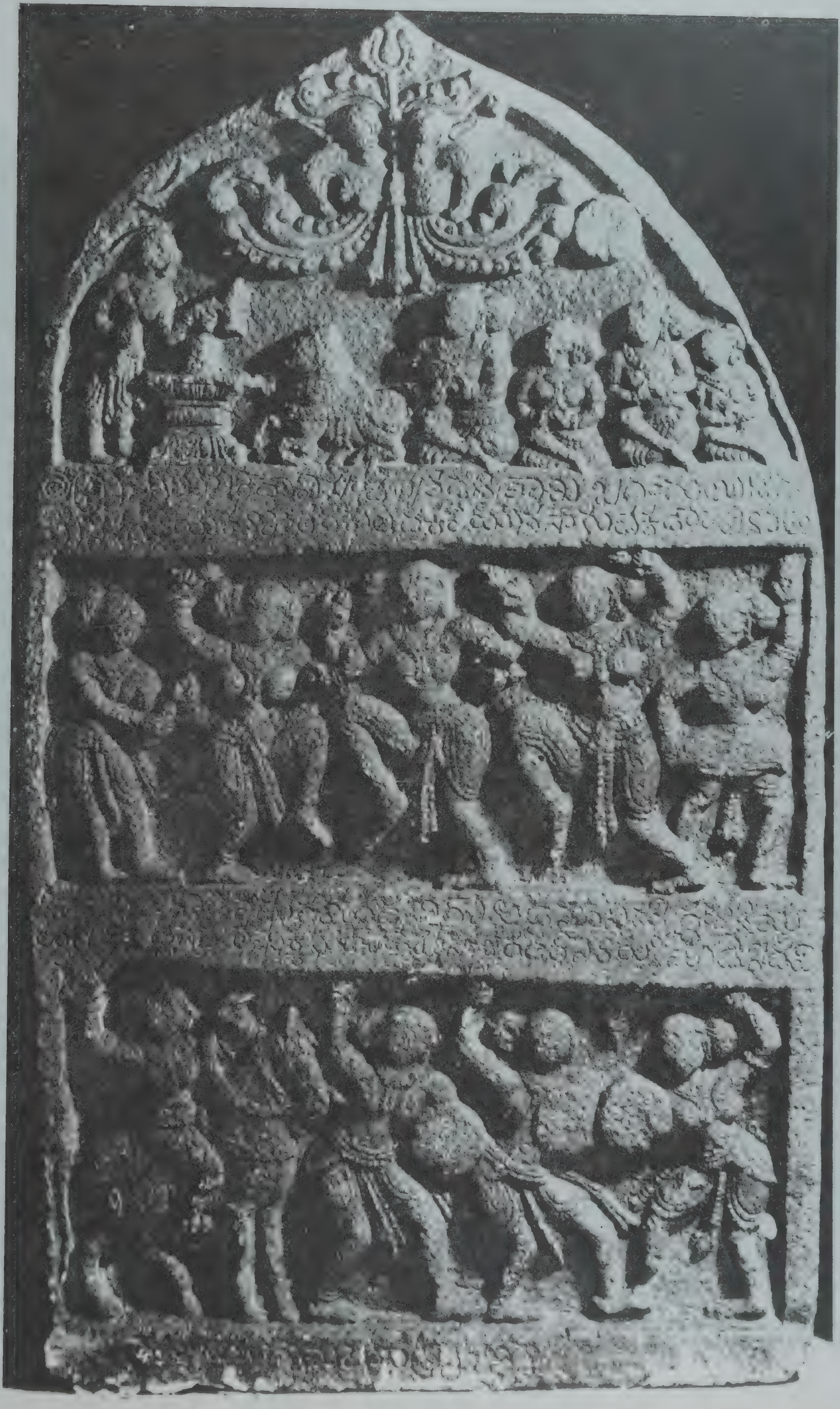
Pl. 199 Ganjihal Plates of Chalukya Somesvara I



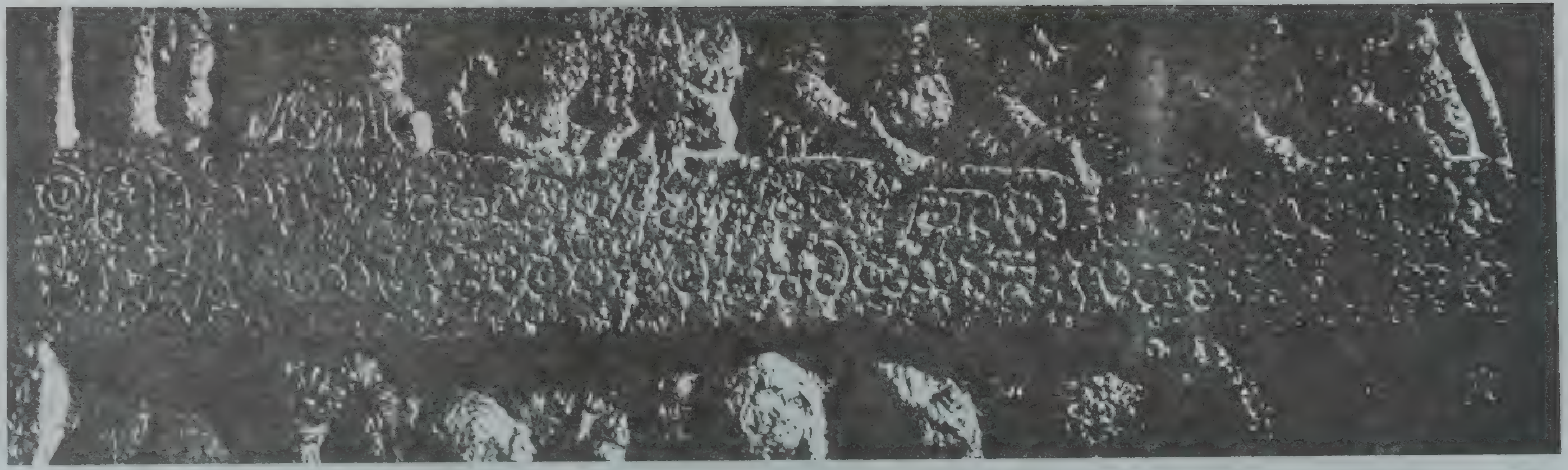
a. Second Plate, second side



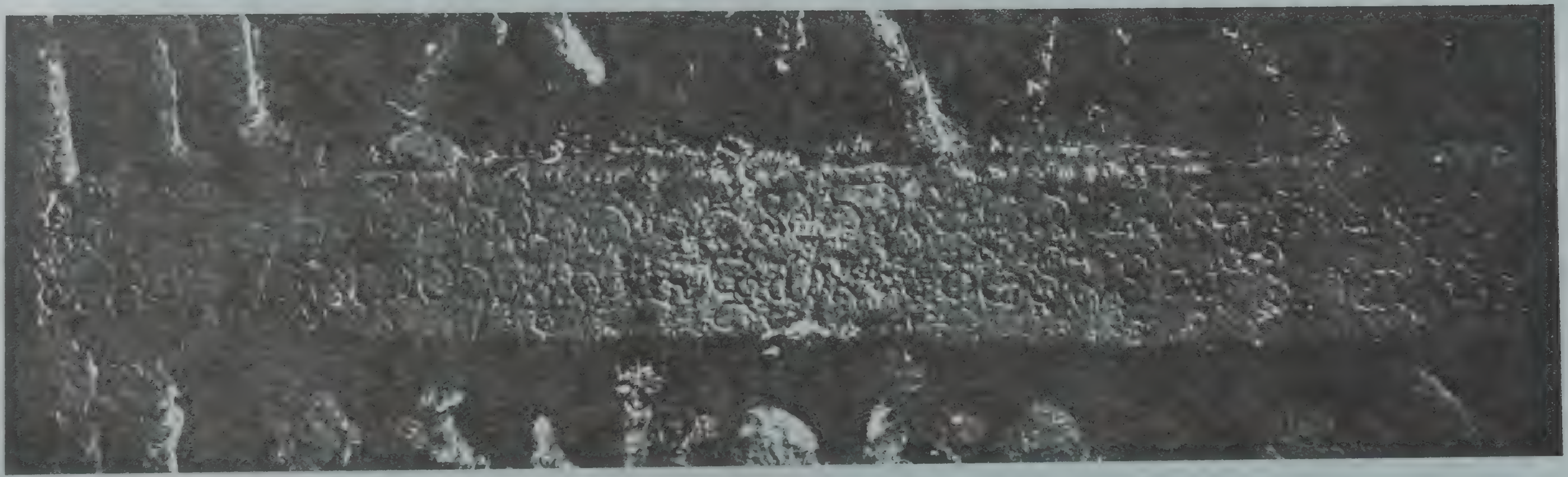
b. Third Plate, inner side



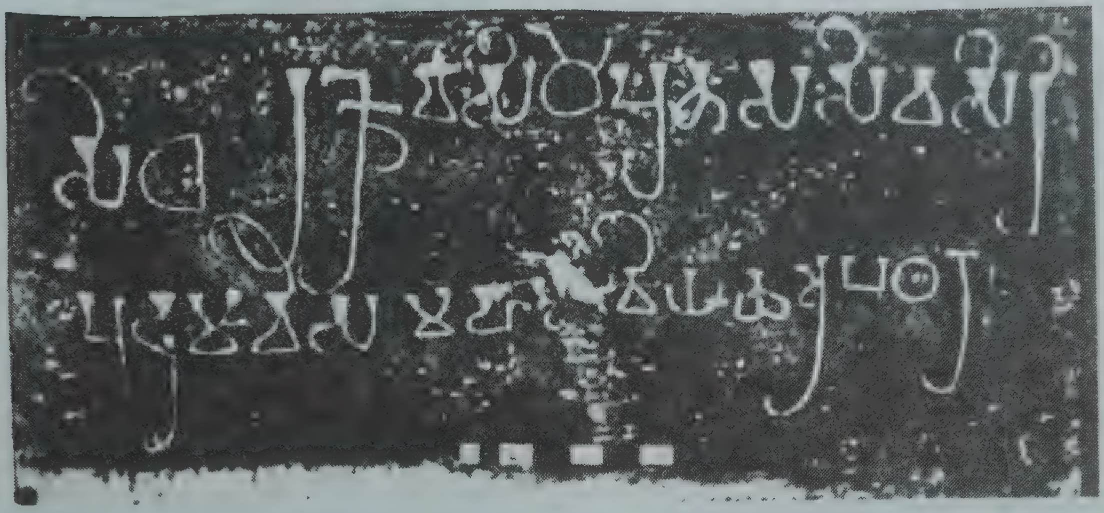
An inscribed Hero stone in the Musee Guimet, Paris



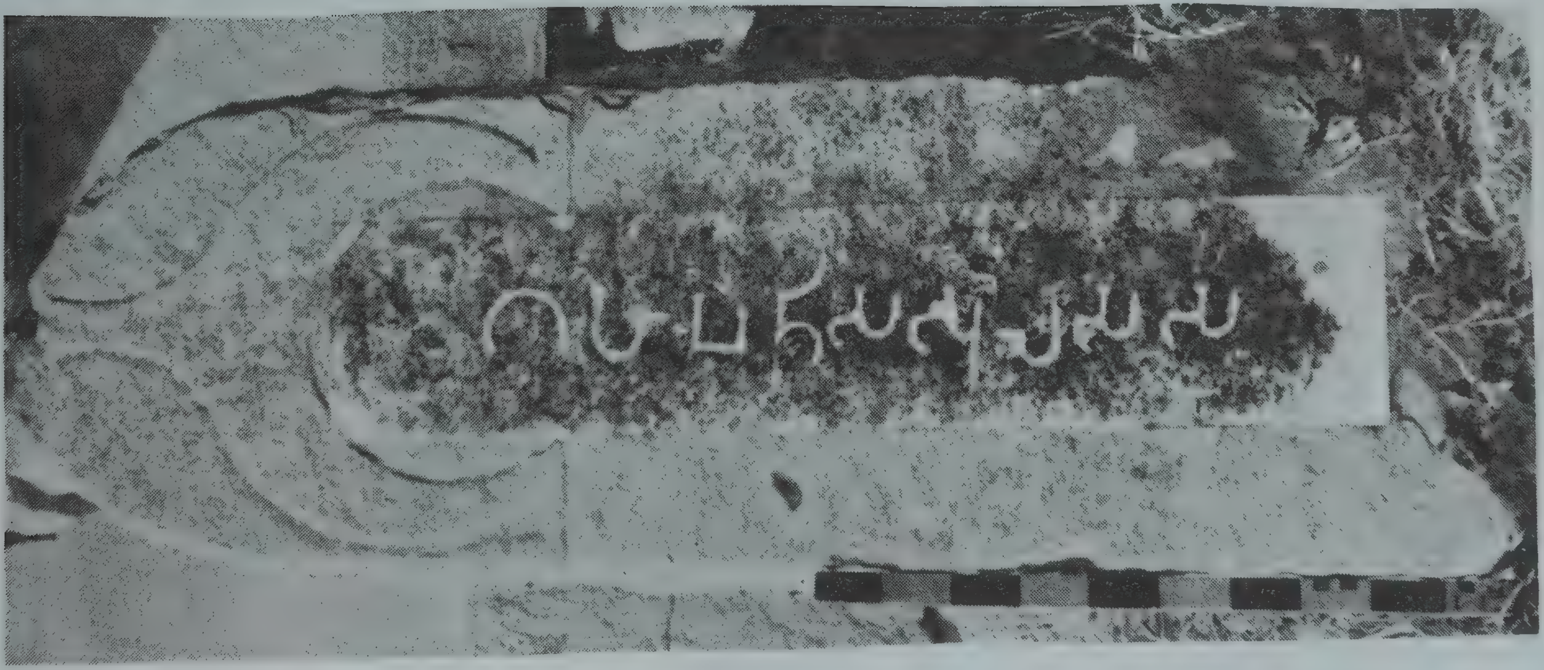
1 band



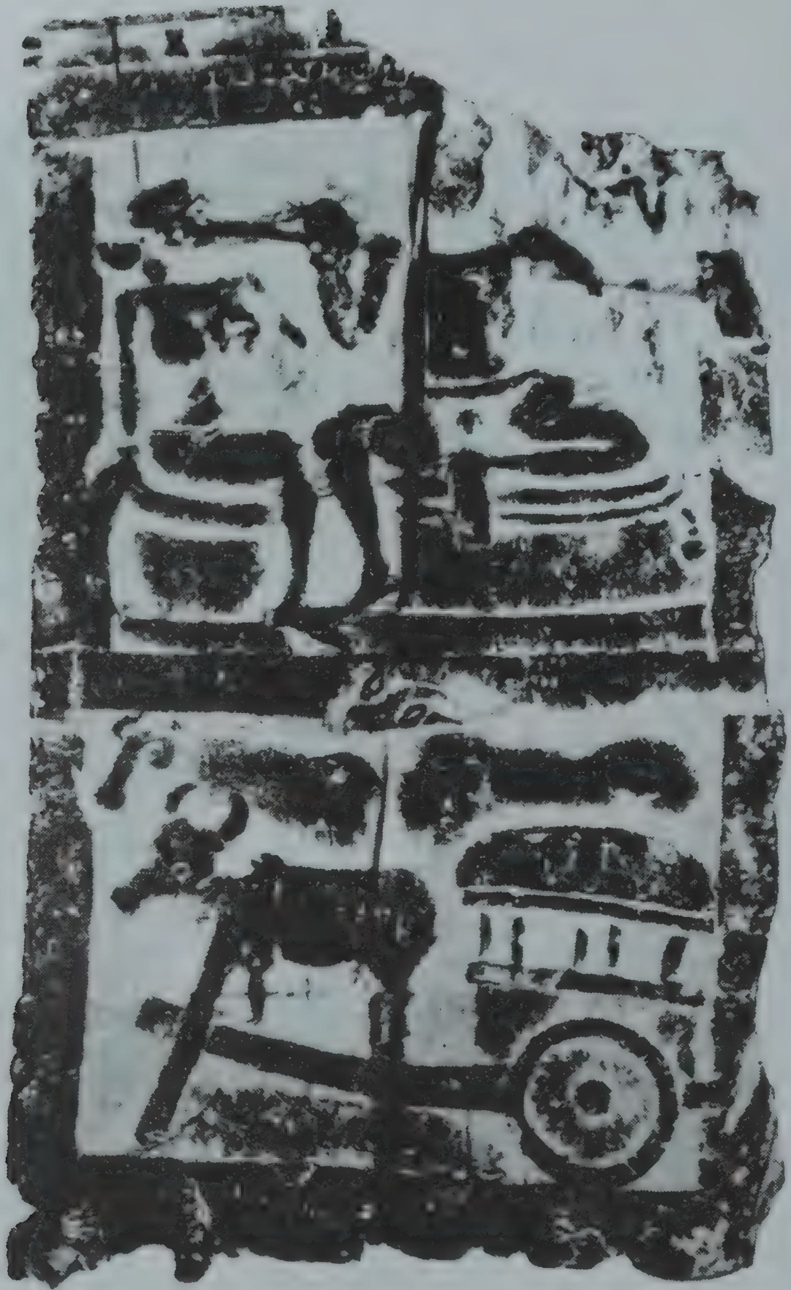
2 band



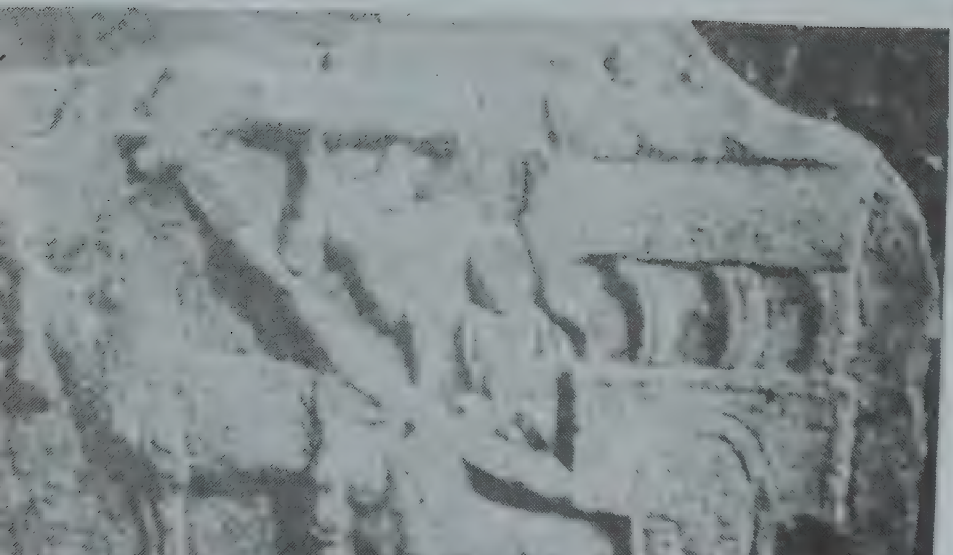
a. Memorial for Satavahana queen Mahadevi.



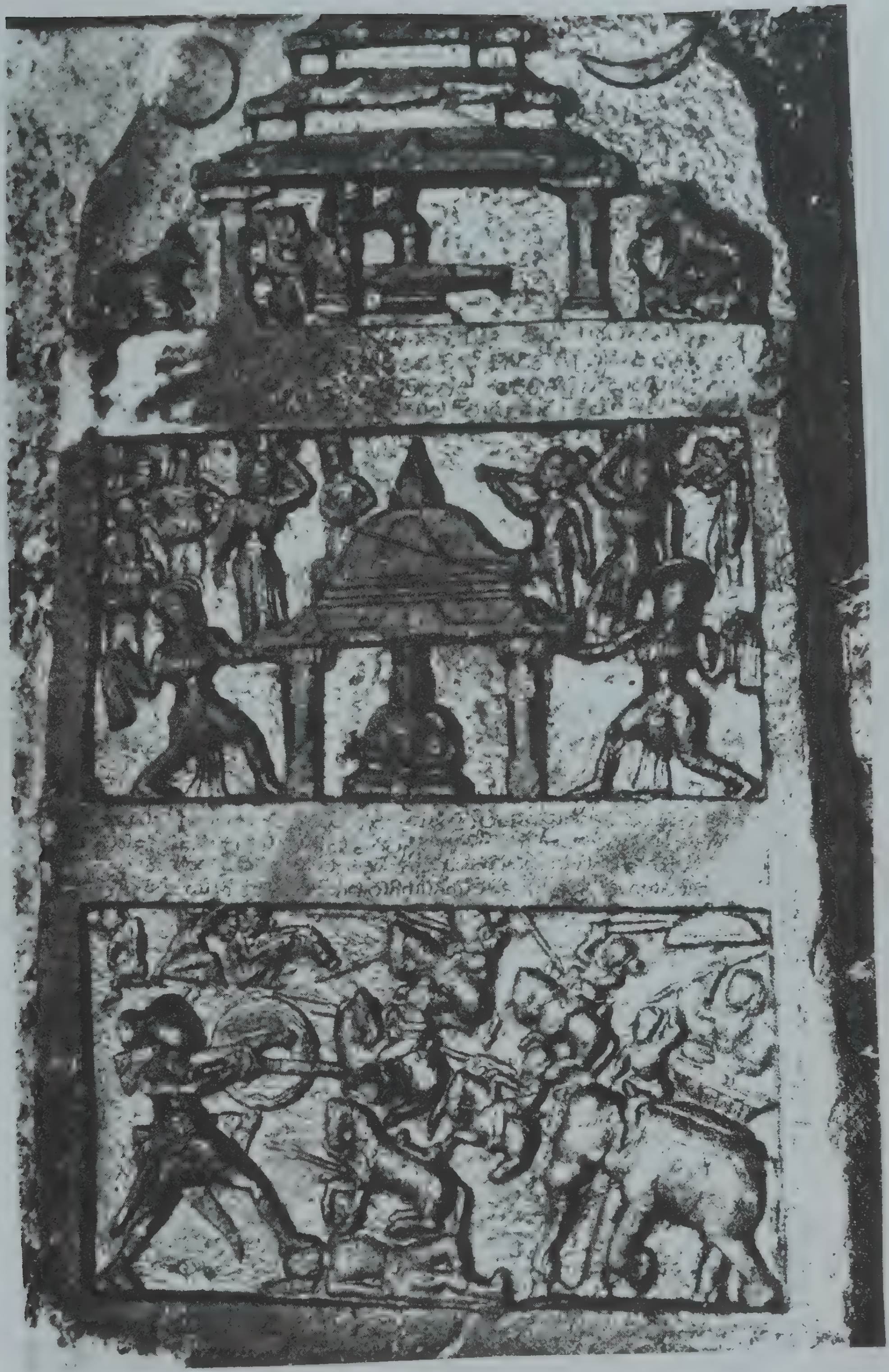
b. Sannati. Inscription of Sulasa, a householder.
1st-2nd century A.D.



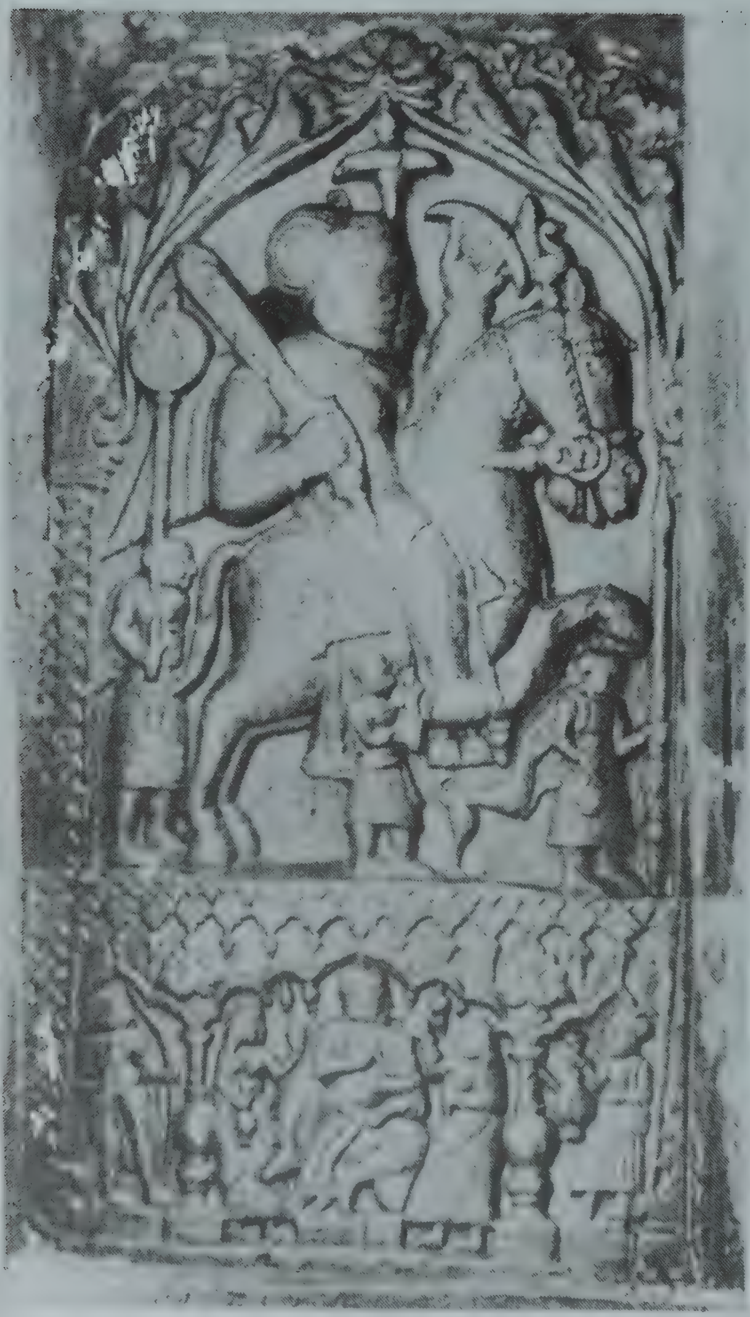
a. Memorial to Kalaka (Chhaya Pratima) Belwad



b. Nandi Vishala Jataka, Bullocks and Cartman

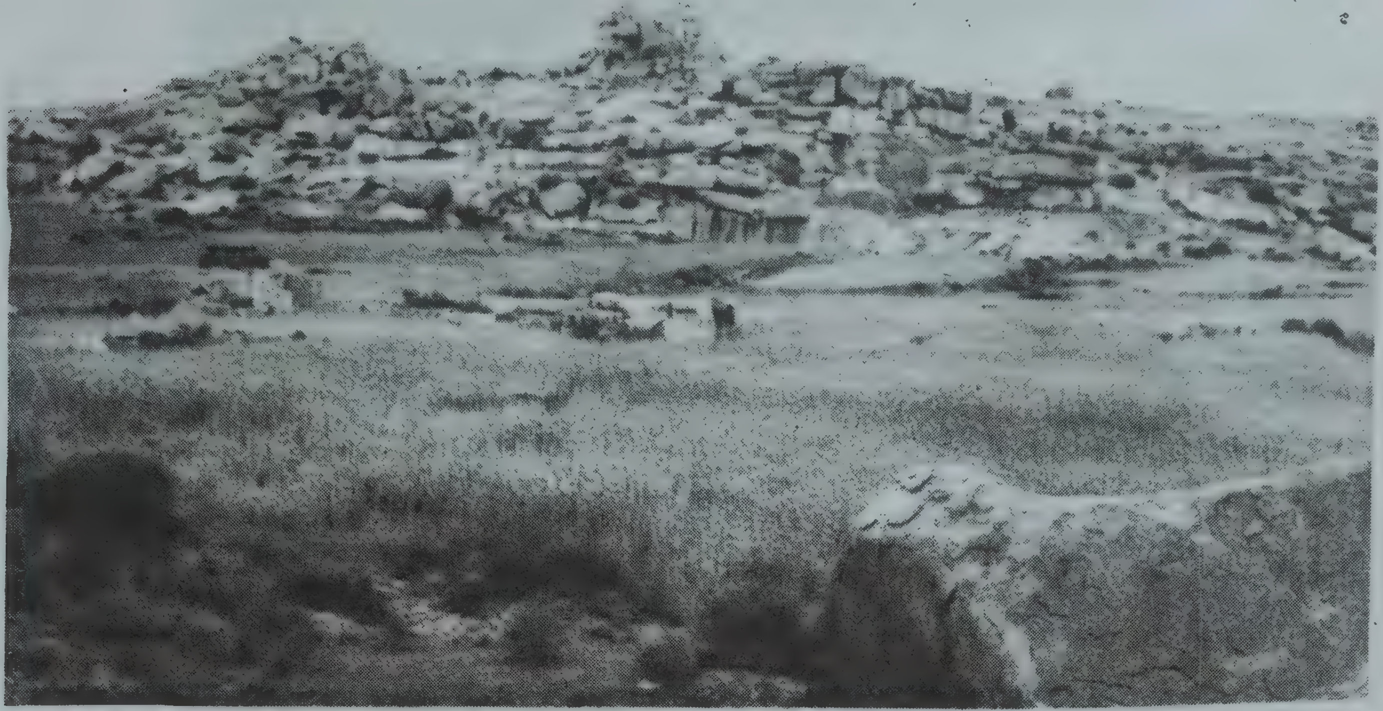


Memorial Stone for Keleyanayaka of the Time of Chalukya Bhuloka Malla,
Tampuru-Dist. Dharwan

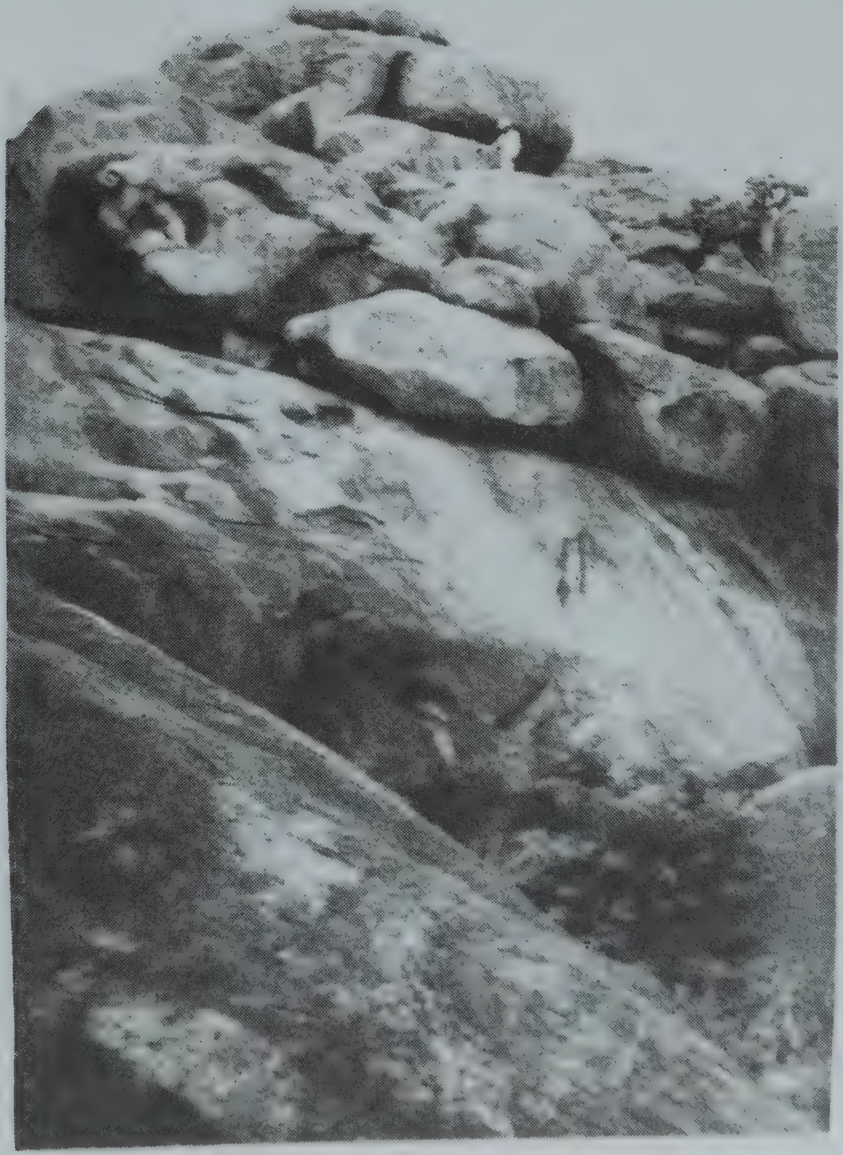


Memorial Stone depicting Shivaji, Yadawad, Dist. Dharwad

MAIN GATEWAY to the city of Vijayanagara called Siṅghārada Hebbāgilu

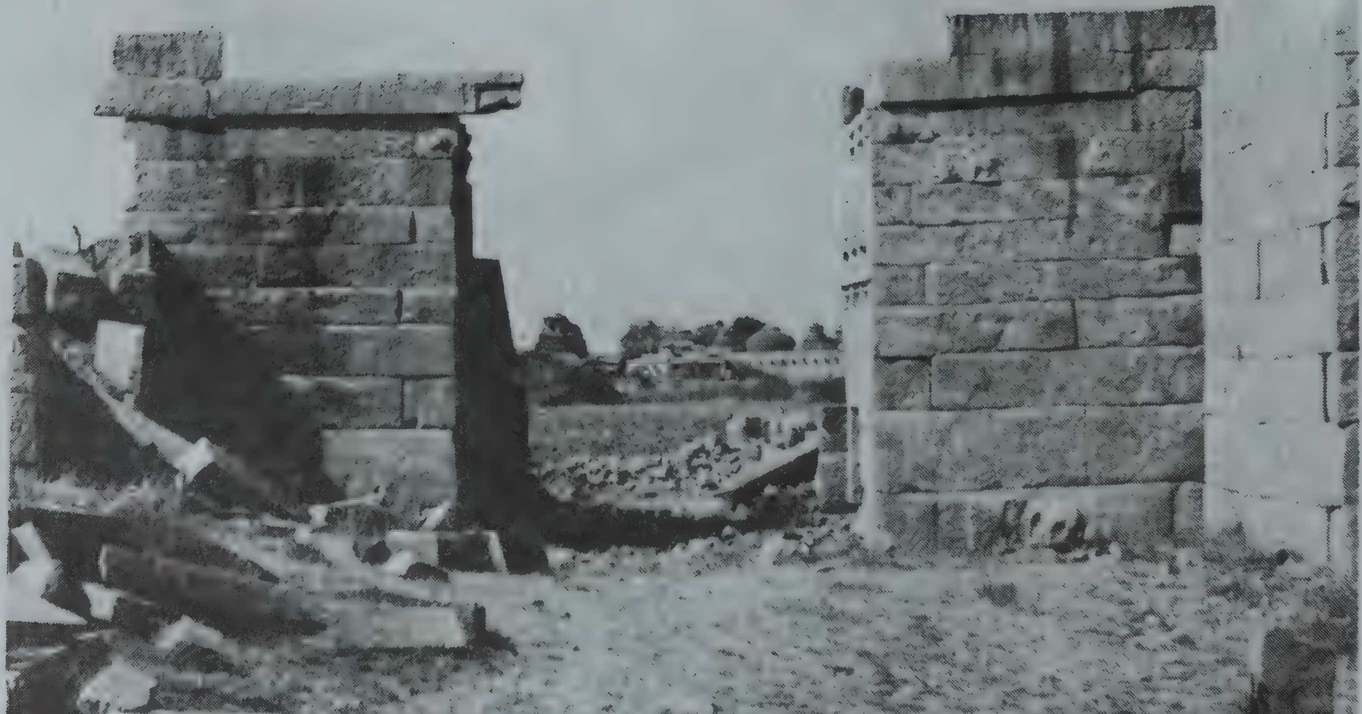


a. General view showing the Gateway and the location of Inscription



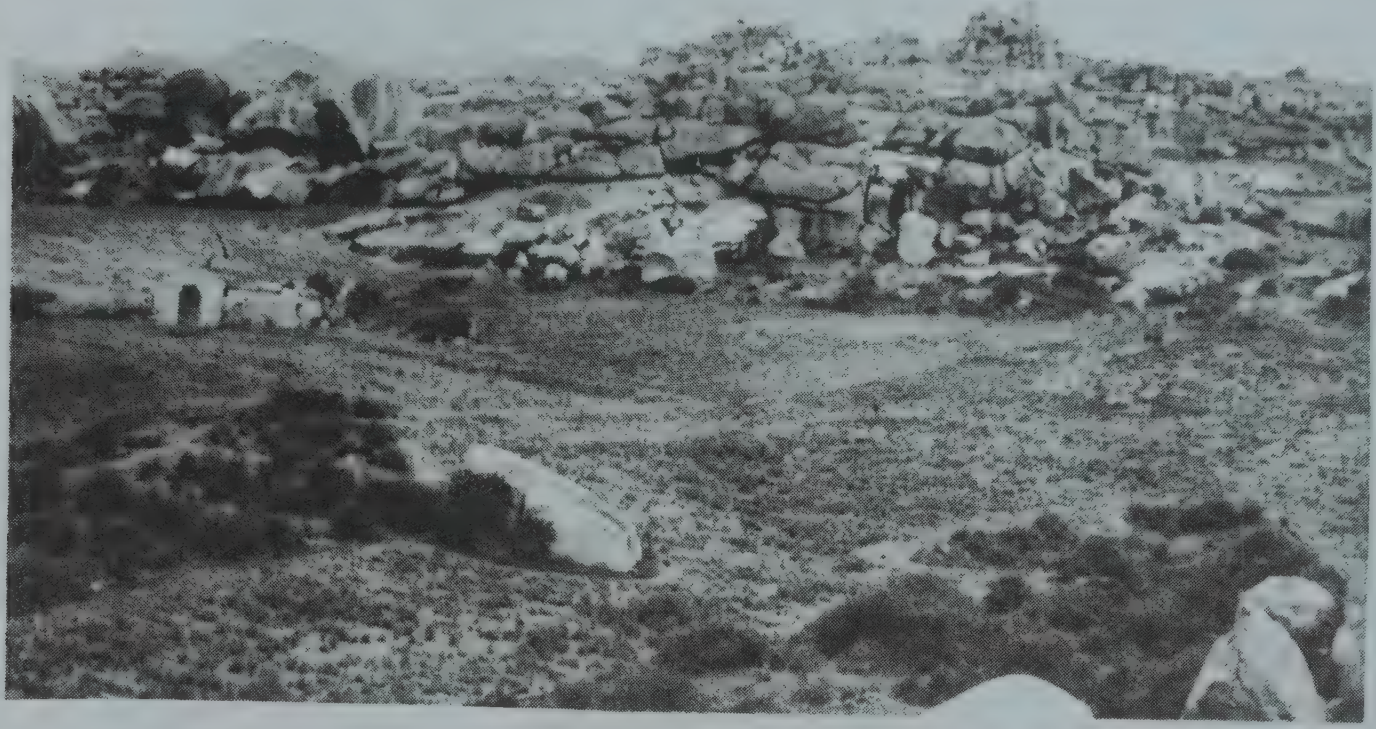
b. Location of Inscription

a. Inscription mentioning *Singhārada Hebbāgilu* and Anegondiya Kottaḷa

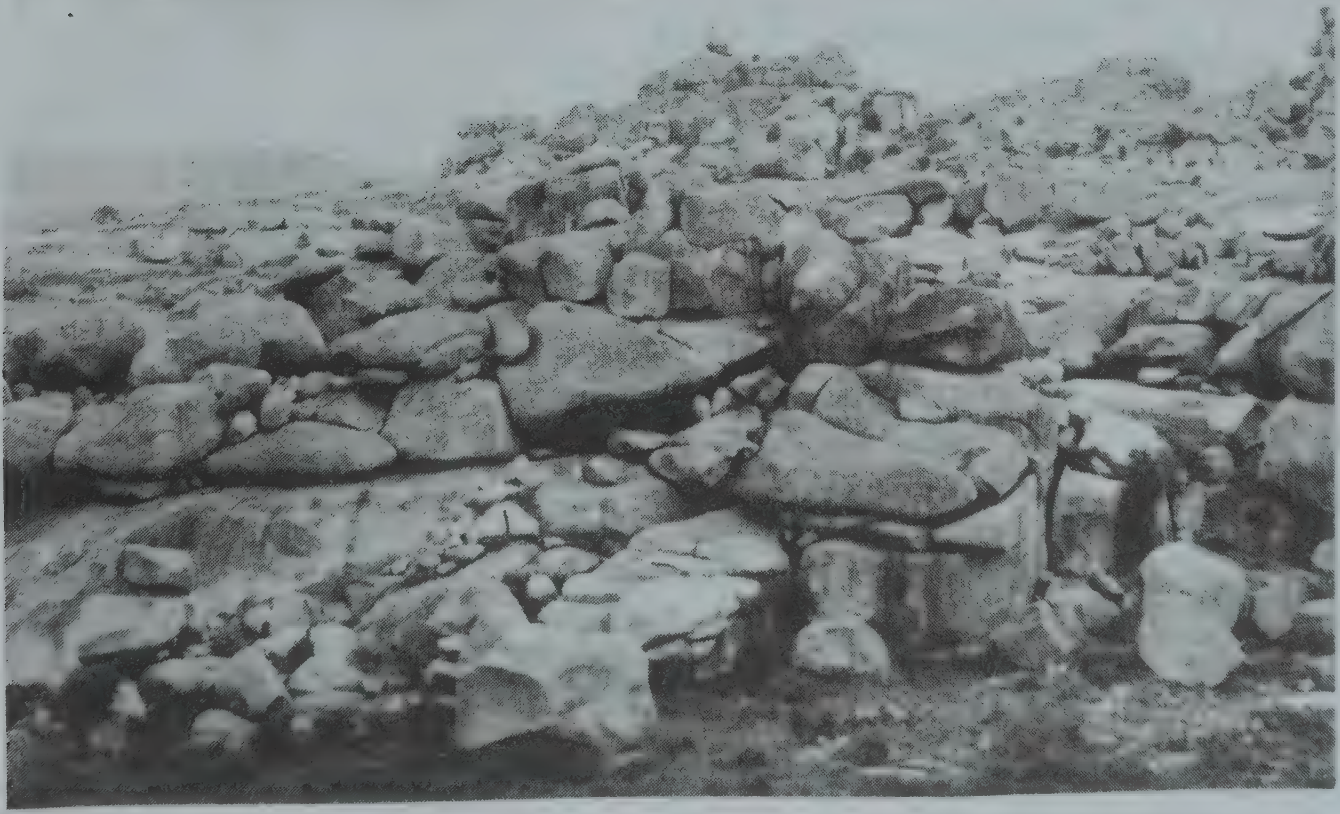


b. *Singhārada Hebbāgilu*

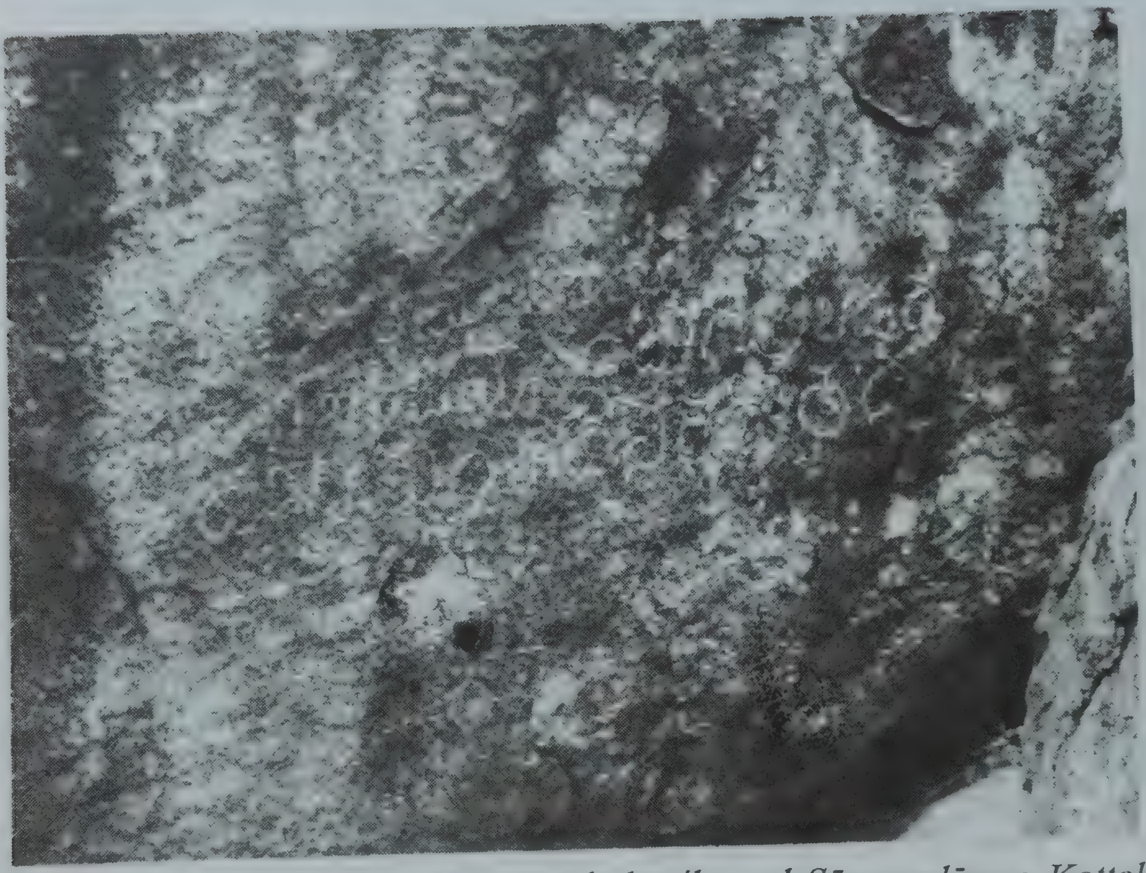
Second Gateway to the city of Vijayanagara called *Sōmavārada bāgilu*



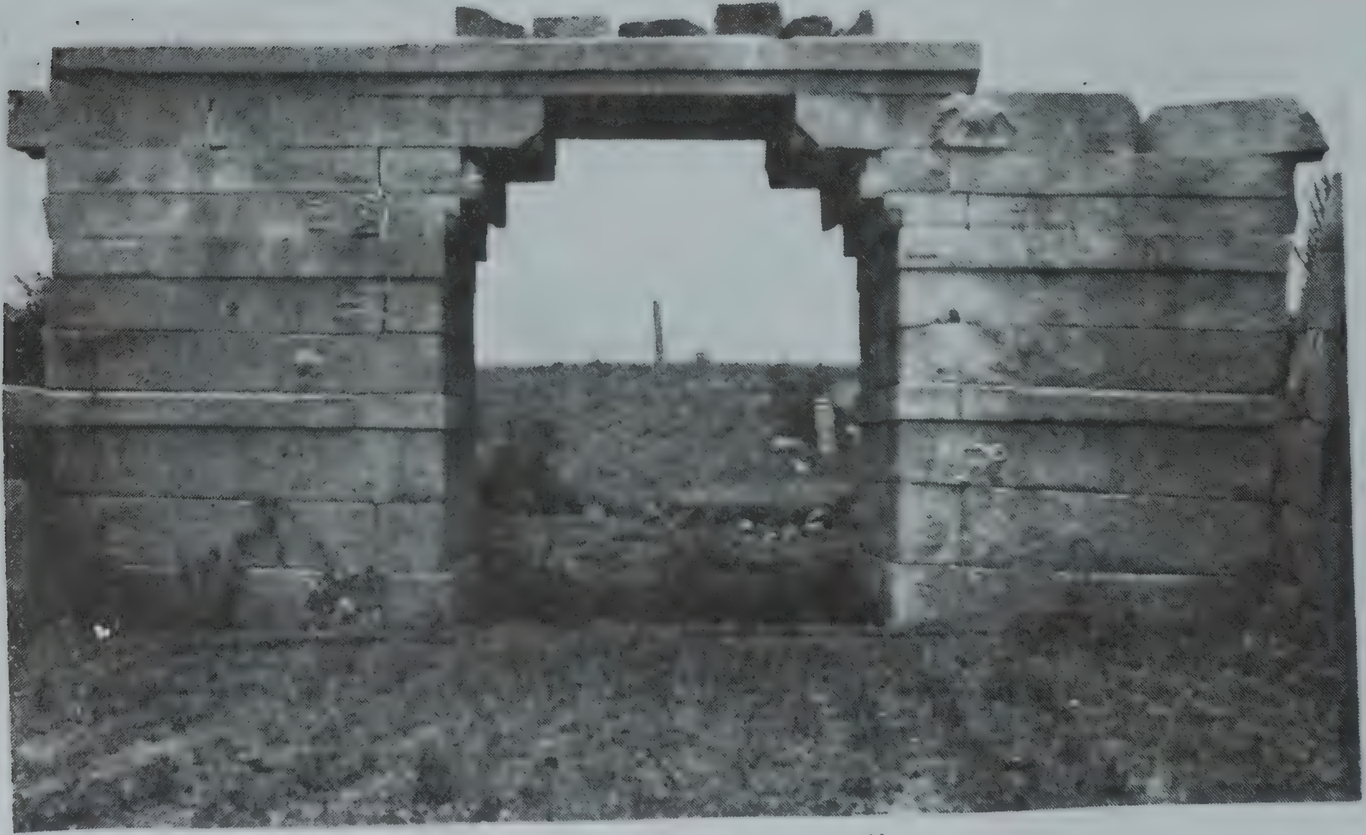
a. General view showing the Gateway and the location of Inscription



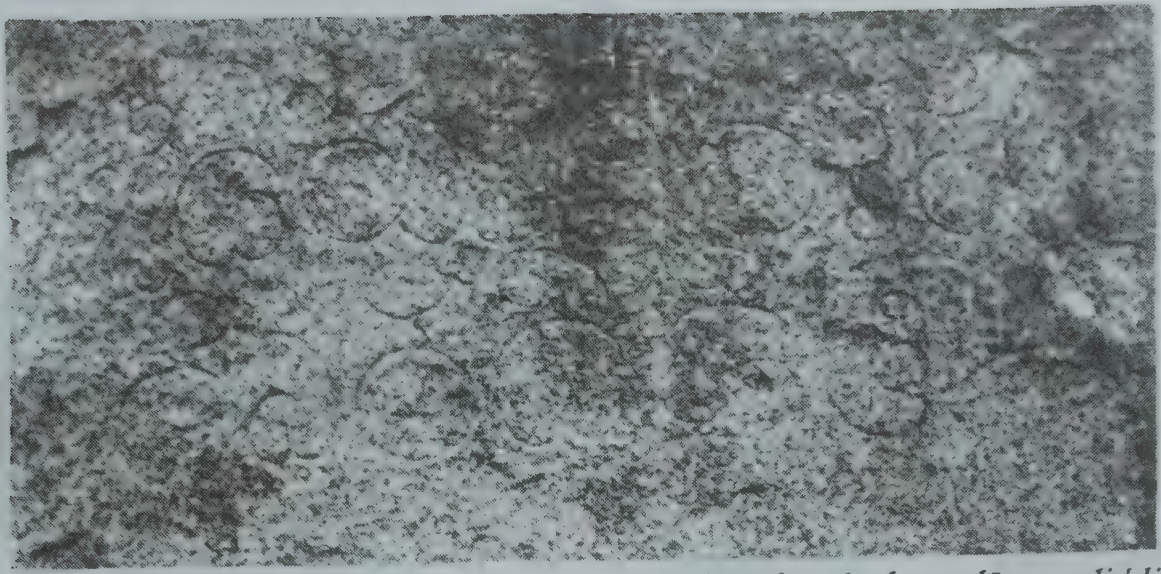
b. Location of Inscription



a. Inscription mentioning *Sōmavārada bāgilu and Sōmayadēvara Kottaḷa*

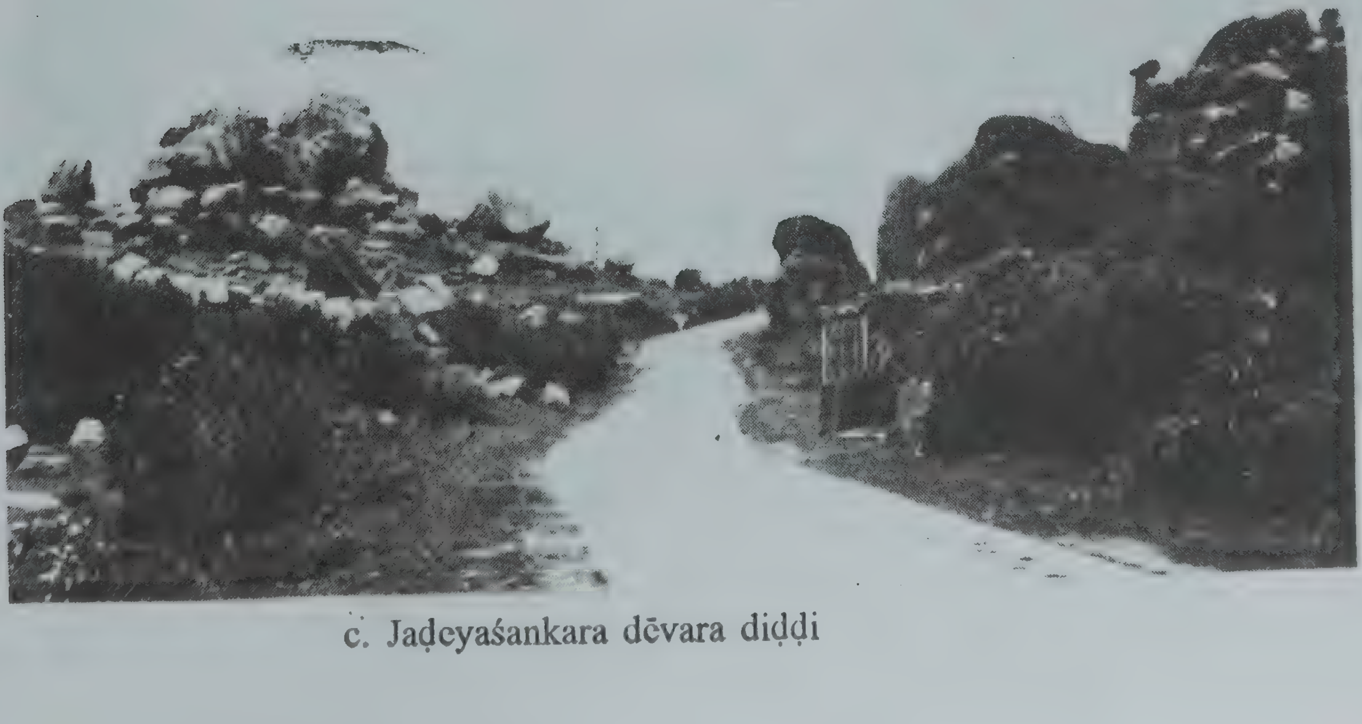


b. *Sōmavārada bāgilu*

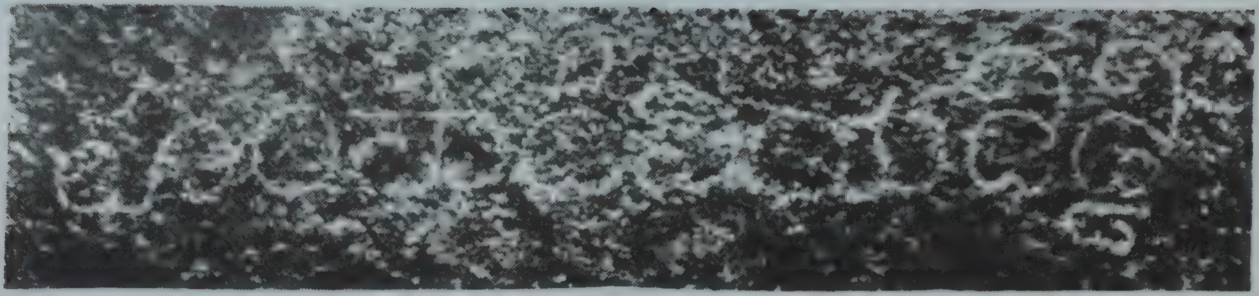


a. Inscription mentioning the Gateway called *Jaḍeyaśankara dēvara diḍḍi*

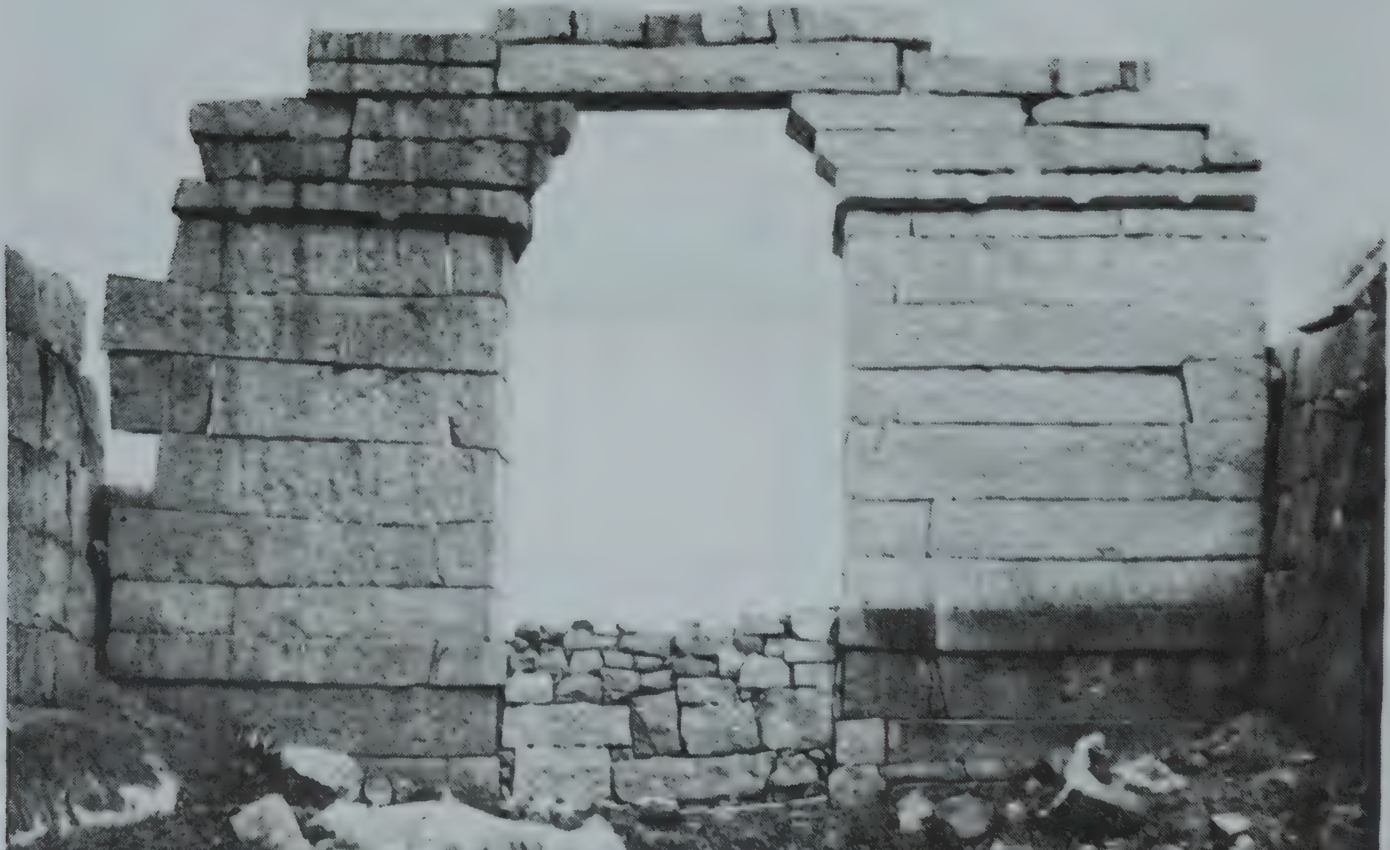
b. Impression of the above Inscription



c. Jaḍeyaśankara dēvara diḍḍi

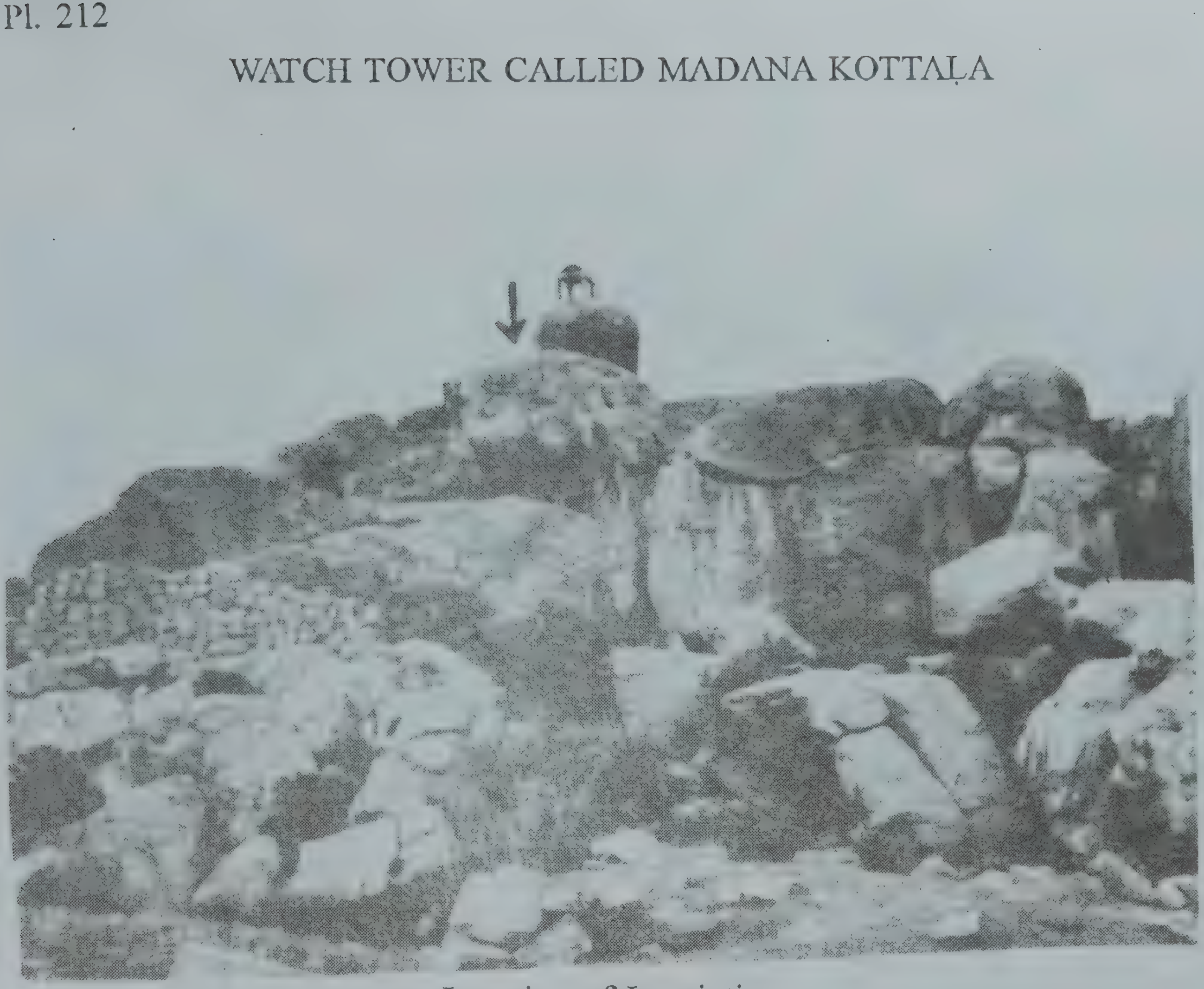


a. Inscription mentioning the Gateway called *Haṁpādēviya diḍḍi*

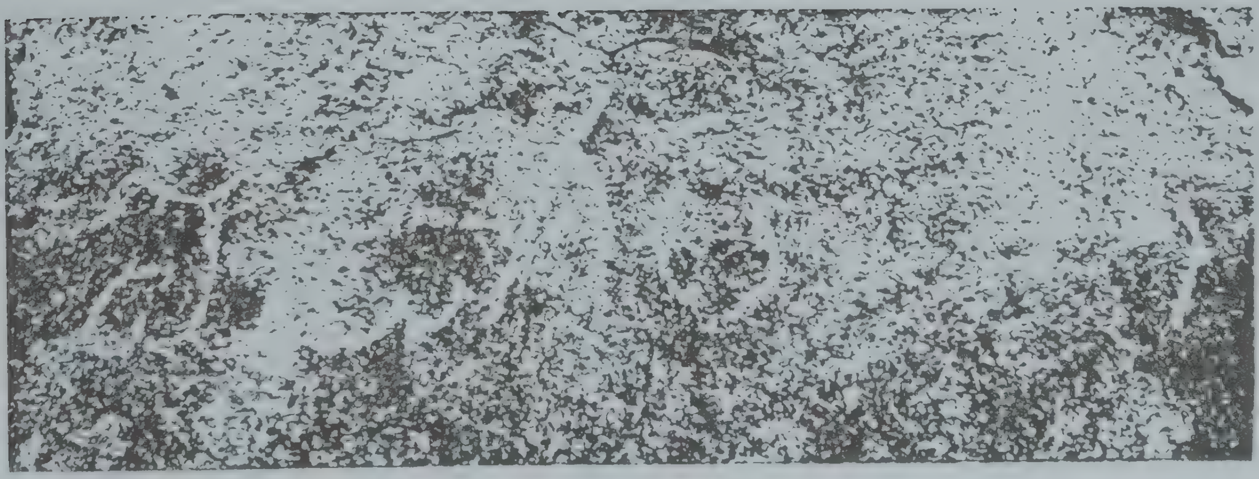


b. Haṁpādēviya diḍḍi

WATCH TOWER CALLED MADANA KOTTAḶA

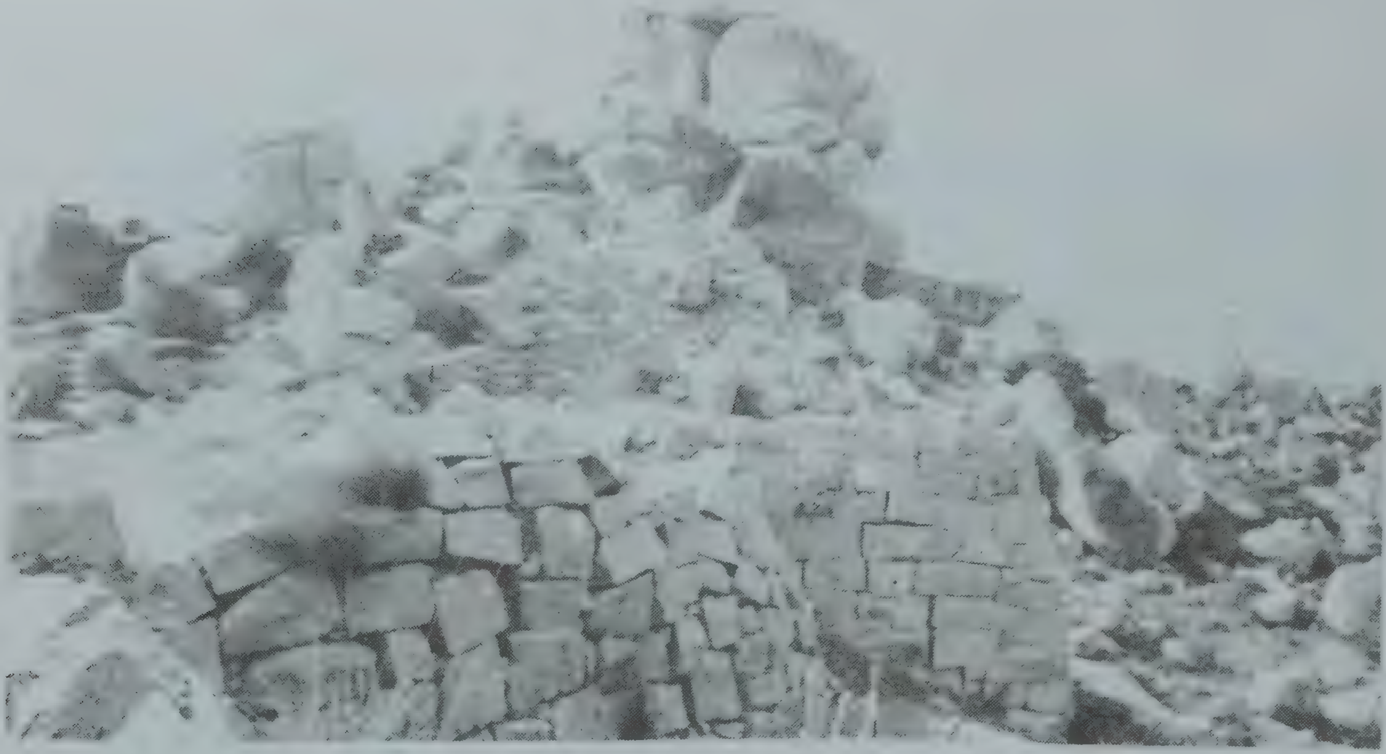


a. Location of Inscription



b. Inscription: *Madana Kotaḷa*

WATCH TOWER CALLED MĪSARAGANḌANA KOTTAḶA



a. Location of Inscription

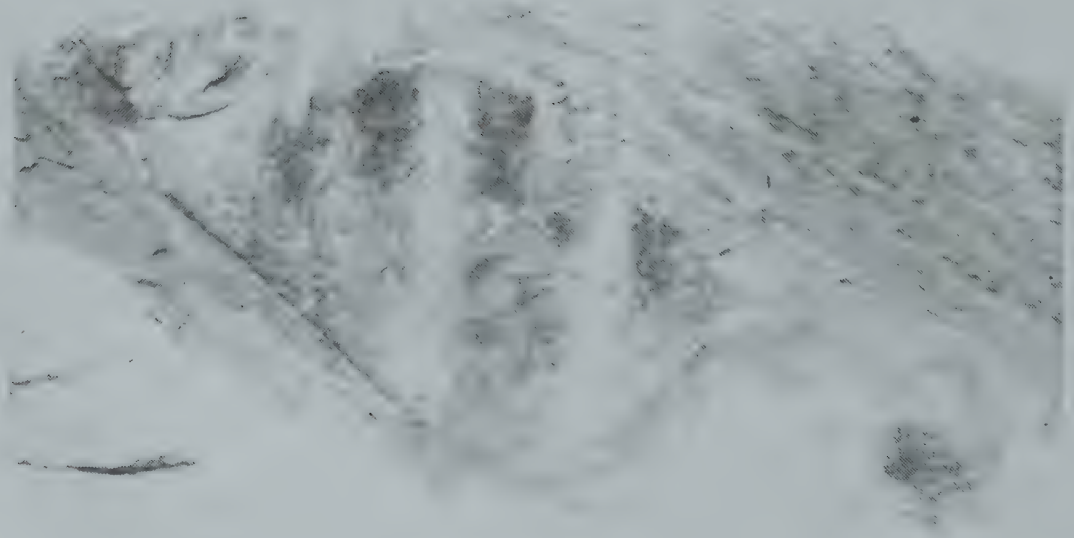
b. Inscription: Mīsaragaṇḍana Kottaḷa

a. Location of Inscription: *1. Sankaradēvana Kottaḷa and 2. Hanumana Kottaḷa*

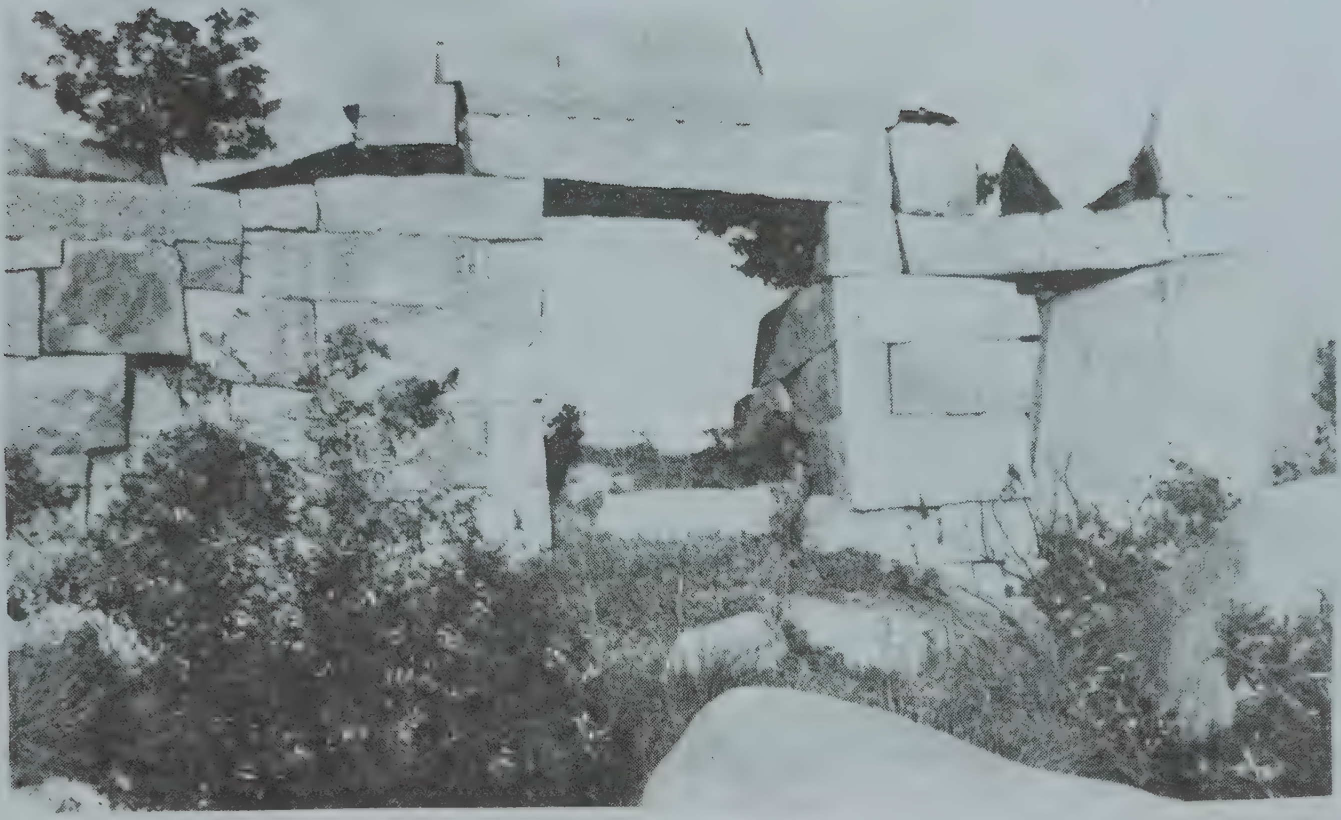
b. Inscription: *Sankaradēvara Kotaḷa*

c. Inscription: *Hanumana Kottaḷa*

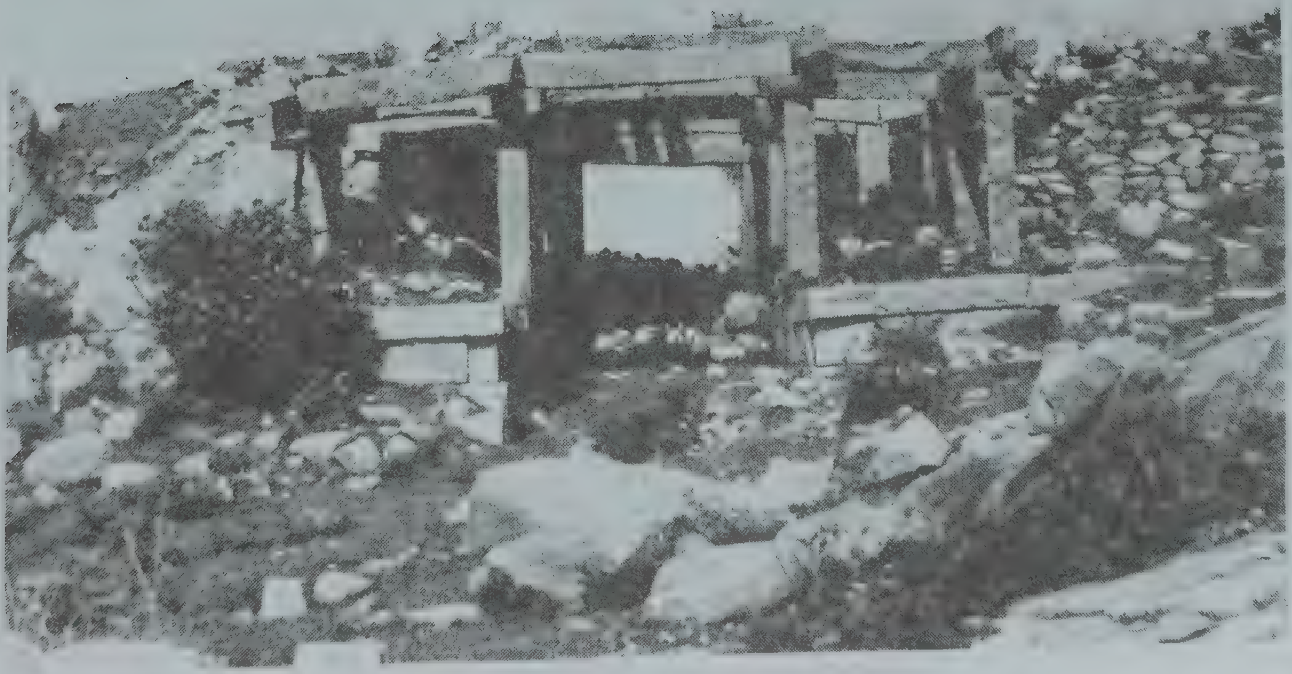
a. Inscription: *Matangadēvara Kottaḷa*



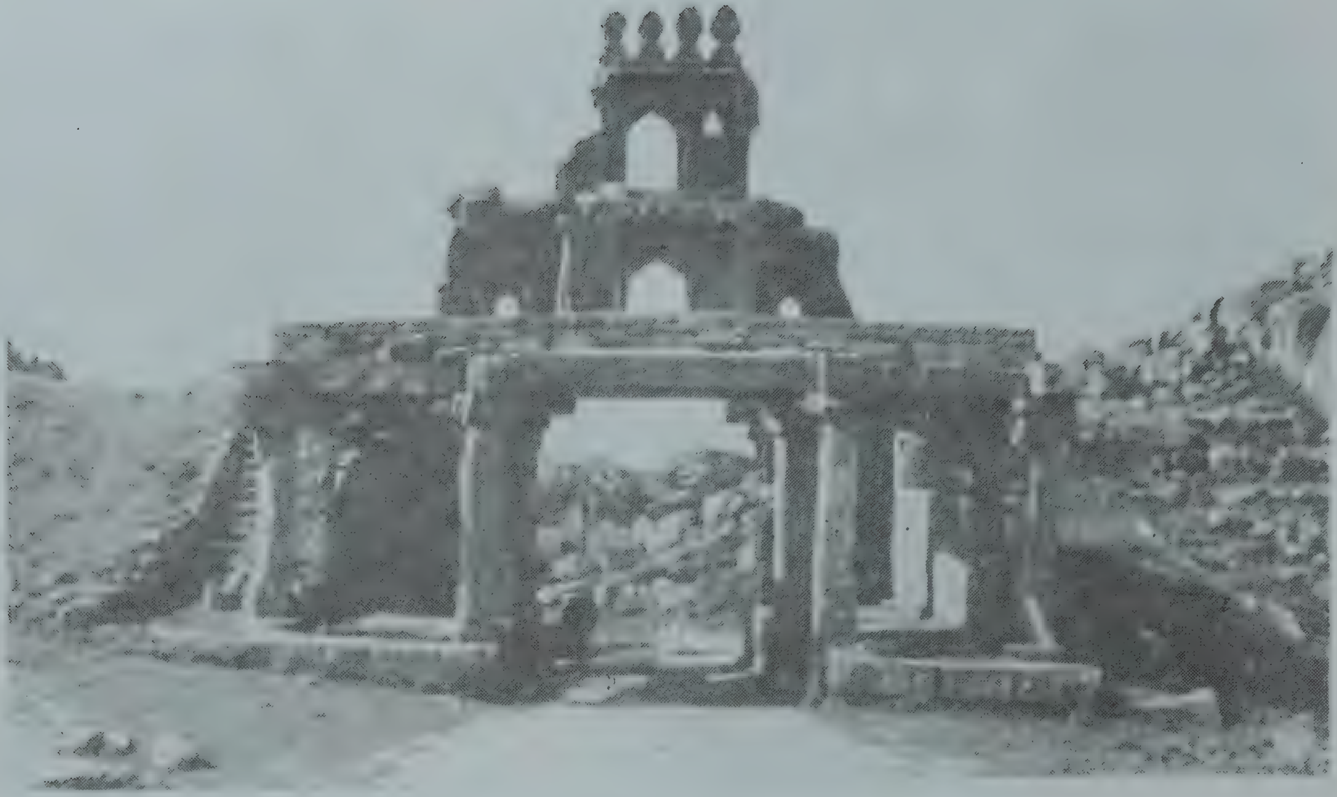
b. Inscription: *Pratāpa Kottala*



a. Gateway called *Matangēśvaradēvara diddi*

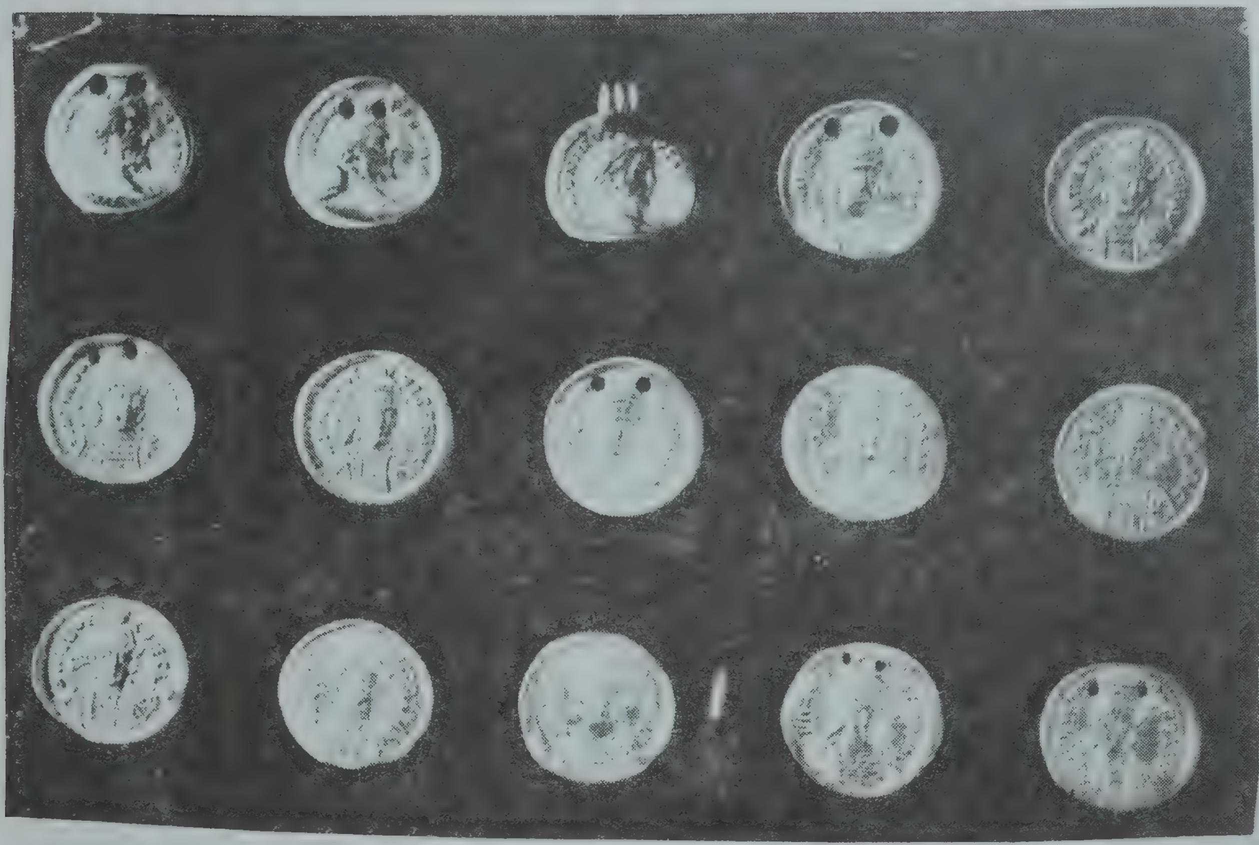


b. Gateway called *Udayagiri bāgilu*

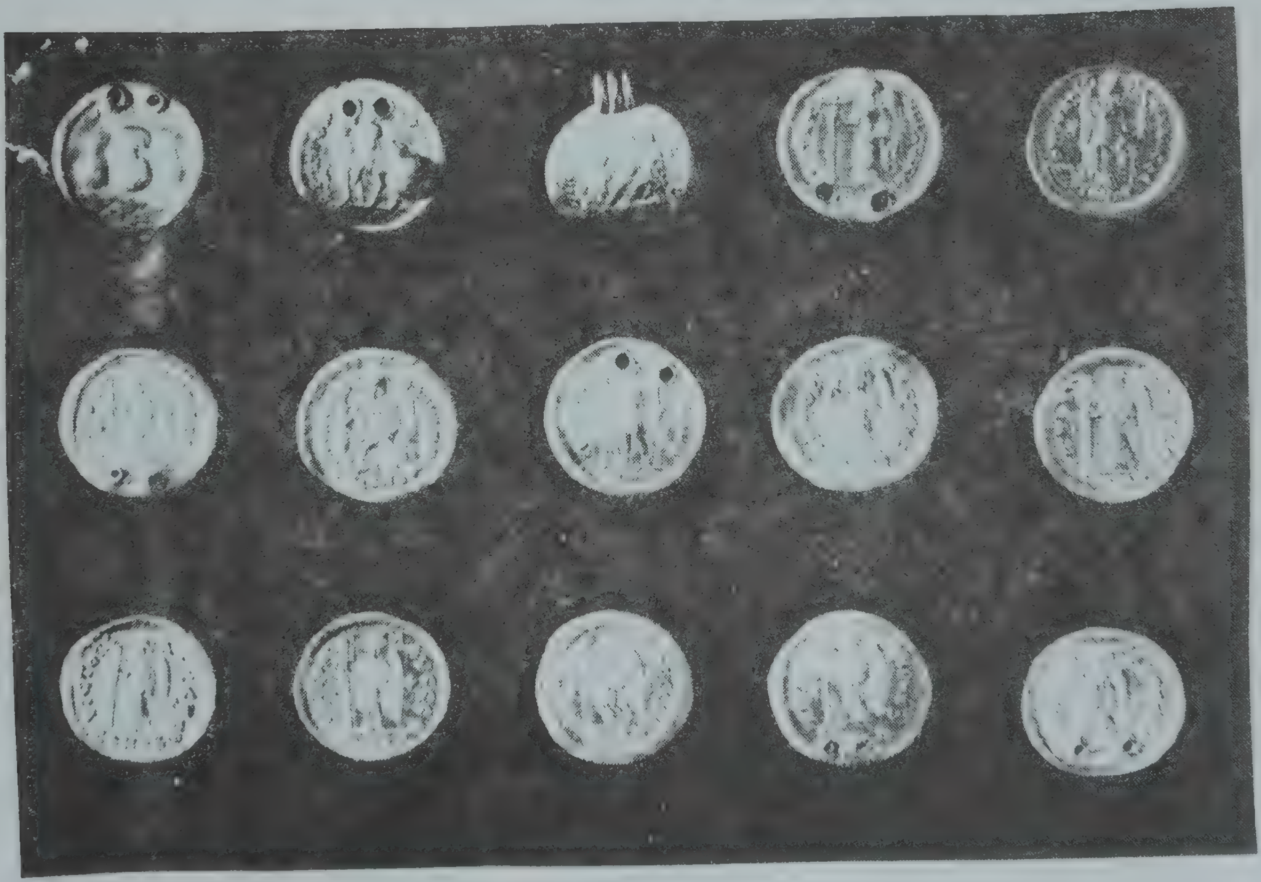


a. Gate way called *Areśankara bāgilu*

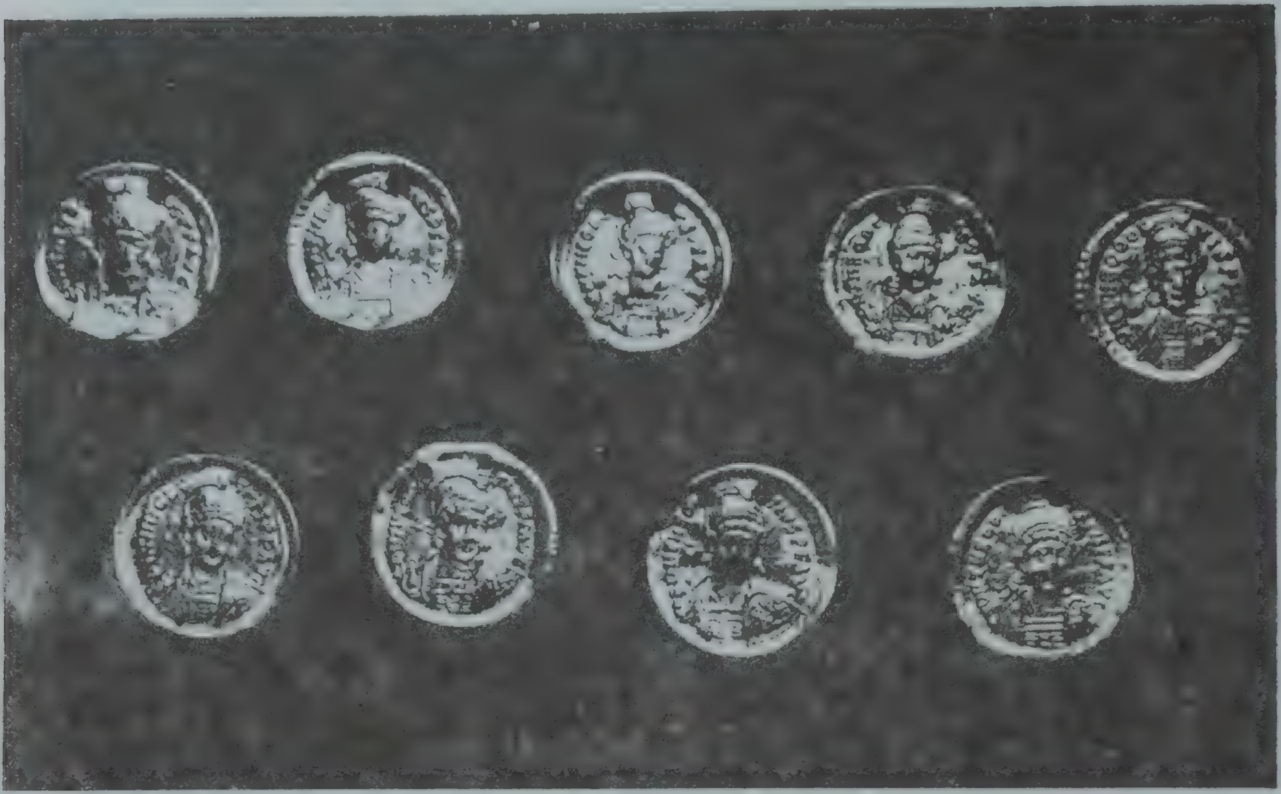
b. Gateway called *Penugunda bagilu*



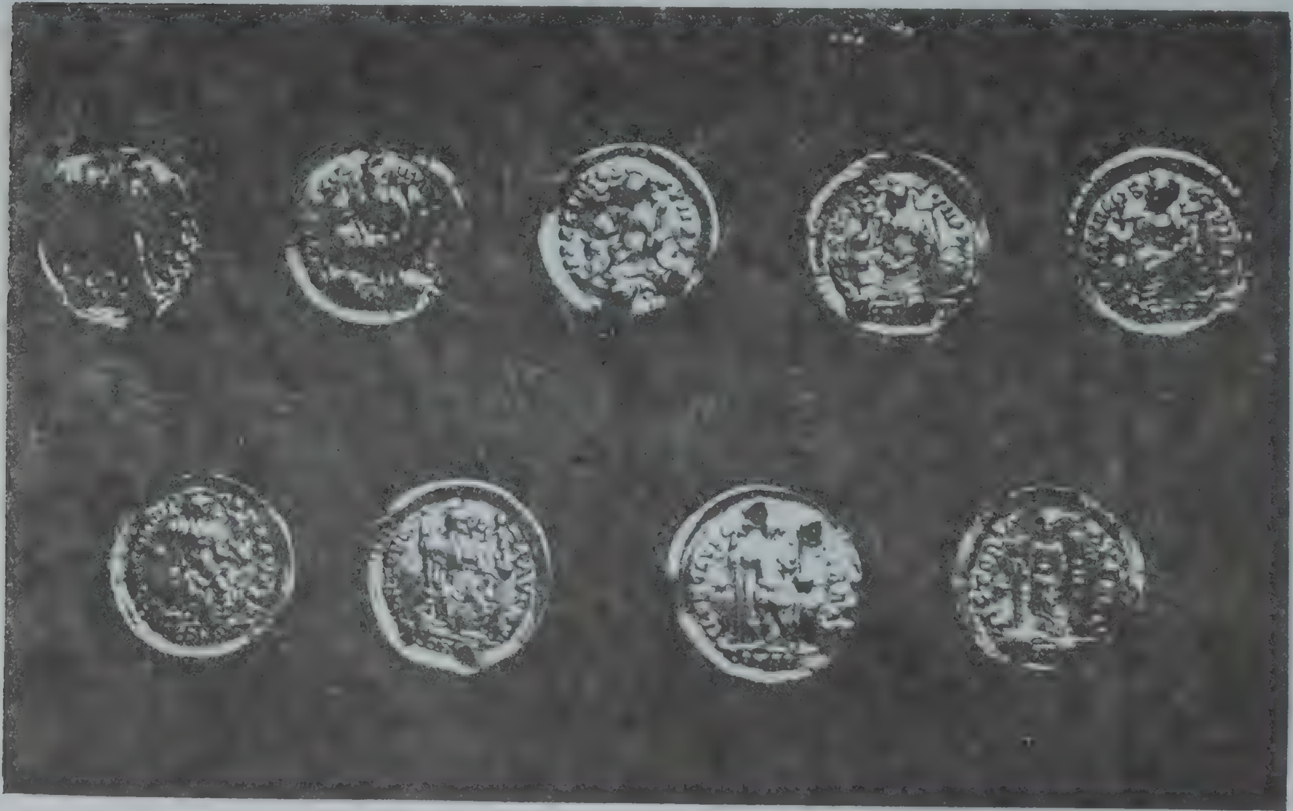
a. Roman-Byzantine Coins (Gold) obverse.



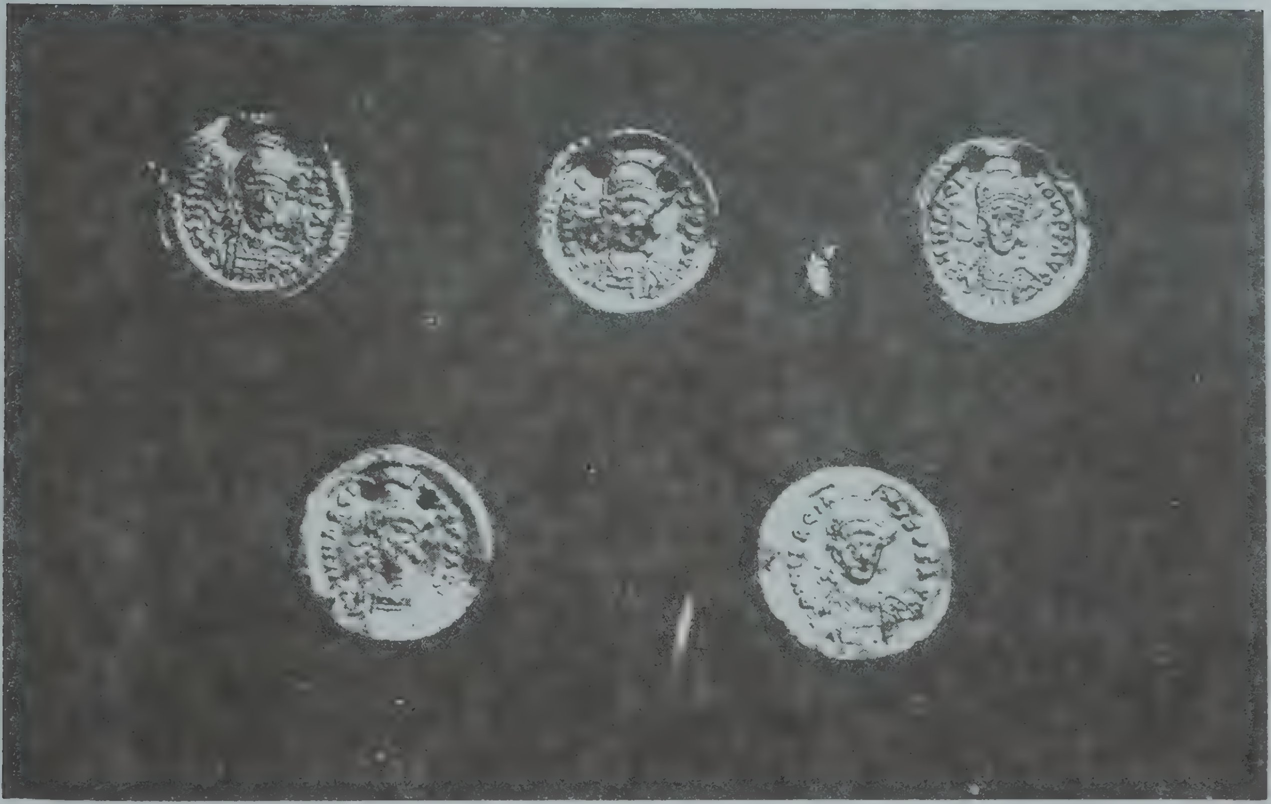
b. Roman-Byzantine Coins (Gold) reverse.



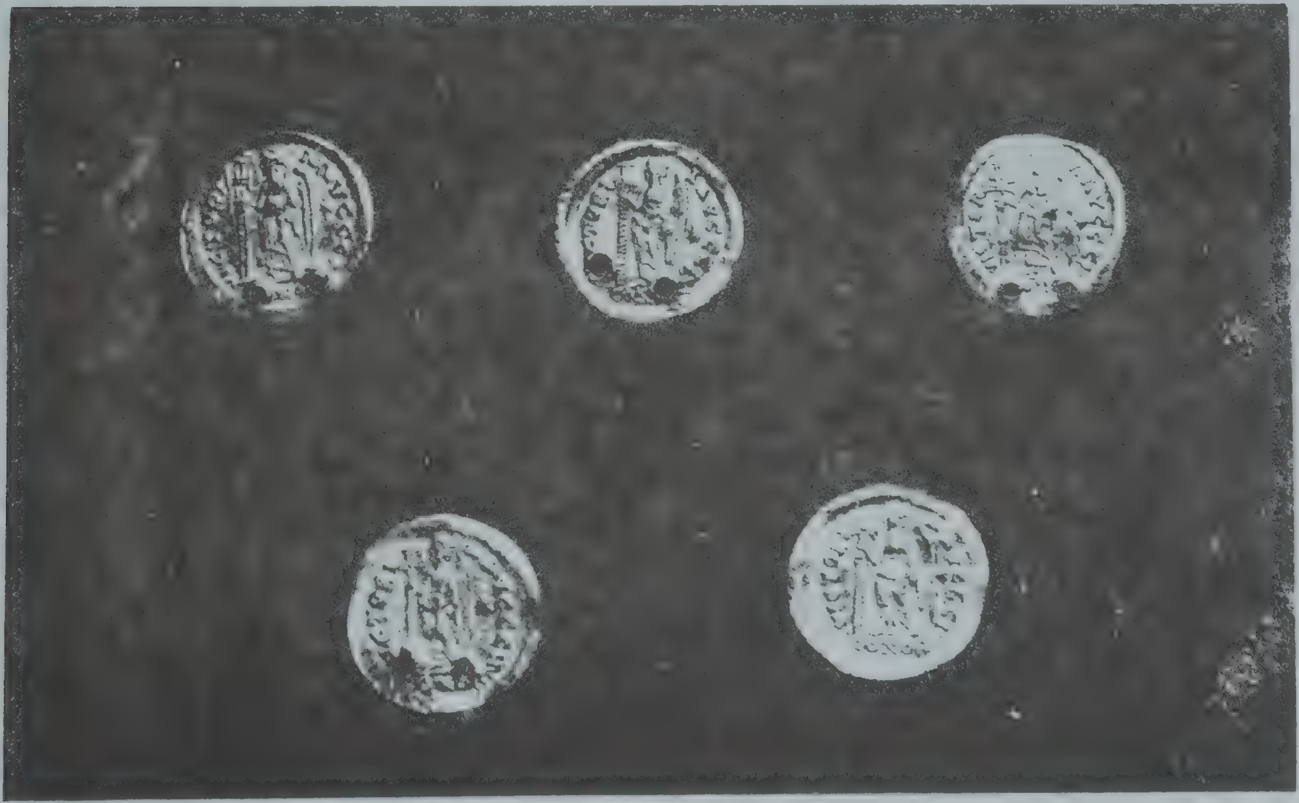
a—Obverse : *First Row*: 1. DN THEODOSIVS PF AVG: 2. DN THEODOSIVS PF AVG; 3, 4. DN THEODOSIVS PF AVG; 5. DN THEODOSIVS PF AVG; *Second Row* : 6. DN THEODOSIVS PF AVG; 7. DN THEODOSIVS PF AVG; 8. DN THEODOSIVS PF AVG: 9. DN THEODOSIVS PF AVG.



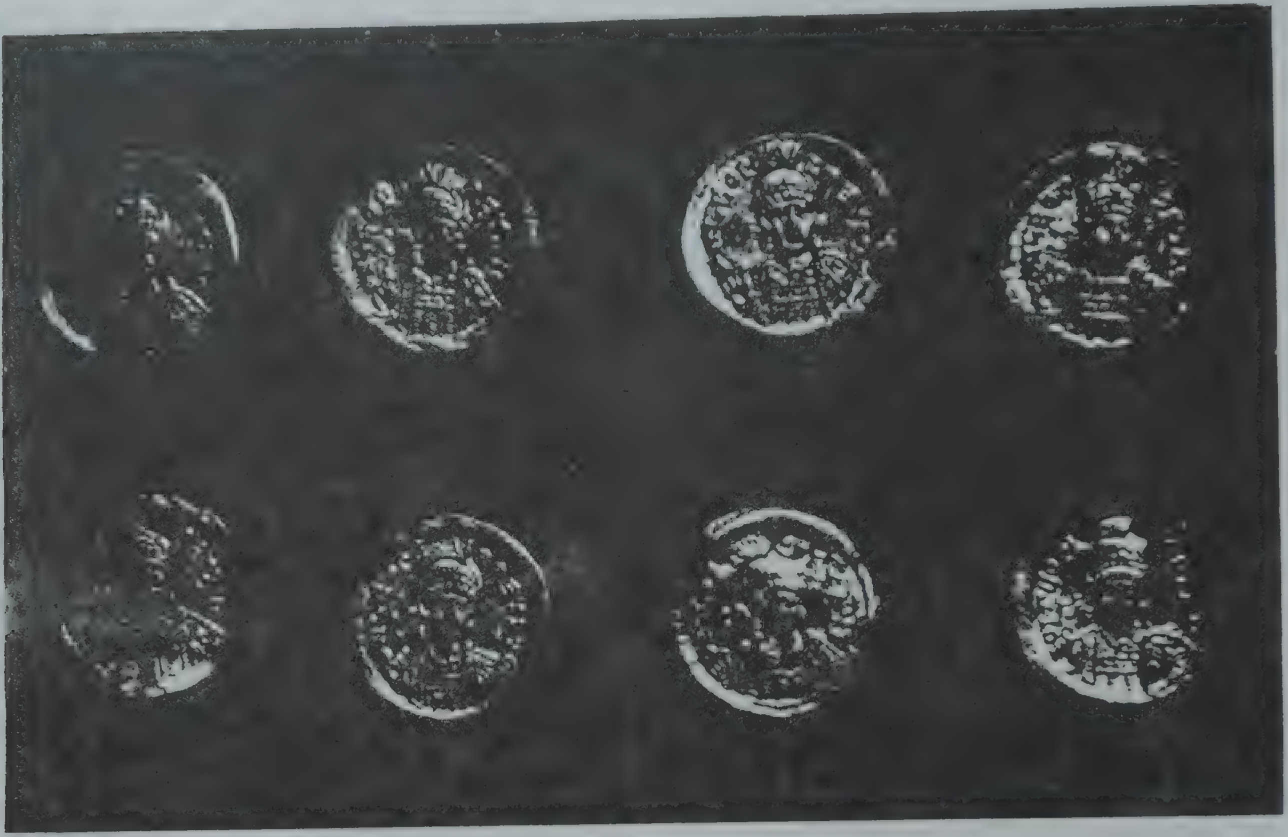
b—Reverse : *First Row* : 1. VOT XX MVLT XXX CONOB; 2. VOT XXX MVLT XXXX CONOB: 3, 4. IMP XXXII COS XVII PP CONOB; 5. IMP XXXXII COS XVII PP CONOB; *Second Row* : 6. CONCORDIA AVGGG CONOB; 7. CONCORDIA AVGGS CONOB; 8. VLOR ORVI TERRAR CONOB; 9. VICTORI AAVGGO CONOB.



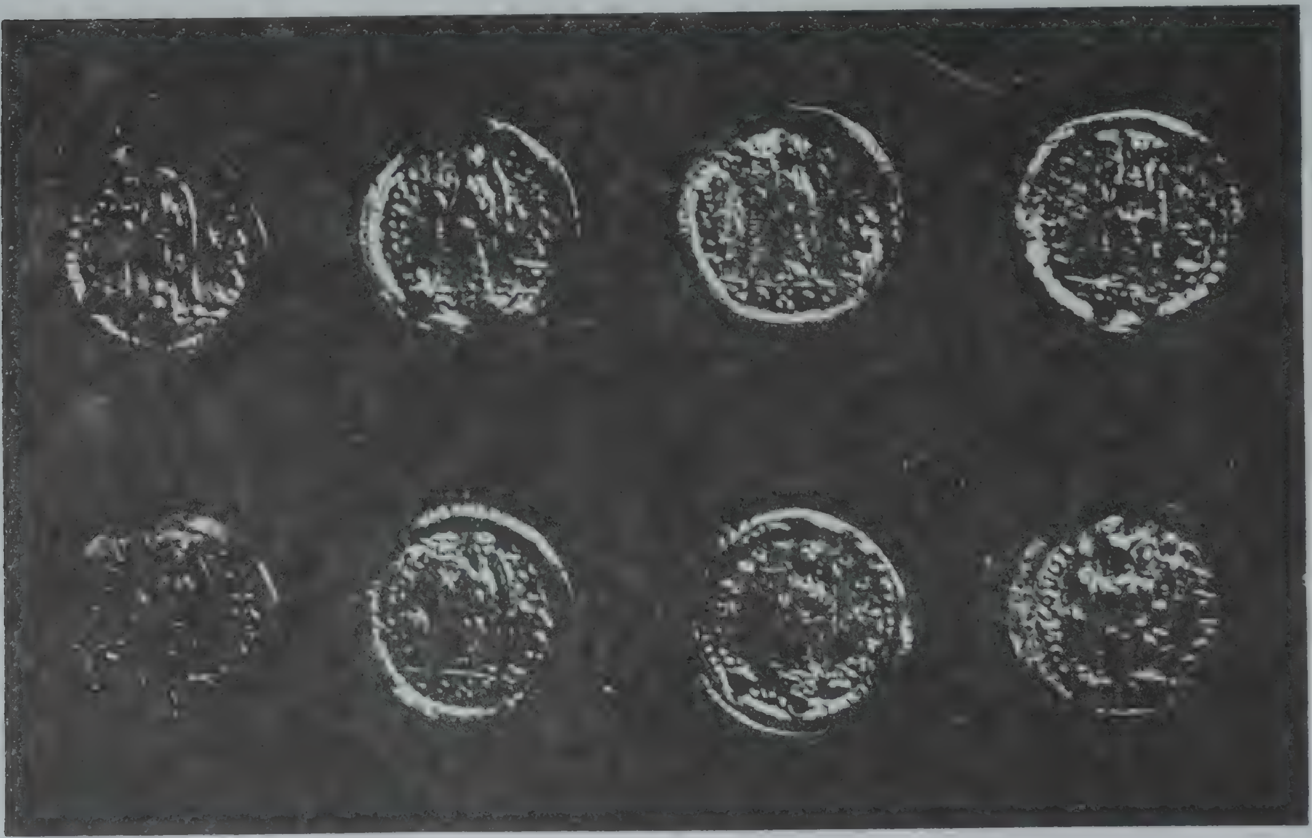
a—Obverse: *First Row*—10, 11, 12: *Second Row*—13 & 14.
DN MARCIANVS PF AVG: 11. DN MARCIANVS PF AVG: 12 & 13. DN MARCIANVS PF AVG: 14. MARCIANVS PF AVG.



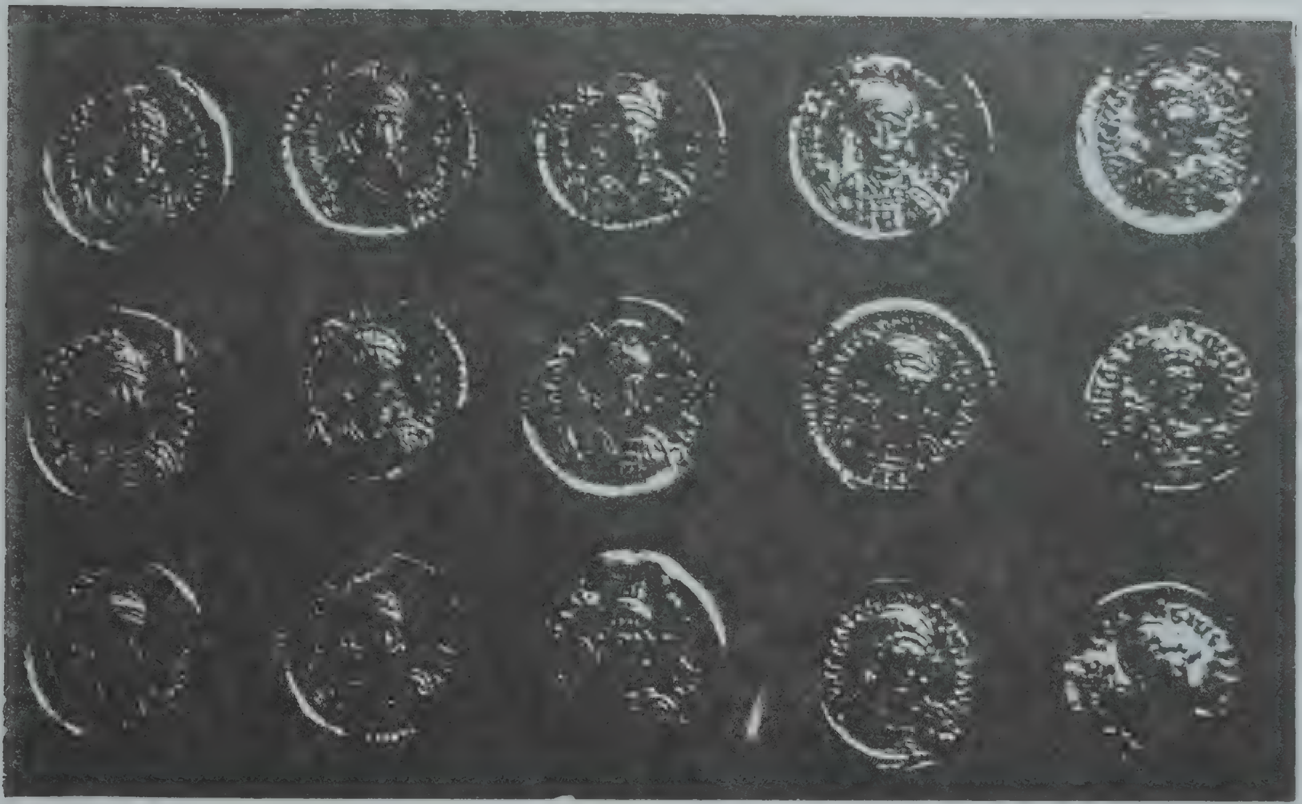
b—Reverse : *First Row* : 10, 11, 12: *Second Row* —13 & 14.
VICTORI AAVGGG A CONOB: 11. VICTORI AVGGG ∠ (or A) CONOB: 12 & 13. VICTORI AAVGGG H CONOB; 14. VICTORI AAVGGG I CONOB.



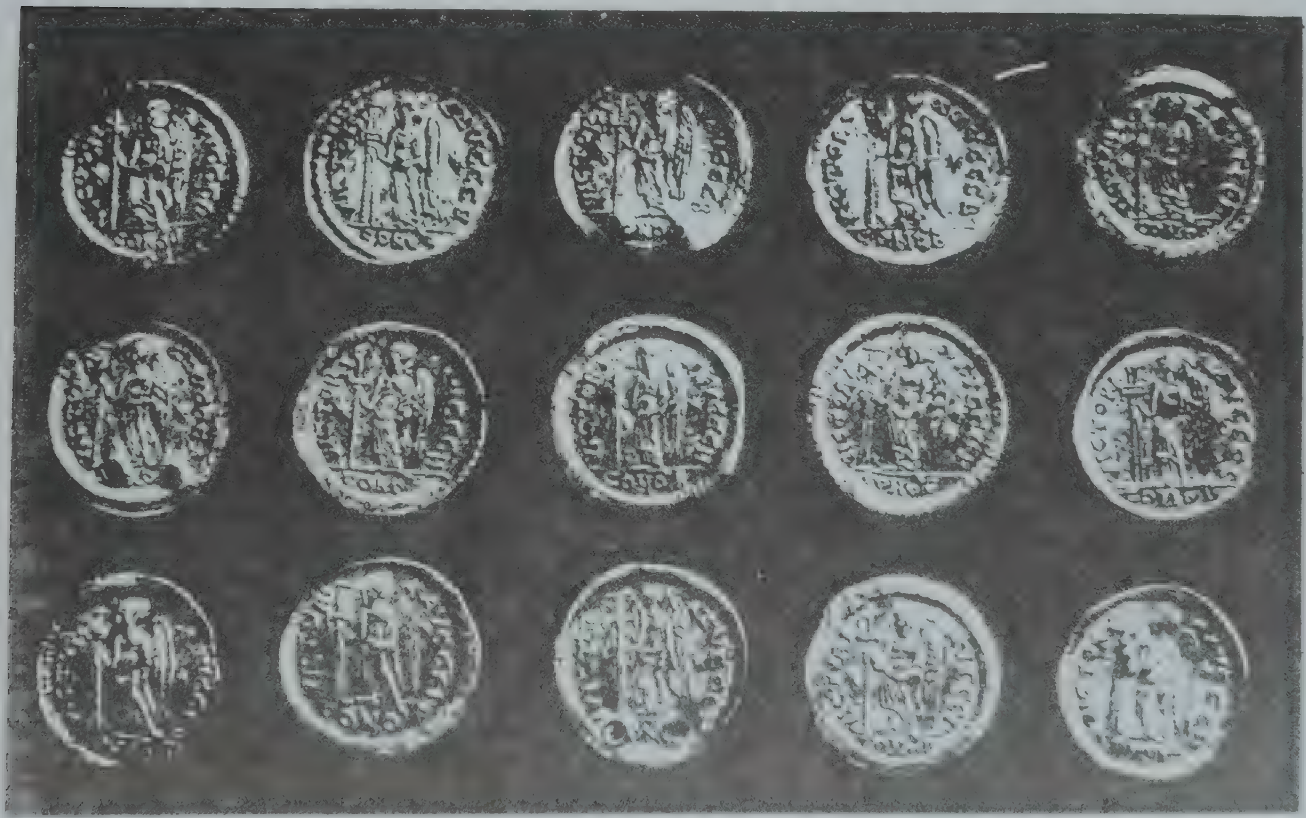
–Obverse : *First Row*: 15. DN LEO PER PET AVG; 16, 17. DN LEO PER PET AVG; 18. DN LEO PER PET AVG: *Second Row* : 19. DN LEO PER PET AVG; 20. DN LEO PER PET AVG: 21. DN LEO PER PET AVG: 22. DI LEO PER PET AVG.



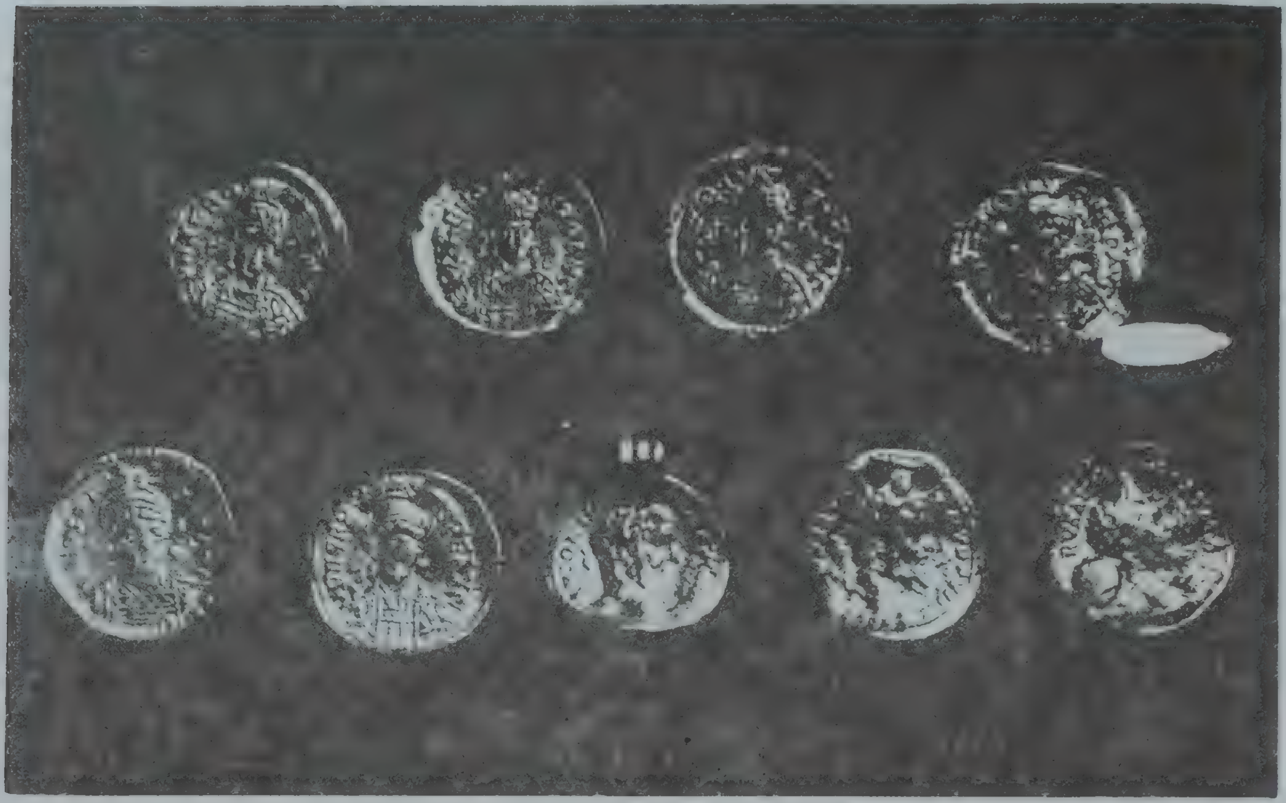
b—Reverse : *First Row* : 15. VICTORI AAVGGG A CONOB: 16, 17. VICTORI AAVGGG B CONOB; 18. VICTORI AAVGGG H CONOB; *Second Row* : 19. VICTORI AAVGG I CONOB; 20. VICTORI AAVGGG r CONOB; 21. VICTORI AAVGGG (officina not clear) CONOB; 22. CONCORDI AAVGG I CONOB.



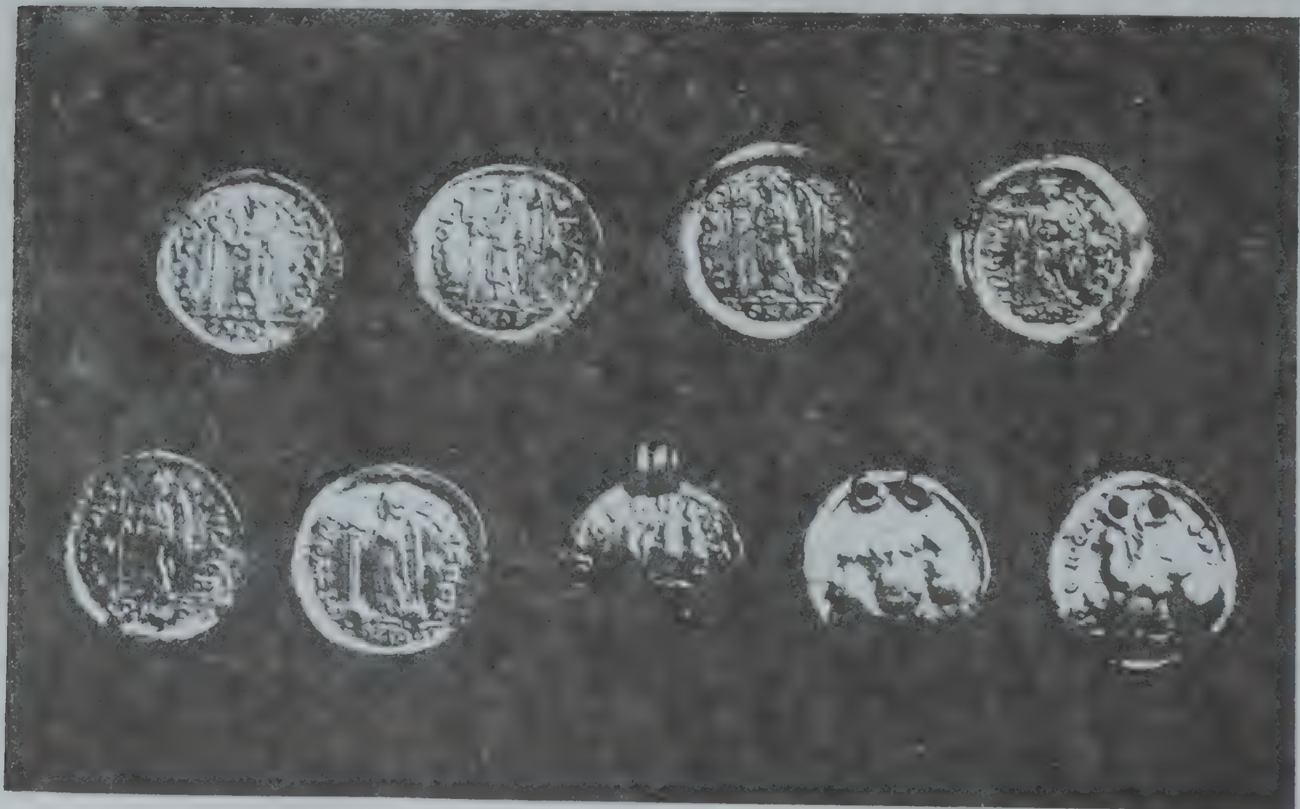
a—Obverse : *First Row 23 to 27; Second Row 28 to 32; Third Row 33 to 37.*
23-26 DN ANASTASIVS PP AVG: 27, 31, 36. DN ANASTASIVS PP AVG 28. DN ANASTASIVS PP AVG: 29-30. DNANASTASIVS PP AVG: 32. DN ANASTASIVS PP AVG; 33. DN ANASTAṢIVS PP AVG: 34, 35 & 37. DN ANASTASIVS PP AVG.



·Reverse: *First Row 23 to 27; Second Row 28 to 32; Third Row 33 to 37.*
23-26 VICTORI AAVGGG B CONOB; 27-31, 36 VICTORI AAVGGG r CONOB. 28. VICTORI AAVGGG △ CONOB; 29-30. VICTORI AAVGGG H CONOB; 32. VICTORI AAVGGG S CONOB; 33. VICTORI AAVGGG Z CONOB; 34, 35 & 37. VICTORI AAVGGG I CONOB.



a—Obverse : *First Row 38 to 41; Second Row 42-46.*
38-39. DN ZENO PERP AVG: 40. DN ZENO PERP AVG: 41. DN ZENO PERP AVG: 42. JUSTINVS PP AVG: 43. Unidentified: 44-46. Others



b—Reverse : *First Row 38 to 41, Second Row 42-46.*
VICTORI AAVGGG A CONOB. 40. VICTORI AAVGGG H CONOB: 41. VICTORI AAVGGG S CONOB: 42. VICTORI AAVGGG B CONOB: 43. Unidentified: 44-46. Others.

D. CONSERVATION

55

YOUTH AND PRESERVATION OF MONUMENTS*

One of the exacting events in the recent years is the utilization of youth in the national reconstruction. Until now, the youth power was being directed only towards fighting against famine and for rural reconstruction. The Directorate of Archaeology and Museums, Government at Karnataka, therefore, considered the possibility of using the youth in the preservation of our cultural heritage.

Karnataka is part of one of the oldest landmasses in the whole word, which was inhabitated by man for over 50,000 years. The various ruling dynasties, such as the Satavahanas, Kadambas, Gangas, Chalukyas, Rashtrakutas, Hoysalas, Yadavas, Vijayanagar rulers and the Wodeyars of Mysore, have left monuments of great artistic achievement and beauty. Who has not heard of the beautiful monuments of Badami, Aihole, Pattadakal, Belur Halebid, Sravanabelgola, ruins of Hampi, Golgumbaz of Bijapur, Dariyadaulat and Gumbaz of Srirangapatna and in our own Mysore city, the Palace and the beautiful St. Philomena's Church? There are nearly 500 monuments which are declared as monuments of national importance, and about 700 declared as protected by the State Government. There are certainly many more which deserve to be taken on these lists.

These great works of art and architecture have no doubt been created by our ancients and stand there reminding us of their genius in their creative abilities. However, most of the ancient remains have been in very bad condition. Our present day problem is not about creating such edifices, but preserving for our posterity what has been left by our ancestors. The damages are, no doubt, due not only for historical reasons, but also because of the loss of respect and awareness about our cultural remains. Therefore, it was thought that one slow, but sure way of preserving our cultural heritage was to involve the youth. As the future our nation is in the hands of our youth, it was thought fit to involve the youth in this stupendous task. National Service Scheme came in handy, and, as we would see, it was a great success.

Every year, nearly 8000 NSS volunteers from all the four Universities attend various camps in the State. Therefore, a request from the Directorate of Archaeology and Museums to hold such camps near the ancient monuments, received ready and helpful response from Mysore and Karnatak Universities. Twelve camps were organised by Colleges coming under the purview of Mysore University and Karnatak University, at the following places:

Mysore University Camps	Taluk
1. Dharmapura	- Hunsur
2. Nanditavare	- Harihar

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* Published in *Thoughts on National Service Scheme,* University of Mysore, 1977, pp. 44-49.

3. Neerthadi - Davangere
4. Shyabanur - Davangere
5. Shantigrama - Hassan
6. Marale - Chickmangalur
7. Halebidu - Belur
8. Kudli - Shimoga

Karnatak University Camps

9. Kanakagiri - Gangavati
10. Hubli - Hubli
11. Lakshmeshvar - Kundagol
12. Karadi - Hungund

In all these camps, the volunteers engaged themselves, mainly in cleaning the premises of the monuments, removing the vegetation on the monuments, cleaning of the sculptures from lime, oil and other accretions and also constructing approach roads to the monuments. The amount of work carried out by these youthful volunteers within a period of 10 days, is amazing, to say the least.

They attempted not only to collect the loose sculptures and other cultural remains, but also tried to educate the local people about the importance of the preservation of monuments in their own village. While the physical labour has been stupendous, and helped in cleaning the oil-covered, lime plastered sculptures, it is in their phychological approach that the boys and girls of various colleges have left far reaching mark in the villages where they worked. Let us illustrate the point:

The ladies' camp of A.V.Kanthamma College for Women, Hassan, at Shantigrama, took up the preservation work in the village. Shntaigrama is a Srivaishnava stronghold. Initially the lady-volunteers took up cleaning the surroundings of Keshava Temple. However, the Virabhadra Temple was almost in ruins. The girls felt they should do something here. The surrounding area belonged to a Srivaishnava family. Although initially the local residents were not enthusiastic, when they saw girls-young and grown-up Hindu, Muslim, Christian-even the Srivaishnavas, joined hands in the task. Within three days, the temple was cleaned up and the area looked spik and span. What is more, the Srivaishnava owner of the land, voluntarily donated the surrounding land of the temple, in order to help laying a good road to the temple and to keep the temple premises clean! The young girls of A.V.Kanthamma College for Women had captured the hearts of the local residents and transformed their attitude. All this, just in 10 days.

The N.S.S. Camp at Kudli, conducted by the D.V.S. College, Shimoga, is a memorable one. The village, a place of importance to Sringeri Shankaracharya's mutt, has a majority of Muslim population. When I suggested this place, for a camp, there was scepticism about the campers getting adequate facilities and support. Initially the volunteers were also slightly frustrated. But, they carried on the work of cleaning the monuments undaunted. In a matter of 48 hours, the whole village was behind the students. The boys and girls of Shimoga College had proved to a local residents, they meant business.

The village Bhadrapura, near Kudli was not connected with an approach road to the main road. Two years ago, a pregnant lady of this village died, as she could not reach the hospital in time. At a previous NSS Camp by Mahatma Gandhi Memorial College, Udupi and Bhandarkar's College, Coondapur had laid a road, connecting the main road. But since this was not metalled, the road was washed away during rainy season. This year the students took the challenge to construct a road from Bhadrapura to Kudli, a distance of 1.5 kms. This was no easy task, for the fields in between had standing sugarcane, which meant thousands of rupees to the residents. But the youth were undaunted. They persevered, convinced the owners who yielded and sacrificed their valuable land for this noble cause. Time was running short. They had to achieve this, otherwise it would be a defeat to their spirits. They worked day and night. Seeing the boys and girls work so hard, the villagers, who had already sacrificed the valuable lands, joined hands. The youth triumphed. A road from Bhadrapura to Kudli was laid. When the spades were down, the time was 3 A.M. They only now want that their labour, love and the sacrifice of the villagers, should not be washed away by another rainy season! They have appealed to the authorities to metal the road soon.

That is not all. These young lads and lasses, achieved something more Hindu-Muslim amity. I was a witness on the final day, to the flow of tears from the eyes of young and old Hindus and Muslims of Kudli, who were bemoaning the departure of these volunteers next morning. They had captured the village which they approached with dread, just ten days before.

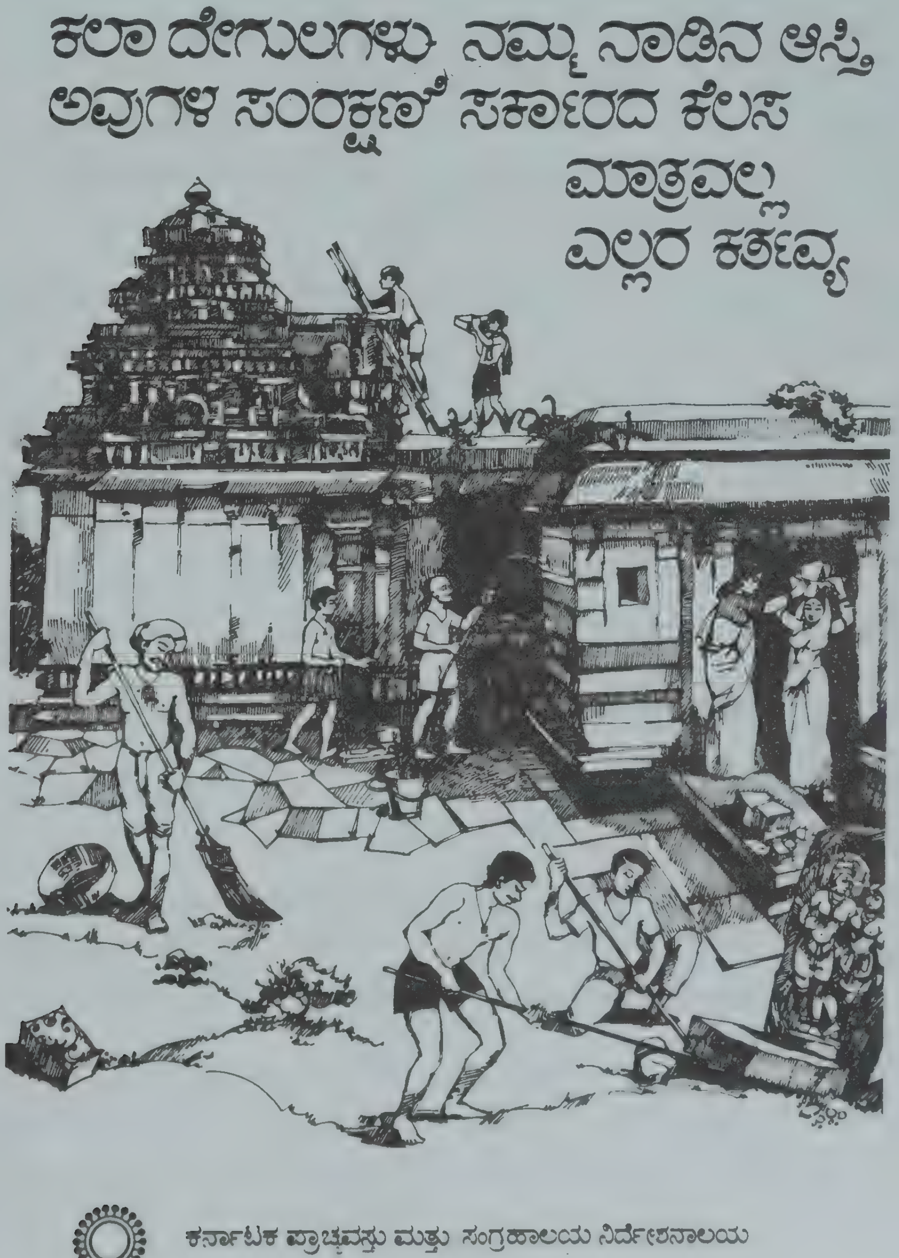
Marale a village just six miles from Chickmagalur had twin Hoysala Temples dedicated to Lords Keshava and Diddeshvara. Although they were fairly in good condition, the sculptures and pillars within, were covered with lime and oil. The temples had an overgrowth of vegetation. The students of IDSG Government College of Chickmagalur, not only removed the encrustration, but laid a 100-feet road to the temple.

Similarly, a group of 50 students from the First Grade College, Hunsur, worked without much pomp, but with love and devotion not only laid a road to the temple, but also cleaned the beautiful Dvarapalas in the Keshava Temple at Dharmapura, near Mysore.

The list can go on and on. What did we really achieve? Did we get a few lads to clean up temples and their premises? The answer is an emphatic 'NO'. We have achieved much more.

In sheer mundane calculations, these boys and girls have put in physical labour of 28,000 man hours, in the ten days camp but that is not really important. The proximity to these ancient remains has created in them a love and respect for our cultural heritage. They are also carrying this message to those who were actually not there. These young men and women look back with pride to those monuments where they worked so intimately, even though for a short span of 10 days. Respect for our cultural heritage has been enkindled in those young hearts. An awareness is created, and the purpose is served.

Something more has been achieved, as I have observed. These young people have transcended all barriers. Rich and poor, belonging to all communities have lived under one roof, working shoulder-to-shoulder without any distinction, sharing common food and more than anything understanding the trails and tribulations of our rural folk. In my view, NSS is excellent scheme worthy of being made compulsory, to all youth. While I look back with gratitude to these young people for contributing their mite, in the preservation of our ancient monuments, I look forward to more fruitful NSS Camps in the coming years.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ANGKOR WAT: CONSERVATION EFFORT BY INDIA*

I would like to thank the Asia Society, New York, and Dr. Vishakha Desai for the initiative to gather international experts to discuss the preservation of the Cambodian cultural heritage.** Since the departure of the French in 1970, the monuments of Angkor have been crying for the attention of the international community, but for reasons too well known, they did not draw the attention which they so richly deserved. It is, therefore, gratifying to see that, with the changed international scenario, so many organizations have been suddenly responding to the call of the Angkor monuments.

Because of the traditional and historical bond-between India and Cambodia, India not only expressed concern for the Angkor monuments more than a decade ago, but sent two teams of experts from the Archaeological Survey of India during November 1980 and February-June 1982. Mrs. Indira Gandhi, the late Prime Minister of India, expressed her deep personal concern for and commitment of India in undertaking the restoration of Angkor Wat temple and preserving this great example of human genius for posterity.

A study by the Indian team in 1982 helped in identifying the causes of the present condition of Ankor Wat such as:

i) Natural vagaries due to age and neglect;

ii) growth of vegetation;

iii) erosion due to the effects of heavy monsoon;

iv) percolation of water;

v) damage by bats and insects; and

vi) cryptogamous growth such as moss, lichens and algae.

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* Published in Prof. Khaisri Sri-Aroon et. al., (Eds.) *Studies and Reflections on Asian Art History and Archaeology,* Essays in Honour of H.S.H. Professor Subhadradis Diskul, Bankok, 1995, pp. 381-390.

** This paper was presented at the International Seminar on "Saving Angkor Heritage" organized by the Asia Society, New York, June 1992.

The author would like to thank Mr. Phil Shannon, *The New York* Times Correspondent in Bangkok, for readily sending information on international criticism. Thanks are also due to Mr. C.M.Bhandari, the Ambassador of India in Phnom Penh, and his staff for all the help to this writer to visit Angkor Wat in May 1992.

Special thanks are due to Dr. B.Narasimhiah, the Indian team lader, and to Mr. Manghiraj, head of the chemical preservation team, for hosting my stay at their camp and for valuable discussions and information on the conservation work done by them (MSN).

The 1982 study worked out a programme of conservation-both structural repairs and chemical preservation-extending over a period of six years and involving an expenditure of over 40 million Indian rupees. This programme was accepted by the Cambodian authorities during early 1986. They also agreed to provide:

- i) labour;
- ii) materials - stone, timber, sand and related construction materials; and
- iii) accommodation for the Indian team and transportation within Cambodia.

Since the report prepared in 1982 was four years old, the programme was reassessed in April 1986 by another team led by Dr. M.S.Nagaraja Rao, Director General, Archaeological Survey of India. We were greatly assisted in this reassessment and fixing the priorities by the Cambodian experts, Mr. Ouk Chea, Mr. Hor Lot and Mr. Sous Phon.

A comparison of the condition of the Angkor Wat temple recorded in 1982 with that after the actual physical verification in 1986 showed no further damage, except some very minor expansion of cracks in the floor of the temple complex, that too in a limited area. Even the chemical deterioration suffered during the intervening period of four years was minimal.

Therefore, a definite work programme for a period of six years was prepared, defining the targets to be achieved in structural conservation and chemical preservation of the Angkor Wat temple. However, due to various logistic difficulties, such as transportation of materials from Phnom Penh to Siem Reap, it has not been possible to stick to the targets and they have been revised and modified during the course of six years. So far about 70 percent of the envisaged work has been completed. During my visit in the third week of May 1992 I learnt that the Indian team will be able to achieve the targets in the next two years.*

The targets achieved so far are by no means small. The work carried out during 1991-1992 is illustrated by a few photographs here.

In this context I record my appreciation to the Cambodian authorities, particularly Mr. Ouk Chea and his colleague Mr. Ong, at the Conservation de Angkor in Siem Reap for their untiring efforts and cooperation given to the Indian team besides providing labour and the materials as agreed upon. Both Cambodia and India have experienced certain difficulties because of the local situation which account for the delay in achieving the targets. But even under trying circumstances, the progress achieved is remarkable. The visuals speak for themselves.

Problems Tackled: Structural Conservation:**

Structurally, the most challenging problem was in the third enclosure - galleries. In this vaulted gallery, with Semi-vaulted varandah, the pillars of the latter were out-of-plumb. The tie beams between the main pillar and the outer pillar had developed gaps, ranging from 4 to 5 cm. In fact this was a common phenomenon noticed in all the galleries by the Indian team. It was mistakenly understood to have been caused by the sinking of the foundation of the semi-vaulted *verandah.* A detailed study of the entire temple complex by our team has clearly demonstrated that there is no such sinking of the foundation anywhere in this monument complex.

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* The work has now been completed by the Indian Team (MSN. April 1996).

** For Illustrations see Oks. 221-228.

The tie beam between the main pillar and the outer pillar is not made of a single stone, but two namely, one projecting out of the main pillar and another resting above the outer small pillar and occupied to the projecting part of the main pillar. There is an original constructional error in that the top line of the main pillars is not in perfect horizontal plane. Because of this constructional anomaly, the thrust of semi-vaulted roof was on the pillars of the semi-vaulted verandah, which resulted in the pillars going out-of-plumb, causing the widening of the gap between the two parts of the tie beam over a period of time.

This problem has been solved by the Indian team by bringing the pillars of the semi-vaulted verandah to plumb and by locking or coupling the two parts of the tie beam with concealed steel clamps.

The second major structural problem encountered by the Indian team was found in the towers of the first enclosure. The stones were loosened, some even dislodged, and wide gaps occurred in the masonry only because of the vegetative growth, resulting in the rain water entering the core of the towers and causing heavy leakages. The dislodged stones have been refixed, in their proper positions, holes and crevices have been plugged thoroughly and pointed, so that there is no percolation of water into the core of the towers. The towers are now solid and there is no danger of their collapsing.

We are constantly reminded of the foundation failure in the temple complex. Our observations in the past six years have shown that there is no foundation failure in the entire monument complex due to seepage of water and erosion of foundation materials. Perhaps the technique and method of construction of this great temple have not been correctly understood by the earlier conservators. Hence the misnomer of foundation failure.

The Angkor Wat temple is constructed on the concept of Mount *Mahameru* or the Universal Mountain which is said to be the centre of the universe. The different heights and levels of the entire structure have been achieved by the heaping of the earth retrieved from the moat dug all round the temple. While depositing this earth, the foundations of all the enclosures and structures within them were raised simultaneously from the ground level. Such a planning was essential as the builders could not afford to wait till the filled earth settled in each of the enclosures.

Any deposition of water, which was mainly rain water, would quickly find its own level reaching the moat. Thus there was no possibility of water affecting the foundation and causing its failure.

Chemical Preservation:

Having considered the structural work, we may now examine the chemical preservation work carried out by the Indian team.

The scientific team of the Archaeological Survey of India made a detailed study of the causes leading to the decay of this monument. The building material of this monument is feldspharic sandstone of a fairly coarse-grained variety. The principal agency of decay is the rain water, causing both physical erosion of the rock and its gradual disintegration through chemical alteration. A second potent cause is the extensive growth of micro-vegetation such as moss, lichens and algae all over the structure. Besides disfiguring the monument, this growth has caused the disintegration of the stone surface. The stone surface in the interior of the monument is covered with dust, dirt and the excreta of bats.

All these factors, individually and cumulatively, have caused the phenomenon of hydrolysis, leaching out the ingredients of stone, carbonization and oxidization, resulting in the dissolution of silica and creation of more void sand pores.

The methodology adopted by the Indian team to deal with such problems is as follows:

i) cleaning of the exteriors for complete eradication of all micro-vegetation;
ii) cleaning of the interiors for the removal of dust, dirt and other accretions;
iii) consolidation of rock wherever it had become friable;
iv) application of fungicide for preventing regrowth of vegetation, and
v) application of preservatives.

For the eradication of moss, lichens and algae, ammonia solution 1 to 4 percent aided with dilute solution of teepol, a non-ionic detergent, has been used. The cleaning has been done by using soft brushes with nylon bristle brushes, tooth brushes, etc. The surface is then washed with sufficient quantity of water to ensure that no chemicals are left on the surface of the stone. Then these areas are treated with 2 percent solution of zinc silico fluoride and 2 per cent solution of polycide separately.

The cleaned area is preserved with 2 to 3 per cent solution of poly-methyl-mythacryllate in toluene, which has consolidated the surface as well as formed a repellent surface. The scientific team has ensured that all the chemicals used are reversible.

Such a chemical treatment of the stone has been found to be quite effective in Indian monuments in similar climatic and physical conditions. Indian scientists are dealing with such situations of chemical preservation for more than three decades.

Criticisms:

At this juncture, we may ponder over some criticisms of the conservation and restoration work done by the Indian team which have come to the author's notice through the press. They refer to a number of points raised by Professor Ishizawa of the Sophia University, Tokyo. These criticisms are said to be found in a report which the learned Professor submitted to the UNESCO. I had the privilege of meeting Professor Ishizawa in Tokyo in May 1992. However, my request for a copy of the report was politely turned down with a request to contact the UNESCO for a copy, though I was given a number of other publications. I am grateful to Mr. Phil Shannon, the Bangkok Correspondent of *The New York Times,* who was good enough to fax not only the report by professor Ishizawa, but several other news clippings as well.

While some of the criticisms found in the Sophia University Report on the Angkor Monuments, No. 2, dated 1990, are patently incorrect and not even worth mentioning (for example, "Indian team has piled up stones at certain places...."), some of the other criticisms need to be discussed and rebutted:

i) "Drilling of small holes at the threshold to drain off stagnant water" (in the library of IV enclosure). There is no alternative to this method at the present juncture. Parts of the roof of this structure are missing. For a long time there has been no regular maintenance and cleaning of the entire structure. Underground drainage could be provided, and we have the competence to do this, but in the event of underground passage getting choked, water stagnation would have been more hazardous to the structure. The present solution ensures safety of the building.

ii) "As a result of chemical cleaning, the western gate and the first corridor have turned white in color. Inside wall of the western tower, which was cleaned more than two years ago, has again acquired black spots". The first point is untrue. The stones have been cleaned to bring out the original surface and its colour. Because of certain logistic difficulties, chemicals used as preservatives did not reach Siem Reap and therefore preservative coating was not given. Hence the reappearance of black spots. All that the team has to do now is to repeat the process of cleaning and applying preservative coating which work is now in progress.

iii) "Stone surface being cleaned with coconut scrub brushes which may scrape off the relief surfaces". Such scrub brushes are used only on the unsculptured stone surface, whereas soft brushes are used on the sculptured surface. We find it hard to accept that the Indian team is not sensitive enough to sculptured surface and allows such cleaning.

iv) "Indian task force neglects the data of conservation the EFEO have acquired for many years". In this context we may refer to an article in *Discovery, the Cathay Pacific Magazine,* by Mr. Denis Gray of Associated Press (USA) in which he reports that the French refused to turn over relevant documents kept in the Paris Archives concerning the gallery of *Samudramanthana* (churning of the milky ocean). We may recall here that Professor Ishizawa himself refused to give a copy of his report containing criticisms of the work of the Indian team and asked us to approach the UNESCO to which he made a report.

The Indian team has fixed its priorities in consultation with, and accepted by, the Cambodian authorities. The work done by us so far will speak for itself. We shall certainly be happy and willing to learn from others, though we shall not force others to part with information unwillingly.

We may also refer to one more criticism published elsewhere in the press, which is that India is using too much cement in the restoration. This is certainly not a valid criticism and the Archaeological Survey of India is being blamed for all the cement work done in Angkor Wat. We must, therefore, consider this aspect in some detail.

Conservation of Angkor Wat has three phases:

i) Pre-1970: conservation by the illustrious French;

ii) Between 1970 and 1986: conservation and upkeep by the *Conservation de Angkor* in Siem Reap; and

iii) 1986 till date: the work done by the Archaeological Survey of India.

i) Pre-1970 Conservation: We must salute the French who initiated and carried out various conservation works, which can be described as saving the Angkor heritage for posterity. They have primarily provided props, cement works of pointing and grouting, etc. By the time serious structural work was to begin, they had to leave. For example, monsieur Groslier had dismantled the Samudramanthana gallery. Only the plinth was reconstructed. All the other architectural members were lying on the ground, in front of the same gallery, of course, with proper numbers.

However, we fail to understand the reason for dismanting the structure. It is said that it was done because of the foundation failure. It has already been explained that there is no foundation failure in the entire temple complex. Perhaps the going out-of-plumb of the pillars of the vaulted verandah led the conservators to conclude that there was foundation failure. It is our firm belief that while conserving a structure, one should not resort to dismantling and reconstruction of the structure. That may be the last resort, for there is every possibility of human error while reconstructing and altering the original character of the structure. Infact this has actually happened in the Samudramanthana gallery. While reconstructing the plinth of this gallery, perfect horizontal level has not been maintained, thus raising the plinth floor by 5cm at the centre.

Even Monsieur J.Dumarcay, the French expert, has commented on this work of the French in his EFEO report to the UNESCO: "Some of these measures are regrettable: for example, to prevent rain water from dripping over the reliefs, an RCC beam was placed over the cornice. This had disastrous consequences as the stone has been broken at a great many places where holes were pierced for drain pipes. Finally, the buttresses have been cast straight onto the base, thus heightening the tendency of punching shear to occur".

In the same report he has proposed the completion of the reassembling of the Samudramathana gallery. Monsieur Dumarcay should be happy to know that this work has been completed by the Indian team in 1992 and the Samudramanthana panel has been sheltered under its original vaulted gallery. Of course, we must pay compliments to Monsieur Groslier for his careful numbering of the dismantled pillars and other architectural numbers which facilitated the reassembling of this gallery by the Indian team. However, if dismantling had not been resorted to many problems referred to by Monsieur Dumarcay would have been avoided.

ii) To revert to conservation phase II by the Cambodians (1970-1986), the Khmers have executed minor repairs to this monument and whenever they have used cement, they have engraved the date of the work.

iii) Finally, the Indian team has not used cement profusely, though it has not hesitated to use it whenever essential, following the established norms practised by the Archaeological Survey of India for more than seven decades. Thus the cement cast pillars have been set up to support the superstructure, beams, etc., where originals were lost. This is not unusual, as the same methods have been adopted even by the French, for example, in the temples of Baphuon, Thom Non and so on.

We may conclude by answering a couple of criticism/comments by our friend Mr. John Sanday, which are published in *Museum News,* New York, May/June 1992. To quote Sanday: "they (the Indian team) have been unfairly criticized, but their work was largely superficial and the materials and techniques employed were of questionable value. What arose from a political gesture lacked continuity and coordination and the vital component of involving the Cambodians. The Indians did not speak Khmer or French and sent a different team each year". "The Indians deserve praise", Sanday maintains, "for undertaking an enormously complicated task. So far they are the only group that has gone in and actually done something. Sadly, there is mismanagement and money spent on cosmetic work is wasted".

While thanking Mr. Sanday for this compliment, we would like to tell him that the Indian gesture in undertaking this work is not politically motivated. India has an emotional and historical bond with Cambodia. Both the countries share a common cultural heritage. It is this bond that has made India feel for the heritage of Cambodia. The techniques employed by the Indian team are based on solid experience of not just decades, but ages. India has inherited a tradition of conservation and restoration which is at least two thousand years old. It is known as *Jirnoddhara* in our Sanskrit texts. We would certainly have liked to see more of our Cambodian colleagues work with us. Only two are left with us today. They are involved in all the decision- making regarding the work that is being carried out by the Indian team. Further language has never been a barrier in carrying out our work. The leader of the Indian team who went to Cambodia during the first two years unfortunately died. Therefore, there was need to change the team leader. The work done by the Indian team is not cosmetic in nature, but serious restoration. There is certainly no mismanagement in the work done so far.

Like the rest of the world, India and its team are deeply interested in the preservation of the Cambodian heritage India has a traditional and emotional attachment to the Khmers and their culture. With its own deep-rooted tradition of restoration and expertise, India and Indians will extend all cooperation in the preservation of this great heritage.

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E. MUSEOLOGY

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ETHICS AND CODE OF CONDUCT FOR MUSEUM CURATORS*

Before discussing the duties and responsibilities and the code of conduct for Museum Curators, it would be useful to say a few words about the establishment of a museum itself. Establishment of a national Museum in any part of the country requires an act of Parliament, while for a State Museum, the respective state legislature gives its approval. Museums in the Universities come into existence as aids to teaching and research, and grow into organisations serving the community besides fulfilling their originals aims with which they were started. It is only in the case of private museums, that questions have been asked, whether government sanction is required to run such museums. When some of these museums become registered bodies, in a way they obtain such a sanction, when they get themselves registered with the Registrar of Societies.

But it is only private museums, which are not registered, remain private collections. The recent Antiquities and Art Treasures Act of 1972, has helped to bring such private collections within a legal frame, in that, that the antiquities should be registered, which bring to light to existence of private collections of antiquities and art treasures in the country. Consequent to this legislation, there are instances of establishing private museums registered as trusts. It may also be stated in passing that due to enlightened approach of some of the religious heads of monasteries or *mathas,* several private museums have come into being. In Karnataka two such museums are worthy of note, viz., (a) The Chitrapur Math Museum at Shirali in North Kanara Dist. and (b) The Museum at Dharmasthala, in South Kanara. The former monastery has Shri Parijnanasrama Swamiji as its head, who is trying to build a Cultural Centre with a museum and library. Thus, in the museum profession, the interest lies in the fact that the interest taken by the Swamiji has helped to retrieve many valuable antiquities which otherwise would have been lost forever. For people believe that an image of stone, metal or any other material gets mutilated, it is not worthy of worship, according to tradition and, therefore, it is thrown into a well, river or sea or buried underground. But once the Swamiji started this cultural institution, people brought them in reverence and deposited them with him.

Be that as it may. The overall effect of the a Antiquities and Art Treasures Act, has been very good, and new museums are coming into being. It has been my view that museums are catering more to the urban population and elite, while the rural areas are not provided with museum-service which, like other services, is also important for the healthy growth of the Society. Therefore, more and more museums should be established, and also encouraged to be established.

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* Paper presented at the 12th All India Museums Camp at Bhubaneshwar, between 14th-21st February 1977, organised the Department of Culture, Government of India.

The establishment of museums presupposes the provision of necessary curatorial staff. Once the staff is in position, it is essential to enunciate the duties and responsibilities for the personnel as they will be mainly responsible for the successful administration of the museums, A question may be asked, if such basic questions such as duties and responsibilities of curators should be discussed here, where curators, assistant curators and such other staff, who are already in position, are assembled. My reaction is 'Yes'. Because largely, museum staff in position in various museums in the country, are not trained museologists. They are appointed because of the academic qualifications, other than the museum profession. Today, museum profession has become specialised requiring specialisation. A curator who is appointed on the basis of academic qualifications, such as Master's degree in Arts, etc. thinks that his main duties are to function as a custodian of objects in the museum, show round the VIP's and carry on research in the field of his specialisation. Camps such as these, annual museum meets and training programmes, certainly help in changing the attitudes of museum workers to of their main duties. Candidates with distinctions in the fields of their specialisation often show lack of understanding of their duties and responsibilities. In the course of interviews for selection to museum profession, the normal reply for a question about their ideas of duties of a museum worker, the candidates answer that a curator should collect, preserve and exhibit museum object for public view. They also state that a curator is the custodian of the museum collection.

It is now agreed that Museum in the present day context is not a store house of curios or *Ajayabgarh,* but an institution to serve meaningfully the society in its multifaceted development. Therefore, it will not be out of place to discuss the duties, responsibilities and conduct of curators, which will also include museum directors, keeping this end in view.

The Curator is the key personality in the administrative set up of the museum. His duties and responsibilities could be described as two fold viz., (A) Administrative and (B) Curatorial Let us consider these individually.

(A) Administrative:

When we look at the administrative set up of museums, in a large number of museums in the country and I am thinking of many small museums headed by Assistant Curators in district level museums very little or no administrative assistance is available to the Curators. Besides attending to the general policies of the museum programmes, he has to handle establishment matters. Even the smallest museum will have guards, attendants and peons. The Curator who will have not clerical assistance, will have to deal with the personal files, disciplinary matters and even draw and disburse salaries of this staff. These duties demand the knowledge of various rules and regulations concerning service and financial aspects. He has also to pass several prescribed departmental examinations concerning the above aspects. He is expected to have an intimate knowledge of various acts and rules, governing the antiquities, treasure troves, ancient monuments and historical sites, in the case of museum of art and archaeology, or those similar other rules concerning the collections, depending on the nature of museums. These basic requirements of a curator show that he will not do justice to his main job as a curator, unless he is provided facilities to relieve him of major administrative work, although it should be his responsibility to shape the policies of the museum.

(B) Curatorial:

It is here that the role of the curator is extremely important, in making the museum an institution in the service of the community. The main duties and responsibilities of a curator could be described as follows:

(a) Acquisition, (b) Documentation (c) Preservation and Care, (d) Community Service and Public Relations.

(a) Acquisition:

The present policy of most of the museums to acquire museum specimens is by purchase through respective purchase committees. Government museums of course, have an advantage of acquiring through various government machinery using governmental authority. Thus government museums collect specimens from the respective sources. For example, art museums can collect art specimens such as sculptures, inscriptions from rural areas where they are lying uncared for. Other museums also collect such specimens, but unauthorisedly. Thus University and private museums also in several instances are just bringing objects of art, without any reference to the concerned departments. It has also been noticed that police are collecting large numbers of objects which are being permanently fixed to pedestals in front of the respective police offices. While the former organisations bring these object with proper documentation, the police in many instances just collect these objects without proper records. This has resulted in those objects losing their historical value, as their provenience are not known. Therefore, a code of conduct in collection and acquisition should be followed by curators. I would therefore, like to suggest that even the curators of the government museums should collect and shift such objects only with the knowledge and concurrence of the district authorities, either district magistrate or collectors as the case may be. The museums under private or University management should in no case shift such sculptures etc. without the knowledge and concurrence of the concerned government department.

The purchase of objects of art and antiquities have become rather slow in the recent past, due to implementation of the Antiquities and Art Treasures Act of 1972. The Art Purchase Committee insist on production of Registration Certificates and licence from the parties offering such objects which come under the purview of the said Act. Therefore, only paintings and other objects are being placed before the committees.

When curators purchase objects of are, they should make sure that they are not purchasing stolen property. They must know the provenance of such objects and probably insist on a certificate by the dealer to the effect that the object being offered is not a stolen one. This has the disadvantage of discouraging the dealers or parties not coming forward to sell objects of art. But in the interest of following high ethical standards it becomes necessary to insist on such conditions. However, the Antiquities and Art Treasures Act 1972, ensures that private collectors register their collections. It may not be out of place here to mention the example of the Metropolitan Museum of Art, New York, which is worthy of emulation. The famous Nataraja from Sivapuram (Tamil Nadu) was to have been exhibited in that great museum. However, when the authorities knew that it was a smuggled object, they refused to exhibit it for public view. Our curators can thus, following above example, set high standards in museum profession.

(b) Documentation:

Another important duty of a museum curator is to document all the acquisitions properly. It has been my personal view and observation that at present the methods of documentation by the curators leave much to be desired. It has been found that the curators do not document properly, because they themselves do not possess sufficient knowledge of the material they are handling. The recruitment policy may be defective in this regard. But those curators who are recruited should strive to acquire sufficient knowledge of their subjects, at least after taking up position, as it will be difficult for the administration either to obtain ready-made curators or to go against the governmental recruitment policy.

The curators must acquire the latest knowledge of documentation, and register all their museum acquisitions scientifically. Photographic record of object is a must, and the proverbial and prohibitive cost should never be put forward as an excuse. It is the duty of every curator to ensure that this important aspect of documentation is not avoided. It should be his duty to convince the administration of the necessity of such a documentation, and get it done even in a phased manner.

(c) Preservation and care:

As already indicated in the beginning of this paper, majority of the curators and other officials of the museums do not possess, necessary training in the museology, let alone the technical skill in the preservation and restoration of museum objects. Therefore, the curators should practice utmost restraint in restoring museum objects themselves. it is presupposed that the curators will take the normal and is presupposed that the curators will take the normal and basic requirements to preserve and take care of exhibits. However, it is absolutely necessary that they should acquire such knowledge as to detect any deterioration that has set in to the exhibits, so that they can immediately approach the experts for remedial measures. Fortunately such basic knowledge can now be obtained by attending short-term courses available in the country through either the National Museum or the National Laboratory for Conservation which is now being set up.*

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* This has already come up at Lucknow, besides the Indian Conservation Institute, under INTACH, headed ably by Dr. O.P.Agrawal (MSN-1996).

All museums cannot afford a conservation laboratory. But at least a small laboratory with a sufficient establishment could be set up in the various Directorates of Museums in various states. The curators should strive to achieve this rather than trying to doctor the affected exhibits themselves.

(d) Community Service:

The purpose of establishing museums hinges mainly on this aspect. Museums are no more repositories of exhibits, but institutions which can meaningfully contribute to the changing pattern of society. Curators who are alive to the problems of the society around them can render signal service in this direction. While the permanent exhibits of the museums provide joy, knowledge and education to the visitors, the following activities can serve the society better:

(i) Guided tours: In a nation where literacy is still to attain a high percentage, the museum curators should organise guided tours, for the benefit of the public, so that they can better appreciate the exhibits and obtain better understanding. The Curators need not confine themselves to the four walls of the museum building. They could even organise guided trips to the monuments around them whenever possible, so that people can also appreciate the cultural heritage of our country.

(ii) Lectures: Museums can organise periodical lectures on subjects of cultural and scientific subjects, by knowledgeable persons, who can convey the theme of their lectures in a very simple language. Curators themselves should deliver periodical lectures on subjects of their own specialisation.

(iii) Exhibitions: One of the regular features of the museum should be to organise periodical exhibitions in the museums. Variety of themes could be utilised in delineating the exhibitions for the benefit of the public. The museum can also organise exhibitions, through very good enlarged photographs, in the rural areas, on subjects which interest and educate common man. Many a time, when it is not possible to carry original exhibits, they can take plaster cast models. They could also encourage local schools and colleges to organise such exhibitions, and provide them all possible facilities.

(iv) Film shows: The importance of audio-visual methods have been emphasised time and again. Organising film shows should be a regular programme in the dairy of the curator. Just as organising lectures, the curator can arrange films on a variety of film shows which educate and benefit the growth of a healthy society. This is particularly so in the district level museums. it has not been possible to provide necessary equipment for such audio-visual programmes. Till it becomes possible for the museum to become self-reliant the curator should develop good relations with the sister departments such as information and publicity, both of the central and state governments and arrange such programmes.

(v) Creating awareness among public: One of the importance duties of a museum Curator is to create awareness among public, regarding the problems facing society, and also the measures which are being taken to solve them.

To illustrate this point we may take the example of the deteriorating conditions of our ancient monuments. For some historical reasons, we the inheritors of such a rich cultural heritage, have lost respect and appreciation for our ancient monuments. Many of them are in very bad shape today. Unfortunately these very monuments are put to very bad use by ignorant people. Although, governments, both central and state, are doing their best to preserve these for our posterity. It is increasingly becoming clear that unless we are able to enkindle respect and love for our monuments in our people, it may not be possible to preserve them. Various states in our country, have focussed their attention to this problem and the National Service Camps by college students are being organised near the monuments, involving the students in cleaning the ancient monuments. The result have been extremely encouraging. The students who were used to the slogan "Youth for rural reconstruction" are asking for a programme with the theme "Youth and Cultural Heritage". An organised programme in Karnataka during 1976-77 was a resounding success. Museums can take up this programme through the youth of the nearby colleges. There is tremendous amount of youthful energy, which, if utilised properly will contribute to the progress of the society.

(vi) Public Relations: Finally the Museum Curators should develop proper public relations. In the course of their duties, they will have to solicit help from various sister departments or institutions and their officials. They must maintain very cordial relations. The museums are primarily meant for the people. The Curators should be cordial, courteous and kind to people. It has been my experience that occasional sweet words in a mellow voice to visitors, in receiving them have won me acquaintances, which has resulted in permanent benefits to the museum which I serve. The curators, therefore, should develop cordial relations with public, and make them take interest in the museum and its development. There are instances in which public have formed societies, calling themselves, "Friends of the Museum" or "Museum Society" and taking active part in the development and various activities of the museum.

All these beneficial results will come only when a curator develops proper liason with the public. Many more such details could be enumerated. Suffice it to say, that a Curator with his Museum has a key role to play in contributing to the development of the society. All that is needed is love for his/her work, dedication to the cause and service to the society.

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ESTABLISHMENT OF DISTRICT MUSEUMS IN KARNATAKA*

Introduction:

Till the middle of the 1950's, India was known for its most famous museums such as the Indian museum, Calcutta; the Government Museum, Hyderabad and the Prince of Wales Museum of Western India, Bombay. The advent of Dr. (Mrs.) Grace Morley as the head of the National Museum, New Delhi, gave a fresh impetus to the museum movement in India. Through several active programmes, she infused new blood into the museum movement, activated many museums, and encouraged establishment of many new museums. Today, India can justly be proud of a large number of museums throughout the length and breadth of the country.

Museums in Karnataka:

In the State of Karnataka also establishment of museums has started in right earnest. Before 1956, the erstwhile princely state of Mysore consisting of 9 districts had only a couple of museums. During 1956, the State was reorganised and the Kannada-language speaking districts of the neighbouring areas were added, and the new State of Karnataka now consisting of 19 districts was formed. But the reorganisation of the State added only one museum. Today there are 27 museums in Karnataka. Of these, 9 are administered by the Government Directorate of Archaeology and Museums. Nine are controlled city museums, including a unique Folklore museum, and four private museums. One of the major museums is a Science Museum in the State Capital, Bangalore, with a regional Science Centre at Gulbarga.

The philosophy of a museum has also undergone a radical change. It is no more a store house of curios, but is increasingly being recognised as a vehicle to serve the community. The museum is now considered a living institution where common man could come and see the changing pattern of society. This change in the attitude has encouraged the Government and those engaged in museum field to think of establishing more and more museums.

It has been recognised that the development of Science and Technology has got to be brought home to the common man, in order to improve his standard of living, particularly in the developing countries. Therefore, Science museums have been making rapid progress, by establishing regional centres. The Science Museum at Bangalore, under the Council of Scientific and Industrial Research (Government of India) has already established a regional centre at Gulbarga, which will have its own building very shortly. However, it is the mobile exhibition, which has had a salutary effect on the people. The periodical visits of the mobile unit so enthused the Rotarians of Mercara, in Coorg, that they have now made it a project to have a permanent Science Museum in Coorg. Before long, we will have a Science Museum there.

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* Paper presented before the Second General Assembly and Conference, of the Commonwealth Association of Museums, London, 11-17th May 1977. Published in *Journal of Indian Museums,* 1978, pp. 41-44.

Being more interested in museums of art and archaeology, I am now involved in a project of establishing as many museums as possible in the State. One may wonder as to where is the need to establish many museums of art and archaeology.

Having a hoary past of more than 50,000 years, Karnataka State is one of the richest in India, in cultural remains. Every village in the State has some cultural remains, in the form of a sculpture or inscription, or a herostone. More often than not, many of these have been uncared for or are being misused. It has, therefore, become necessary to save these for posterity. The only way, to do this is by assembling them in the district places, which can be housed in a museum. Therefore, a scheme to establish district museums in the State has been thought of. As it can be seen, there is no dearth of material to organise a museum of art and archaeology. What is lacking is the financial resources.

The establishment of a district museum requires the following: (i) Building (ii) Exhibits (iii) Staff and (iv) Equipment for preservation. Although the State Government has been doing everything possible to encourage various cultural activities, including establishment of museums, it is not correct to expect the Government to give top priority to this aspect. For, all the developing countries have been seriously engaged in trying to raise the standards of living of the common folk. India is no exception. Therefore, it is the duty of the museum profession to find ways and means to exploit local resources, in this noble cause of establishment of district museums.

The Directorate of Archaeology and Museums in the State of Karnataka has therefore, started a campaign in this direction and has achieved the following results, which it is hoped, will be of use to other States in India and to other countries.

(a) Building for the Museum:

In the past three years, the Directorate addressed all the district authorities, both Governmental and of local bodies, such as the Municipalities, appealing to them to earmark a piece of land, preferably near the District Library or the City park, for a future museum building. The response was quite encouraging. Almost all the district authorities are ready to provide a site for this cultural unit. It is now for the Directorate to reach the district authorities to select the land, for the purpose.

The appeal also contained a request for an immediate building to start a museum with the available exhibits, so that a beginning could be made in this direction. This appeal was followed by personal contact by the Director, with the district authorities and the Chiefs of the local authorities. In the two district places, viz., Hassan (known for the Hoysala Architecture and Sculpture) and Raichur (a Centre for the famous Vijayanagar dynasty), the local municipal authorities have provided the available building in the Centre of the City park, to start the museum. When there has been delay in starting the museum, due to organisational reasons, the district authorities have been personally reminding the Directorate for early action. This is a very encouraging sign. The Directorate has realised the fact that it has only to initiate and enkindle the latent interest among the people, who are quick to grasp the idea and to implement it.

With regard to a permanent building, again it should be stated that the Government cannot invest huge amounts, as it has to give priorities to more important developments. Since it is a Social Service, the Directorate has devised means to make the people participate in it. With this end in view, the Directorate started discussions with the people, represented by the municipal authorities. Two ideas have been floated; (a) Every citizen of the district should contribute a Rupee for a museum building project; (b) Service associations such as "Rotary", "Lions" to organise benefit performances by top artistes of the State. The former idea has received enthusiastic welcome because, every person of the district feels a sense of participation and pride for contributing to such a cause for *his/her own district.* Moreover, each district, having a population of 4 to 5 lakhs, can contribute such an amount. The Government can then provide equal grant for a museum building. The latter idea is not taken seriously, as it involves organisational problems. To achieve success, the Directorate is now engaging itself in forming District Societies, which may be called *friends of the museum,* or *District Museum Committee* who can take up the *one Rupee Campaign.* Here the advantage is, one Rupee is a meagre sum, and an individual does not grudge in paying this, as he feels a sense of pride in this.

(b) Exhibits for the Museum:

I have already stated that there is no dearth of cultural remains in our State. What is required is only to assemble them in one place. This proposition is also a programme involving heavy financial burden. In achieving this, two sources are being systematically utilised - the district authorities and the youth power.

The Police force of the district have been providing a very big helping hand in this direction. During regular tours of the district, they have been systematically collecting, after due documentation, various loose cultural objects and transporting them to the district headquarters. In fact, in many district places, the collection has exceeded hundreds of sculptures, inscriptions, etc. Thus they have already formed nucleus for District museums. Further, since these cultural remains are organised into a sculptural open-air garden, near the police headquarters, the headquarters has been welcome spot for the people. They no more fear going to the police station. Secondly, being located near the police there is protection to these sculptures, etc.

The Second source is the youth power. One of the exciting events in the recent years is the utilisation of the youth in the national reconstruction. The programme of National Service Scheme (NSS) enunciated by the Government of India has been a great success, and it is now being envisaged to make it compulsory to all youth. In this programme, selected volunteers of the Universities form a corps and camp in rural areas for nearly 10 days in the year, and work in the villages doing various social services, such as construction of roads, adult education and various other items of work. The Directorate of Archaeology and Museums in Karnataka, wanted to utilise at least part of this corps, in the scheme called *Youth and Preservation of Monuments.* The past years' experience has been quite rewarding. Nearly 600 NSS Volunteers-boys and girls belonging to all castes and creeds- participated in a dozen camps. They were engaged in cleaning the premises of the ancient monuments, laying roads to them and other meaningful activities. Rich and poor, belonging to all communities lived under one roof, shared common food, and worked shoulder to shoulder. The work they did gave them a sense of pride and an awareness and respect for our cultural heritage. One of the items of work included was collection of all loose sculptures and other cultural relics found in the village, in one place, preferably in the village school, or the *panchayat* office or the local college. In a town, the NSS Volunteers of the local college collected more than 70 sculptures, properly documented and an inventory sent to the Directorate. This collection has now formed a basis for a local museum.

Thus a well thought out and organised programme will provide the basic material for the establishment of a museum, utilising local resources.

(c) Staff and (d) Equipment:

If the above two items, (a) and (b), are successfully obtained, these two items will have to be provided by the Government. I am glad to say that wherever the Directorate has achieved the first two items, the Government has ungrudgingly provided these two requirements.

While the above programme by the Directorate is being gradually implemented, it is also encouraging that certain local institutions-religious or otherwise are interested in establishing museums. After all, the aim of the Directorate is to provide maximum museum service to people.

One of the instances is that of a museum established by the religious head of a monastery. Shirali is a small town in the district of Karwar, on the west coast of Karnataka. There is a monastery, with a progressive minded Swamiji (pontiff). He thought of establishing a cultural centre, having a museum and library. The moment he initiated this proposal, all his devotees and followers brought forth sculptures, bronze images, coins, paintings, copper-plate records and a variety of antiquarian remains. There is now an excellent collection of these cultural remains. What is more, this has also saved for the posterity, a number of important sculptures. In India, there is a tradition that when an icon gets mutilated, it is to be discarded as unworthy of worship. Such sculptures are thrown into the sea, tanks or wells, or even buried underground. Now all the followers of Swamiji brought such icons to him to be preserved in the museum. The Directorate is encouraging such sincere institutions to establish museums, taking care to see that they document all these collections properly and publish catalogues. These objects are also registered, with photographs, with the Directorate.

Thus the State Directorate of Archaeology and Museums, is experimenting with the establishment of museums in every district of the State, so that all the people of the State can get museum service, for their benefit.

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MUSEUMS OF HISTORY/ARCHAEOLOGY FOR THE RURAL COMMUNITY*

More than seventy percent of our countrymen are illiterate. Though their main concern has been food and shelter, it is also necessary to create awareness about our cultural heritage among them. The history of our nation has shown that there were master-craftsmen, who created great works of art, as evidenced from the remains of innumerable temples, mosques and sculptural wealth. In fact, hardly is there a village where some relic or the other, of historical or artistic value is not found. Still, for some inexplicable reason - may be invasions from outside and foreign domination - our people lost respect for our cultural remains and a sense of history. It is a common sight in rural areas where dilapidated temples of great architectural value are used as cow sheds. We are also aware that many of our traditional crafts are fast decaying and their technique is dying.

It is, therefore, absolutely necessary to create awareness among the rural Community about the richness of cultural heritage. It is also necessary to know our past. For it is the knowledge of the past, which is the foundation of the present, that helps us to plan our future. It is in this context that the Museums of History and Archaeology are relevant. For obvious reasons, these museums are now located in urban centres. However, it has now become necessary to reorient their functioning and turn their attention to the rural masses.

Keeping this is view, the museums can serve the rural community by using the modern methods of communication.

Periodical Exhibitions:

One of the simple programmes could be to organize periodical exhibitions at regular intervals. It is not always necessary to take the original objects of art. Portable objects of art, plaster casts and more simple, enlarged photographs, could be taken. One of the well known experiments that can be recalled here is that of Mrs. U.K.Olofson, of Stockholm, who got exhibition kits with models which were taken to the rural areas and exhibitions arranged in Schools.

Another example is the Oxford County Museum Service in U.K. Here exhibition boxes with a variety of exhibits in models on different subjects are prepared. These are supplied on rotation to rural areas, on demand. During our visit, we were told that the County Museum service could not cope with the annual demand. All the 1500 exhibition kits were in constant demand, and the County service had to turn down requests in order to renovate the exhibits. We may note that we have examples with a difference. The Western Museum services are dealing with literate masses. However, emulating such an example will be most rewarding.

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* Published in *Journal of Indian Museums,* pp. 65-67.

We are all aware that the National Museum, in collaboration with NCERT has evolved such an exhibition kit with a view to educate the teacher-educators. In my view, this scheme could be enlarged, through museums, to cater the needs of the rural folk.

In the State of Karnataka, the Directorate of Archaeology & Museums has started a programme of organising exhibitions in schools and colleges in moffusil areas, but on request. The rural College at Kanakapura is regularly requesting the department to organize the exhibitions with photographs and portable objects. We have organized the same and this has created a good response not only among the students but also among the people from the villages around the town.

However, we have to enlarge the scope of these exhibitions to cover more villages.

Mobile Units:

The Science Museums in the Country have successfully taken Science to the masses, including small towns. I do not see any reason why this can not be successfully launched in regard to art and cultural exhibits. Such a mobile exhibition could go not only to schools, but to rural areas. National Museum has already got a mobile unit.

The Government of Karnataka has also accepted such a scheme as part of the 6th Plan programme. Although it is an ambitious project, I would like to add a word of caution here. The theme of the exhibition in such a mobile unit should be well thought out, and properly fabricated. The over all emphasis should be to create awareness among rural masses about our history, cultural heritage and values.

Cultural Programmes:

Finally the museums in the regions could devise cultural programmes in the rural areas. As already stated, the villages in our country abound in cultural wealth. The regional and district museums could select such villages where important monuments of all denominations exist. I may instance this by citing the example of a place called Lakshmeshvara in Dharwar District. Here we have early Chalukyan relics, Kalyani Chalukyan temples dedicated to Siva and Jina and a beautiful Jumma Masjid of the Bahmani period. Organising a cultural festival in such a village by the museum, will draw people from all around. A variety of events such as lectures, film shows, plays based on the history of that place would go a long way in educating the people of the region. Such a programme could be organized at several selected sports.

Museums have now lost the connotation of being *Ajayabgarhs.* They have become centres of culture not only in preserving the cultural remains but also promoting art and culture. The museums of history and archaeology, in particular, have a heavy responsibility of not only preserving them but also propagating them.

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CONVERTING A PALACE INTO A MUSEUM: THE MYSORE PALACE*

When most of the palaces are being converted into the starred hotels in the country, true to its traditions, the Mysore Royal Family, which has done so much to patronise art and letters, has decided to convert the Grand Palace at Mysore into a Museum, in the service of the people. The Museum is to serve not just as a repository of the past glory, but a living cultural centre, where people could participate in the various cultural events.

The present building is a grand example showing the blend of Indo-Saracenic architecture, with a glorious past (Pl. 229a). The early history of the Mysore Palace is rather indistinct. The *Annals of the Mysore Royal Family (Rāja Vamśāvalī)* informs us that the Rajas of the fourteenth century were living in a Palace in Mysore. However, the first definite mention of the Mysore Palace is available, when, in about 1630 A.D., it is said to have been rebuilt by Raṇadhīra Kanṭhīrava Narasarāja Woḍeyar, after it had been struck and damaged by lightning. He is credited to have rebuilt the *Soundarya Vilāsa,* the *Nāmātīrtha* and other pavilions (*thoṭṭis* according to the Kannada nomenclature), and placed round the reconstructed place, eleven guns, all of which had distinct names. The main ones among these were *Rāmachandra, Muddukrishṇa* and *Siṃha.* In 1760, Krishṇarāja Woḍeyar II, was invited to visit his capital, Mysore, and his Palace, by his Prime Minister, Hyder Ali. In 1793, Tipu Sultan is said to have removed all the old and dilapidated building including the Palace but excluding the temples, in order to build the new city of Nazarbad. Even in 1799, there appears to have been no palace worth the name in Mysore, as the Duke of Wellington emphatically states that there was no house at all suitable for the enthronement of the young *Raja* in 1799 and therefore, it had to take place in a *pandal,* erected in Nazarbad. The Duke, then Col. Arthur Wellesley, wrote again to his brother, Henry, on May 26, 1801, "The *Raja's* family have moved into old Mysore, where their ancient Palaces has been rebuilt in the same form in which it was formerly, and, I believe, on the old foundations. The whole family appears to be as happy as we wished they should be when this Government was established. Mysore is becoming a large and handsome town full of inhabitants". In 1803, Lord Valentia visited Mysore, and described the Palace as small, neat and unfinished. He further said that there was a great deal of open space inside the fort round the Palace, and that he entered the Palace through a handsome gateway. Therefore, it appears that the Palace which was hastily built in just about two years was in bad repairs by the end of the 19th century and many of the tenements attached to it were crumbling. Added to this was the fire. In 1897, at the close of the festivities, during the marriage of the princess Jayalakshmammanniyavaru, the great part of this wooden Palace was almost destroyed by fire. In order to restore the grandeur of the Mysore Place, Her Highness, the *Mahārāni* Vāṇivilāsa *Sannidhāna,* C.I., then Regent, decided to build a new palace on the same model and on the foundations of the old palace. The architectural plans by Mr. Henry Irwin, the architect of the Viceregal Lodge at Simla, were approved. The construction, which was inaugurated by Her Highness in October 1897, was completed in 1912.

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* Published in V.P. Dwivedi (Ed.), *Museums & Museology: New Horizons,* (Essays in Honour of Dr. Grace Morley on Her 80th Birthday), New Delhi, 1980, pp. 299-305.

The main building is of massive grey granite, three storeyed, and dominated by a five storeyed tower covered by a gilded dome. The tower is about 145 feet from the ground to the golden flag on its summit. The Palace, like the old one, is built around a courtyard, called *thoṭṭi,* open to the sky. To the east of this *thoṭṭi* (or court-yard) on the ground floor, is the impressive elephant gate. Immediately to the south is the beautiful *Kalyāṇa Maṇṭapa* or the marriage pavilion. On the first floor, still facing east, is the great Durbar Hall, *Dīwan-e-Ām,* measuring 155 feet long by 42 feet wide. On the same floor, towards the south, is the daintily decorated private Durbal Hall, called *Ambāvilāsa,* the *Dīwan-e-Khās.* The second floor has several rooms and large halls on the sides.

Converting such a grandiose building into a museum is a challenging task. The eternal problem faced by a Museum Director in utilising an imposing building for converting into a museum is being successfully solved in the case of the Mysore Palace. The authorities have decided that the Palace at Mysore should not be a museum in the conventional sense of the term. It is to be a museum reflecting the history and the glory of Mysore and that of the illustrious Mysore Royal Family. Not merely that. It is to be a living cultural centre, encouraging various fine arts. No objects of art and archaeology, unconnected with the history of the Mysore dynasty, are to be exhibited. The structure itself is to be maintained as a historical building. The ceremonial halls are to be maintained in their pristine form so that the people could come and see the grandeur of the period and appreciate the aesthetic qualities. In fact the three ceremonial halls in the main Palace are themselves the veritable museums even in their present form.

Kalyāṇa Maṇṭapa or the marriage pavilion, on the ground floor, is a beauty to look at. The octagonal hall has a colourful stained- glass ceiling (Pl. 229b). The designing of the stained decorations is said to have been done by the artists of Mysore, but executed by the famous Mcfarlane Saracen Foundry at Glasgow.[1] The dome is supported by groups of triple cast-iron pillars, at intervals. The main theme of the stained-glass decoration as well as that of the mosaic floor is the peacock, hence this hall is also called Peacock pavilion.

Apart from this stained-glass decoration which is the central attraction, the walls of this pavilion are covered with murals, depicting the famous Mysore *Dasara.*

The *Dasara* or 'the festival of ten nights' were first celebrated on a grand scale by the rulers of Vijayanagara at Hampi. We have graphic accounts of these festivities in the accounts of the contemporary foreign travellers who visited Vijayanagar. With the disintegration of the Vijayanagar empire, it was the Nayaks of Keladi and Ikkeri and Wodeyars of Mysore who inherited the traditions of Vijayanagar. The Mysore rulers made the *Dasara* immortal by the grand festivities for ten days, culminating in the famous procession of the King in a golden *howdah* on a decorated elephant. Even these festivities have become part of history now.

However, the Mysore artist, under the patronage of and commissioned by the noble Krishnaraja Wodeyar IV, have immortalised the *Dasara* procession, on canvas, in 26 panels, on the walls of the marriage pavilion (Pl. 230a). Thus the *Kalyāṇa Manṭapa* is not only an architectural beauty but a veritable gallery of paintings. To make this beautiful octagonal painted pavilion a living one, it is proposed, in course of time, to hold music consorts or even dance performance by top artists of the nation.*

The Public Durbar Hall is a massive Pillared Hall (Pl. 230b), which deserves to be maintained as such (Pl. 231a). The rear walls have paintings by Ravi Varma, (Rāma breaking the *Śiva Dhanusa),* and eight forms of Devi, viz., *Kālikā, Navadurgā, Mahiṣamardini, Saraswartī, Mahālakshmī, Bhuvaneshvarī, Gāyatrī* and *Rājarajeshvarī,* by a distinguished local artist-sculptor Śri Śilpī Siddalingaswāmī. The central panel has a large painting of the Mysore Royal Family, by another distinguished artist, late Sri Y. Nāgarāju, who has also executed some of the panels in the Marriage pavilion. The interesting feature of this panel, however, is that it depicts four generations of Mysore Kings, viz., Krishnarāja Woḍeyar III, Chamaraja Woḍeyar , Krishnarāja Woḍeyar IV with his younger brother Kanṭhīravanarasarāja Woḍeyar, and the handsome prince Jayachamarāja Wodeyar, the last king who ruled the princely state before the formation of the Indian Union. All the paintings are encased in delicately carved teakwood frames, which are by themselves the works of art.

The majestic Durbar hall can itself be best described in the words of Constance E. Parsons, "No short description, if any, can do justice to the beauty of line, wealth of material, blaze of colour and exuberance of decoration in the great Durbar Hall. Walls vie with ceilings, columns with doorways and both by daylight and when ablaze with thousands of fairy lights, the hall gathers up and displays all the poets and artists have dreamed of the splendid setting of an Oriental Court; all the glamour and glory of "the thousand nights and one night".

The *Ambāvilāsa,* which is the *Dīwan-i-Khās,* is the most gorgeously decorated hall, with a harmonious composition in colour (Pl. 231b). The beauty of many of the details is unsurpassed in the Palace. The floor, in between the pillars is inlaid with Agra work-inlaid with jacinth and jasper, carbuncle and carnelian, amber and lapis lazuli-begun by artisans from Agra but completed by local boys and men. Every door, silver (Pl. 232a), teak and rosewood with ivory and wood inlay has charming decorative designs, depicting the ten incarnations of Vishnu, or tiny Krishna kissing his toe, as he lies on the *pipal* leaf.

The central aisle has a beautiful stained-glass ceiling decorated with delicate designs, supported by cast-iron pillars, all of which are manufactured by the famous Mcfarlane of Glasgow. The beautification of the *Ambāvilāsa* was entrusted to the celebrated artist of

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* Music performances are being held here annually during Lunar New year's day regularly.

Karnataka, Sri K.Venkatappa. While assigning the work, His Late Highness Krishnarāja Woḍeyar IV, said, "you have devoted your whole life for the study of fine arts and have made great name in your life, you have brought much credit to my state and I consider it as a pride. My only ambition is to show you, through your art, to the distinguished visitors that come here and say that it is my countryman's work". A look at this beautiful hall, where Venkatappā has blended blue, gold and red to provide pleasing colour scheme, shows that the great artist has lived upto the expectations of His Late Highness.

This Hall too will have to be maintained in its pristine condition, as a piece of architectural and artistic beauty. However, there is a proposal to organise each year a few performances of classical music in this Hall so that the Palace can serve as a living cultural centre. In order not to mar the beauty of the Hall with furniture, on such occasions, the Chamber of Music, when organised, will be in Indian *baiṭhak* style.

The star attractions of the proposed grand Museum will, however, be the exhibition of the traditional ceremonial Golden Throne (Pl. 232b), the Golden *Howdah* which was used in the *Dasara* procession, the priceless collection of trophies and the Palace armoury.

The Golden Throne consists of the main seat, a staircase, and the Golden Umbrella. A benedictory verse, forming part of the Sanskrit inscription, engraved on the rim of the umbrella states as follows:

> "Oh, King Śri Krishṇa, Lord of the earth, son of the illustrious Chamarāja, you are resplendent with the blessings of Goddess Chāmundesvarī. You are the Lord of the Karnataka Ratna Simhasana. You are the full moon of the autumn to the milky ocean of the Yadu race. This Golden Umbrella of the Golden Throne which you have inherited from your illustrious ancestors, evokes the awe of the whole world".

According to this epigraph, which is addressed to Krishnarāja Woḍeyar III, the bejewelled Golden Throne has come down to the Mysore Royal Family from generations of Kings.

The history of this remarkable Throne is exciting. According to one tradition this Throne belonged to the Pāṇḍavas of Mahābhārata fame, and was in Hastināpura. Kampilarāya brought this Throne from Hastināpura to Penugonda, now in Andhra Pradesh, where it was kept underground.

In 1338 A.D., Vidyāraṇya, the royal priest of the Vijayanagar kings, pointed out the spot where it was buried, to Harihara I, one of the founders of the Vijayanagara empire, who retrieved this. After this, this auspicious throne was used by the Vijayanagar kings at Anegondi for more than a century and a half. During the early part of the 17th century of Governor of Vijayanagar rulers at Srirangapatna obtained this and brought it there.

In 1609, the ailing Governor, Srirangaraya, made over this throne to Rājā Woḍeyar, before retiring to Talakad. In 1610, Rājā Woḍeyar, ascended this throne with pomp and pageantry and inaugurated the *Dasara* festivities. He further enjoined that his descendants should eternally continue these festivities. Epigraphical evidence shows that this royal throne was in the possession of Chikkadevarāja Woḍeyar in 1699. The historical records further show that it was with the royal family till the time of Tippu Sultan.

According to another tradition this throne is said to have been a gift of Aurangazeb in A.D. 1700 to Chikkadevarāja Woḍeyar. Kāsim Khān, a courtier in Aurangazeb's court and a friend of Chikkadevarāja Woḍeyar, died in Delhi. Chikkadevarāja decided to send a delegation to the Emperor to develop friendship. The delegation, which left in 1699, returned in 1700. Aurangazeb is said to have sent a signet ring with the inscription *Jagadevarāja* and permission to sit on the ivory throne. However, this tradition is not supported by sufficient evidence.

After the fall of Tipu Sultan, this throne was recovered from a room in the Sultan's Palace at Srirangapatna. it is learnt that this royal seat was quickly renovated and used in the coronation of the child Rāja, Krishnarāja Woḍeyar III, in 1799. From then on this ceremonial throne has remained with the Mysore Royal Family.

Originally made of figwood, this throne is said to have been decorated with ivory plaques. It is said to have come from Aurangazeb to Chikkadevarāja Woḍeyar in this form. Later on, in course of time, it was decorated and bejewelled with golden embellishments and silver figurines. In a Sanskrit work, called *Devatanāma Kusumamañjari* composed by King Krishnarāja Woḍeyar III, in 1859, there is a detailed description of the Golden Throne.

'The Throne is decorated with golden pillars and mango leaves. The balustrades of the steps leading to the seat is embellished with female figures. The Golden Umbrella has festoons. The seat has the tortoise seat *(kurmāsana).* The four sides of the Throne are decorated with *Vyālas* and creepers. Elephants on the east, horse on the south, soldiers on the west and chariots on the north decorate the royal seat. *Brahma* towards the south, *Maheshvara* on the north and *Vishṇu* in the centre form the Trinity. On the corners are found Vijaya and four lions, two of the mythical *shārdūlas,* two horses and swans on the four corners. It is further adorned with Nāga nymphs and *Asṭhadikpālas* or the guardians of the eight quarters".

The Golden Umbrella has 24 *Ślokas* (stanzas) in *Anusṭhubh* metre, blessing the King Krishnadevarāja Woḍeyar III as already mentioned.

This throne is a work of art. Although it has undergone slight alterations in the 1940's it has retained the original artistic and decorative features.

The Golden *Howdah,* is also an *object d'art.* The inner structure which is an wooden *manṭapa,* is covered with daintily worked golden sheets, exhibiting the craftsmanship of the Mysore artists.

Both these ceremonial objects are to be permanently put on show. The problems of security is being tackled by a programme of encasing both of them in rooms made of bullet-proof glass sheets and providing electronic alarms.[2]

The next attraction in the Mysore Palace Museum will be the exhibition of the priceless collection of trophies, shot by His Highness of Mahārāja. Perhaps nowhere in the country do we have such an excellent collection of natural history specimens at one place. It is proposed to take up the exhibition of these natural history specimens in the three floors of the right wing of the Mysore Palace.[3] The cases and the dioramas will be so designed as to blend with the traditional architecture of Mysore and its Palace.

The armoury of the Palace has one of the best collections of traditional weapons. it is seen that even in the last century all the weapons appear to have been catalogued as the metallic number tags fixed to the weapons attest. There are also historical arms, such as the belt-sword of Kanṭhīrava Narasarāja Woḍeyar, swords of Hyder Ali and Tipu Sultan, etc. Plans are being worked out to organise the arms section, with modern presentation techniques.

The architecture of the Mysore Palace with its hoary past and the colourful history of Mysore Kingdom lends itself beautifully for the programmes of *Son et Lumiere*. A project report on this programme is under active consideration of the Government of Karnataka.

The vast open space, in front of the Palace, with the planned garden that is being laid out, adds charm and majesty to the entire structure. The Palace is known for its illumination. The entire building is lined with rows of bulbs, following the contours of the structure, and when lit up, it looks like a Palace built of lights. The ceremonial halls have already been open to the public, on a nominal fee, during day time, and an average of three thousand visitors see and enjoy the aesthetic beauty of the Palace daily. As a tribute to their appreciation, Palace is lit up on every Sunday and on national holidays, so that the people can come and witness freely the glory of the Mysore Palace.

There is no doubt that when the proposed organisation of the Mysore Palace Museum is completed it will be a great centre of culture in the nation.

REFERENCES

1. During my recent visit to Glasgow, I learnt with deep sorrow that this famous Foundry went out of business as late as 1965 and all the records connected with the firm were consumed in a bon fire. However, advertisement in the volume of the local Chamber of Commerce proudly announce and illustrate the Mysore Durbar Hall as the work executed by Mcfarlane of Glasgow.
2. Organising this exhibition may take some more time because of the problems of securing the bullet-proof glass sheets. Some of the firms in Glasgow have promised to be able to supply the large-sized glass sheets for the purpose.
3. Greateful thanks are due to Dr. S.M.Nair, Sriyuts S.K.Saraswat and R.B. Kazi of National Museum of Natural History, New Delhi who have worked out schematic representations for this presentation and have promised further co-operation.

F. GENERAL

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THE INDIAN SAREE*

The saree is defined as a plaid fabric in standard lengths and, along with a choli or blouse, is the most common costume of the women of the Indian subcontinent. It may be divided into two parts, that part with a decorative border which is wound round the lower part of the body from the waist, and the other, the loose end called the *pallav*, which is taken on the left or right shoulder to cover the upper part from the waist and is, with the border, the most decorative part of a saree.

The earliest reference to a saree or similar costume is said to be in the word 'Nivi' meaning 'gatherings' occurring in the Atharvaveda of the Vedic Literature. This is taken to mean 'a garment comprising the pleated bunch of a plaid over a knotted end, tucked in at the navel,' which formed the general costume of the Indian folk. The earliest example of this 'Nivi' style, as it may be called, is found in the sculpture of a Yakhsi from Didarganj (now in Patna Museum) belonging to the Mauryan period (3rd century B.C.). By about the 2nd century B.C., a new mode of tying the saree is said to have been introduced, as seen from the sculptures of Bharhut. This was known as the 'Sakacha' style, in which the pleats were taken in between the legs and trucked in at the back making the limb movements easy. For the subsequent periods, ample evidence is available from literature, sculptures and paintings, such as the Sanchi reliefs and Ajanta frescoes, to show the contemporary costumes and styles.

Al though a 'plaid fabric in standard lengths' is the definition of a saree, it is only that which is manufactured by looms that is considered to be a saree in the strict sense of the term. Sarees are generally of cotton or silk and are woven into six or nine yards lengths which depend upon the mode of wear. Thus for example a *sakacha* style saree requires a nine yard length while an ordinary style needs only a six yard saree. Some authorities dismiss the mill-made, plain, six or nine yard piece as 'having no character, being just a piece of cloth without border or *pallav,* both of which are indispensable in the composition of a saree'. Weaving sarees is a skilled profession of a particular weaving class and perhaps there is no village in the vast subcontinent that has not its own colony of caste weavers. Even among them, some are specialised either in weaving borders or the veil ends or *pallavs,* both of which demand specialised skill to execute various, sometimes complicated designs.

There is a rich variety of sarees and each region has its own speciality. To mention only a few, the famous muslins of Bengal, the brocades of Banaras, the silks of Bengal were said to be so fine that once, according to the story, princess Zeb-un-nissa was seen in public apparently dressed in nothing. Her father, Aurangazeb, rebuked her severely for thus desecrating the dignity of the royal court. But the princess calmly retorted that not only was she fully clad but had actually wrapped the muslin seven times round her body'. A great many regional varieties in the decorative designs are exhibited even in weaving the borders and veil ends. For example, there are the typical floral designs of the famous Baluchar sarees from Bengal, executed with gold threads called *jari;* the broad borders depicting the temple towers of Tamilnad: and the flowers, birds, and animal patterns from the world famous Ajanta murals on the sarees from Paithan, which was a great centre of trade in the centuries prior to Christian era.

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* Published in *Commonwealth Scholar,* Autumn, 1967, Magazine written by and for Commonwealth Scholars, and published by the British Council, London, (cyclostyled copy), pp. 6-9.

As is the variety in sarees and decorative designs, so is the variety in styles of wearing. Each region has its own peculiar style. The most common is to wind the saree around the waist, sometimes with the help of a belt of gold or silver, with gatherings tucked in near the navel and the *pallav* end on the left shoulder falling loose over the back. This has been termed 'Nivi' style and sometimes even 'national' style. Most of the north Indian styles, such as Gujarati or Bengali, are slight variations of this, taking the *pallav* either on the left or right shoulder or sometimes even over the head, making it a veil. But in the southern part of Indian, there is a regional variation in Maharashtra, Tamilnad and Coorg. The Maharahtrian *'Sakacha'* style has its beginning in the centuries prior to the Christian era, but origins of the other styles are not known.

Although the *'Nivi'* style is the most common, all the regional styles have traditional significance. During the marriage there is a particular ceremony in which the bride is taught to wear the saree in the traditional mode peculiar to that caste or community to which she belongs. Thus in a Maharashtrian Vaishanava marriage, the bride has to wear a nine-yard saree in *sakacha* pattern, by parting the gatherings and tucking in at the back. She is expected to wear the saree in the same orthodox style throughout her life, and nowadays in many families refusal to wear it in the traditional way becomes the root-cause for a feud between an aged, orthodox mother-in-law and an educated city-bred daughter-in-law. However, even the latter would consent to wearing a saree in the traditional style on ceremonial occasions.

Similarly the veil, known as *'ghungat'* in Hindi, also has traditional significance, particularly in north India. The bridegroom has to lift the veil of the saree during the first night of the marriage to have the first (official) look at his bride. Many families have taken advantage of this custom and as a result there are stories of the bridegroom finding an ugly bride instead of the beautiful girl whom he had originally seen. Again, a daughter-in-law is not expected to move about at home without covering her face with the veil, as a mark of reverence, before her father-in-law or visitors.

Although women normally wear colourful sarees, widows are barred from these. There are regional variations in this too. In some cases, they are supposed to wear white or black sarees, but in south India, an orthodox Brahmin widow is expected to wear a plain red saree, and cover her shaven head. These ugly trends, however, are coming to a close with the development of more liberal attitudes, when even the remarriage of widows is encouraged.

In England an Indian lady dressed only in a saree finds it extremely heard to put up with the climatic conditions. But even so she is fastidious enough not to take to western attire, for she knows that an Indian woman is never more graceful than in a saree.

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ಇತಿಹಾಸವೋ ಅತಿಹಾಸವೋ ?*

ನಿಮ್ಮೂರಿನಲ್ಲಿ ಎಷ್ಟು ಹುಲಿ, ಸಿಂಹ ಮತ್ತು ತೋಳಗಳಿವೆ ಎಂಬ ಪ್ರಶ್ನೆ ಬಂದರೆ 'ಒಂದೂ ಇಲ್ಲ' ಎನ್ನುವುದು ಊರಿಗೆ ಅವಮಾನಕರವಲ್ಲವೆ? ಆದಕ್ಕಾಗಿ ದಾಖಲೆಗಾದರೂ ಅವನ್ನು ಸೃಷ್ಟಿಸುವುದು ಗೌರವಾರ್ಹವಲ್ಲವೆ?

ಮಧ್ಯಾಹ್ನ 3ರ ಸಮಯ. ನಾನು, ನನ್ನ ಸಿಪಾಯಿ ಹಿಂದಲೂರಿನ ಮೂರು ಜನ ಓಲೇಕಾರರು ಚಾವಡಿಗೆ ಬಂದು ಉಸ್ಸೆಂದು ಕುಳಿತೆವು. ಸರಿ, ನನ್ನ ಖಾಕಿ ವೇಷ, ಕರಿ ಪೆಟ್ಟಿಗೆ, ಸಿಪಾಯಿ ಇವೆಲ್ಲಾ ನೋಡಿ, ಬಿಸಿಲ ಹಳ್ಳಿಯ ಬಾಲಕರು ನನ್ನನ್ನು 'ಮೈಲಿ ಕಾರಕೂನನೆಂದು' ತೀರ್ಮಾನಿಸಿದರು.

ನಮ್ಮ ದಿನಚರಿ ಪ್ರಾರಂಭ. ಪಾಟೀಲರಿಗೆ, ಕುಲಕರ್ಣಿಗೆ, ಪಂಚಾಯ್ತಿ ಚೇರ್‌ಮನ್ನರು ಮತ್ತು ಶಾಲಾ ಮಾಸ್ತರಿಗೆ ಕರೆ ಕಳಿಸಿದ್ದಾಯಿತು. ಒಬ್ಬೊಬ್ಬರೆ ಬಂದು ನನ್ನನ್ನೇ ದುರುಗುಟ್ಟಿಕೊಂಡು ನೋಡಿ, ವಂದನೆ ಮಾಡಿ ಗುಡಾರದ ಮೇಲೆ ಕುಳಿತರು.

''ಏ ! ಓಲೆಕಾರ ರಾಮನ್ನ ಬರಹೇಳಿ, ಹಾಗೆ ಆರು ಟೀ ತಾರಲೇ'' - ಪಾಟೀಲರ ಆಜ್ಞೆ.

ನಾನು ಚಹಾ ಕುಡಿಯೊಲ್ಲ. ನನ್ನ ಅಹವಾಲನ್ನು ಕೇಳೋರಿಲ್ಲ.

''ಇರ್ಲಿರೀ, ಸಾಹೇಬ್ರೆ ! ಬರೀ ಚಹಾ ತಗೊರ್ರಿ''. ಇಷ್ಟರಲ್ಲಿ ಕುಲಕರ್ಣಿಯವರು ನನ್ನನ್ನು ಸಂಬೋಧಿಸಿ ''ಸಾಹೇಬ್ರೆ ! ತಾವು ಯಾವ ಖಾತೆಯವ್ರು ತಿಳೀಲಿಲ್ಲ. ಮತ್ತೆ ನಮ್ಮಿಂದ ಏನು ಕೆಲಸಾ ಆಗ್ಬೇಕ್ರಿ?'' ಅಂದರು.

ಇತಿಹಾಸ ಸಂಶೋಧನೆ

''ನಾನು ಇತಿಹಾಸ ಸಂಶೋಧನೆ ಖಾತೆಯಿಂದ ಬಂದಿದ್ದೀನಿ. ನಿಮ್ಮ ಊರಿನಲ್ಲಿ ಏನೇನು ಐತಿಹಾಸಿಕ ಅವಶೇಷಗಳು ಇವೆ ಎಂಬುದನ್ನು ನೋಡಲು ಬಂದಿದ್ದೇನೆ'' ಎಂದು ಹಿಂದಲೂರಿನಲ್ಲಿ ಒಪ್ಪಿಸಿದ ವರದಿಯನ್ನು ಗ್ರಾಮಫೋನ್ ರಿಕಾರ್ಡಿನಂತೆ ಪುನರುಚ್ಚರಿಸಿದೆ.

ಇಷ್ಟರಲ್ಲಿ, ಮೈಲಿಕಾರಕೂನರು ಬಂದಿದ್ದಾರೇಂತ ಹುಡುಗರಿಂದ ಕೇಳಿ, ಚಾವಡಿ ಮುಂದೆ ಹಳ್ಳಿಯ ಹೆಂಗಸರು ಮಕ್ಕಳು ಮತ್ತಿತರ ಗುಂಪೇ ಕೂಡಿತ್ತು. ನಾವು ಇತಿಹಾಸ ಸಂಶೋಧನೆ ಖಾತೆಯವರು ಎಂದು ಕೂಡಲೇ ಅಲ್ಲಿದ್ದ ಅನೇಕರಿಗೆ ಆವರೆಗೆ ನಮ್ಮ ಬಗ್ಗೆ ಉಂಟಾಗಿದ್ದ ಗೌರವ, ಭಯ ಅರ್ಧ ಕಡಿಮೆ ಆಯಿತು. (ಅದೂ, ಇವ್ರು ಪೋಲಿಸ್ ಅಥವಾ ರೆವಿನ್ಯೂ ಖಾತೆಯುವರಲ್ಲವೆಂದು ಖಾತ್ರಿಯಾದ ಮೇಲೆ.)

ಸರಿ... ನನ್ನ ಸಂಶೋಧನೆ ಮುಂದುವರಿಯಿತು ''ಈ ಊರಲ್ಲಿ ಹಾಳು ಹಂಚಿ ಬೋಕೆ ಇರೋ, ಹಾಳು ಮಣ್ಣಿನ ಜಾಗ, ಶಿಲಾಲೇಖ, ಕಲ್ಲಿನ ಗುಡಿ, ಶಿಲಾಮೂರ್ತಿಗಳು ಇವೆಯೆ? ಯಾರಲ್ಲಾದರೂ ತಾಡವಾಲೆ ಗ್ರಂಥಗಳು, ಹಳೇ ಕಾಲದ ನಾಣ್ಯಗಳು ಇದ್ದರೆ, ನಮಗೆ ತೋರಿಸಿ. ಪರೀಕ್ಷೆ ಮಾಡಿ ಇವುಗಳ ಬಗ್ಗೆ ಬರೆದುಕೊಳ್ಳುತ್ತೇನೆ. ಇವೆಲ್ಲ ನಿಮ್ಮ ಊರಿನ ಪ್ರಾಚೀನತೆ ಮತ್ತು ಇತಿಹಾಸದ ಬಗ್ಗೆ ಬರೆಯೋಕೆ ಸಹಾಯವಾಗುತ್ತವೆ'' ಎಂದು ವಿವರಿಸಿದೆ.

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* ಈ ಲೇಖನವು ದಿನಾಂಕ ನವೆಂಬರ್ 7, 1965ರ ಸುಧಾ ಪತ್ರಿಕೆಯ 16-17ನೇ ಪುಟಗಳಲ್ಲಿ ಪ್ರಕಟವಾಗಿದೆ.

ಸಂಶಯ ನಾಟಿತು

ಅಷ್ಟರಲ್ಲೇ ಅನೇಕರಲ್ಲಿ ಗುಜು ಗುಜು ಪ್ರಾರಂಭವಾಯ್ತು. ''ಸರಕಾರದೋರು ಲಿಪಿ ಓದ್ಕೊಂಡು ಹಣ ಎಲ್ಲಿದೆ ಅನ್ನೋದನ್ನ ತಿಳಿಕೊಂಡು, ಹಣ ಎಲ್ಲ ಬಗೆದ್ಕೊಂಡು ಹೋಗ್ತಾರೋ'' ಅಂತ ಒಬ್ಬ ಅಂದಿದ್ದು ಕೇಳಿಸ್ತು. ಇನ್ನೊಬ್ಬ ''ಅದ್ಹೆಂಗೆ ಸಾಧ್ಯ. ಆ ಮಲೆಯಾಳಿ ಮಂತ್ರವಾದಿ ಬಂದು, ಲಿಪಿ ಓದಿ, ಅಂಜನ ಹಚ್ಚಿ ಇನ್ನೇನು ಏಳು ಕೊಪ್ಪರಿಗೆ ಹೊನ್ನು ಕಾಣೋ ಹೊತ್ತಿಗೆ, ಕಾವಲು ಕೋಣ, ಸರ್ಪ ಎಲ್ಲ ಬಂದಿದ್ದರಿಂದ ಬಿಟ್ಟು ಓಡಿ ಹೋಗಲಿಲ್ವಾ?'' ಅಂದ.

ಇವರೆಲ್ಲರಿಗೂ ಲಿಪಿಯ ಬಗ್ಗೆ ಸಣ್ಣ ಭಾಷಣ ಬಿಗ್ದು, ಅದೇ ಊರಲ್ಲೇ ಕಲ್ಲೇಶ್ವರನ ಗುಡಿಗೆ ಹೋಗಿ ಅಲ್ಲಿದ್ದ ಶಿಲಾಲೇಖವನ್ನು ಓದಿ, ಚಾಲುಕ್ಯರ ದೊರೆ ತಿರಭುವನಮಲ್ಲ ವಿಕ್ರಮಾದಿತ್ಯನ ಕಾಲದಲ್ಲಿ ಆ ಕಲ್ಲೇಶ್ವರನ ಗುಡಿ ಪೂಜೆ ಪುನಸ್ಕಾರಕ್ಕೆ ಮತ್ತು ದೇವರ ನಂದಾದೀವಿಗೆಗೆ ಕೊಟ್ಟಿರುವ ದತ್ತಿ ಇದರಲ್ಲಿ ನಿರೂಪಿಸಿದೆ. ಇದು ಹಳೆಗನ್ನಡ ಲಿಪಿ ಮತ್ತು ಭಾಷೆ ಅಂತ ವಿವರಿಸಿದ ಮೇಲೆ, ಆ ಗುಂಪಿನಲ್ಲಿ ಇದ್ದ ಕೆಲವರ ಮನಸ್ಸಿನಲ್ಲಿ ಪರಿವರ್ತನೆ ಆಯಿತು. ಆದರೆ ಇನ್ನೂ ಕೆಲವು ಜನ ನಂಬರು. ಒಬ್ಬನಂತೂ, ''ಸರ್ಕಾರಕ್ಕೆ ಪಂಚವಾರ್ಷಿಕ ಯೋಜನೆಗೆ ಸಾಲ ಮಾಡಿದ್ರೂ ಸಾಲದೆ, ಲಿಪಿ ಓದಿ ಹಣ ಬಗೆದುಕೊಂಡು ಹೋಗೋ ವಿಧಾನ ಕಂಡ್ಹಿಡಿದಿದ್ದಾರಲೇ'' ಅಂತ ಅಂದೇ ಬಿಟ್ಟ.

ಇಷ್ಟಾದ ಮೇಲೆ, ಹಾಳು ಮಣ್ಣಿನ ದಿಬ್ಬಕ್ಕೆ ಹೋಗಿ, ಅಲ್ಲೆಲ್ಲಾ ಹುಡುಕಿ, ಹಂಚಿನ ಮತ್ತು ಮಡಕೆ ಚೂರುಗಳು, ಕಲ್ಲ ಆಯುಧಗಳೂ, ಮಣಿ ಮುಂತಾದ ಪ್ರಾಚ್ಯ ಅವಶೇಷಗಳನ್ನೂ ಆರಿಸಿಕೊಂಡು, ಅವುಗಳ ಮೇಲೆಲ್ಲಾ ಲೇಬಲ್ ಬರೆದು ಚಾವಡಿಗೆ ಹಿಂತಿರುಗಿದೆ. ಇಷ್ಟರಲ್ಲಿ ಸಂಜೆಯಾಗುತ್ತಾ ಬಂದಿತ್ತು.

ಇಷ್ಟೆಲ್ಲಾ, ನಾನು ಬಂದ 3 ಘಂಟೆಯ ವೇಳೆಯಲ್ಲಿ ಮಾಡಿದ್ದನ್ನು ನೋಡಿ, ಆ ಕುಲಕರ್ಣಿಗೆ ಏನನ್ನಿಸ್ತೋ, ಕಾಣೆ.

ಎಂತಹ ಆಫೀಸರ್?

''ರಾಯ್ರೇ, ಆ ಹಳ್ಳಿಯಿಂದ ಬಿಸಿಲ್ನಲ್ಲಿ ನಡಕೊಂಡು ಬಂದು ಒಂದು ನಿಮಿಷಾನೂ ಆರಾಮ ತಗೊಳ್ದೆ ಇಷ್ಟು ಓಡಾಡಿ ಸುಸ್ತಾಗ್ತೀರಲ್ಲ, ಸ್ವಲ್ಪ ಸುಧಾರಿಸ್ಕೋ ಬಾರದೆ? ಹೀಗೆ ಬಿಸಿಲ್ನಲ್ಲಿ ದುಡಿಯೋ ನೀವು ಆಫೀಸರ್ ಕೆಲ್ಸಕ್ಕೇ ಅಪವಾದ'' ಅಂದರು.

''ಹಾಗೇಂದ್ರೆ ಹೇಗೆ ಸ್ವಾಮಿ, ನಾನು ಮೊದಲು ಸರ್ಕಾರಿ ನೌಕರ. ಅಲ್ಲದೆ ಇತಿಹಾಸ ಸಂಶೋಧನೆ ಕೆಲಸ ಅಂದ್ರೆ ನನಗೆ ಬಹಳ ಆಸಕ್ತಿ. ಸುಧಾರಿಸ್ಕೊಳ್ಳೋದು ಸರ್ಕೀಟ್ ಮುಗಿಸ್ಕೊಂಡು ಹೋದ ಮೇಲೆ'' ಅಂತ ನಾನಂದೆ.

''ಹೀಗೆ ದುಡಿಯೋರು ಬಹಳ ಕಡಿಮೆ ಜನಾರಿ ಸಾಯೇಬ್ರೆ! ಏನೂ ಕೆಲಸ ಮಾಡ್ದೆ 'ಶಾಭಾಸ್' ಅನ್ನಿಸ್ಕೊಂಡ ಪ್ರಸಂಗ ಹೇಳ್ತೀನಿ ಕೇಳಿ'' ಅಂದ್ರು. ಅಷ್ಟರಲ್ಲಿ ನನ್ನ ಸಿಪಾಯಿ ಹನುಮಂತ, ಅಡಿಗೆ ಆಗೈತ್ರಿ ಸಾಯೇಬ್ರೆ ಅಂತ ಕೂಗಿದ. ಸರಿ, ಕುಲಕರ್ಣಿಯವರಿಗೂ ನನ್ನ ಜೊತೆಲೇ ಊಟ ಮಾಡೋಕೆ ಬಿನ್ನವಿಸಿಕೊಂಡು ಊಟಕ್ಕೆದ್ದೆ.

ಊಟ ಆಗಿ, ಕುಳಿತ ಮೇಲೆ ಕುಲಕರ್ಣಿ ತಮ್ಮ ಪ್ರಸಂಗ ಹೇಳೊಕೆ ಪ್ರಾರಂಭಿಸಿದ್ರು.

ಒಮ್ಮೆ ವಿಧಾನ ಸಭೇಲಿ, ವನ್ಯ ಮೃಗಗಳ ಬಗ್ಗೆ ಅಂಕಿ ಅಂಶಗಳನ್ನ ಯಾರೋ ಸದಸ್ಯರು ಕೇಳಿದರು. ಉತ್ತರ ಹೇಳೊಕೆ ಕಾಲಾವಕಾಶ ಕೇಳ್ಕೊಂಡು, ಅರಣ್ಯಶಾಖೆ ಮಂತ್ರಿಗಳು ತಮ್ಮ ಖಾತೆಗೆ ಬರೆದರು. ಆದ್ರೆ, ಯಾರೂ ಘೋರ ಮೃಗಗಳನ್ನು ಲೆಕ್ಕ ಹಾಕೋಕೆ ಸಾಧ್ಯವಿಲ್ಲಾಂದ್ರು. ಸಾಧ್ಯವಿಲ್ಲಾಂತ ಉತ್ತರ ಬಂತು.

ರೆವಿನ್ಯೂ ಮಂತ್ರಿಗಳು ''ಅದ್ಯಾಕಾಗೊಲ್ಲ ನಾನು ತರಿಸ್ಕೊಡ್ತೀನಿ 8 ದಿನಗಳೊಳಗೆ'' ಅಂದ್ರು.

ಸರಿ, ಮಂತ್ರಿ ಶಾಖೆಯಿಂದ ಕಲೆಕ್ಟರು, ಅಸಿಸ್ಟೆಂಟ್ ಕಮೀಷನರು, ತಹಸಿಲ್ದಾರ್ರು, ಸರ್ಕಲ್ ಇನ್ಸ್ಪೆಕ್ಟರ್ ಮೂಲ್ಕ ಕುಲಕರ್ಣಿ ಕೈಗೆ ಬಿತ್ತು ಕಾಗ್ದ ಮತ್ತು ಪ್ರಾಣಿಗಳ ಲಿಸ್ಟು. ಇಷ್ಟು ಹೊತ್ತಿಗೆ ನಾಲ್ಕು ದಿನ ಆಯ್ತು. (ಬಹಳ ಬೇಗ ಬಂತೂ ಅಂತೀರಾ ಅರ್ಜೆಂಟ್ ಅಂತಾ ಮಾರ್ಕ್ ಮಾಡಿದ್ದರು ಕೆಂಪು ಮಸೀಲಿ.)

ಹುಲಿ, ಸಿಂಹ, ತೋಳ

ಕುಲಕರ್ಣಿಗೆ ಗಾಬರಿಯಾಯ್ತು. 2 ದಿವಸದಲ್ಲಿ ಪಾರಂ ಭರ್ತಿ ಮಾಡಿ ಕಳಿಸಬೇಕು. ಅಷ್ಟರಲ್ಲಿ ಹುಲಿ, ಸಿಂಹ, ತೋಳ ಎಲ್ಲಾನೂ ಎಣಿಸೋದು ಹೇಗೆ? ಸರಿ. ರಾತ್ರಿ ಸಭೆ ಸೇರಿಸ್ದ. ಪಟೇಲರು, ಪಂಚರು ಊರಿನ ಇತರ ಹಿರೇರು ಬಂದ್ರು, ಚಾವಡಿಗೆ. ಕುಲಕರ್ಣಿ ತನ್ನ ಕಷ್ಟಾನ ಹೇಳಿಕೊಂಡ. ಪಟೇಲರು ವಿಚಾರ ಮಾಡಿ, ''ನಿಮ್ಮ ಪ್ರಾಣಿಗಳ ಪಟ್ಟಿ ಓದ್ರೀ ನೋಡವಾ'' ಅಂದ್ರು. ಪಟ್ಟಿ ಓದಿದರು, ಶಾನುಭೋಗ ಶಾಮಣ್ಣ.

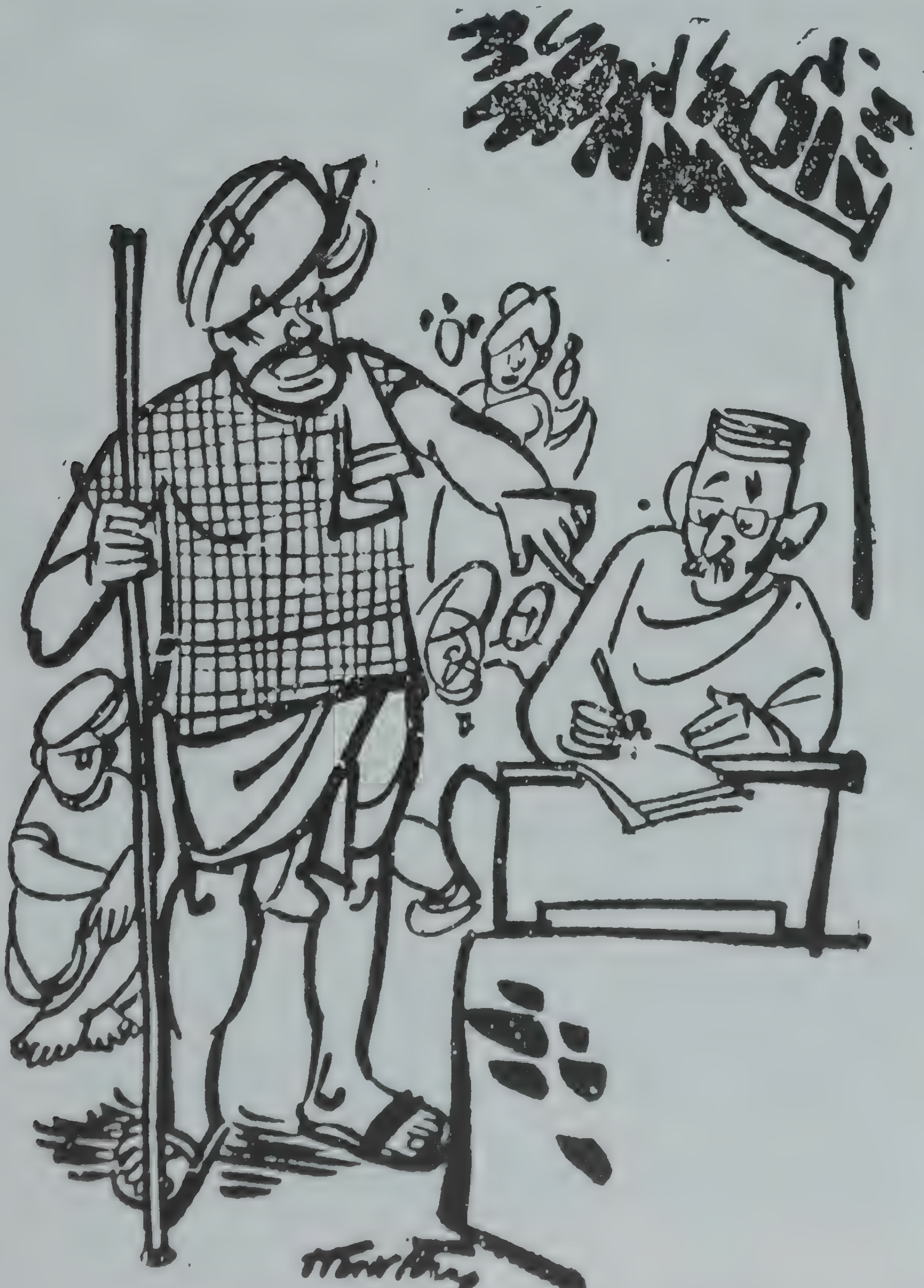
1. ಹುಲಿ ....

ಮೀಶೆ ಮಾರಣ್ಣ ಅಂದ. ''ಏನೋ ಸ್ವಾಮಿಯೊರೆ, ನಮ್ಮೂರ್ನಾಗೆ ಹುಲಿ ಇಲ್ಲಾಂದ್ರೆ ಶುದ್ಧ ಅವಮಾನ. ನಮ್ಮ ರಂಗಪ್ಪ ಯಾವ ಹುಲಿಗೆ ಕಡಿಮೇರಿ. ಹಾಕಿ ಹುಲಿ ಎರಡು.

ಪಟೇಲರೂ ಪಂಚರೂ ಹೂಂ ಗುಟ್ಟಿದರು. ಹಾಕಿದರು ಶಾನುಭೋಗರು, ಹುಲಿ-2.

2. ಸಿಂಹ ...

ಸರಪಂಚ ಶಿಂಗಯ್ಯ ''ನಾನಿರೋ ಮಟ್ಟ ಸಿಂಹ ಇಲ್ಲಾಂತ ಬರೆದ್ರೆ, ಸಿಗಿದು ಬಿಟ್ಟೇನು'' ಅಂತ ಘರ್ಜಿಸಿದರು. ''ಹಾಗಾದ್ರೆ ಎಷ್ಟು ಸಿಂಹ,'' ಗೊಣಗಿದರು ಕುಲಕರ್ಣಿ.



‘ಸಿಂಹ, ರಾಜ,...ಒಂದೇ ಸಾಕು ;’

ಶಿಂಗಯ್ಯ: ಸಿಂಹ-ರಾಜ ಒಂದೇ ಸಾಕು. ಸರಿ ಸಿಂಹ-1.

3. ತೋಳ.

"ಹಾಕ್ರಪ್ಪ ನಾಲ್ಕು" ಜಂಬಣ್ಣ ಹೇಳಿದ. ಹೀಗೆ, ಒಬ್ಬೊಬ್ಬರ ಇಚ್ಚೆಯಂತೆ, ಆ ಊರಿನ ಸ್ಥಾನಮಾನ, ಗೌರವ ಕಾಪಾಡೊಕ್ಕೆ, ಯಾವ್ದೂ ಪ್ರಾಣಿ ಇಲ್ಲಾಂದಿದ್ದಾಗೆ ಹುಲಿಯಿಂದ ಇಲಿಯವರೆಗೆ, ನಮೂನೆಗೆ ಒಂದೋ, ಎರಡೋ, ಮೂರೋ ಹಾಕಿ ಪಟ್ಟಿ ಪೂರ್ತಿಮಾಡಿ, ಹೊತ್ಹಾಕಿದ್ರು ಕುಲಕರ್ಣಿ.

ಶಹಬಾಸ್

ಮತ್ತೆ ರೆವಿನ್ಯೂ ಇನ್ಸ್‌ಪೆಕ್ಟರ್, ತಹಸಿಲ್ದಾರ್ರು, ಅಸಿಸ್ಟೆಂಟ್ ಕಮೀಷನರೂ ಮತ್ತು ಕಲೆಕ್ಟರನ್ನು ಭೇಟಿ ಮಾಡಿ, ಹೋಯ್ತು ಅಂಕಿಅಂಶಗಳ ಯಾದಿ, ವಿಧಾನ ಸಭೆ ಟೇಬಲ್‌ಗೆ. ಮಂತ್ರಿಗಳು ಹೇಳಿದ್ದ ತಾರೀಖಿಗೆ ಪ್ರಶ್ನೆಗೆ ಉತ್ತರ ಒಪ್ಪಿಸಿದರು. ಎಲ್ಲರೂ ರೆವಿನ್ಯೂಖಾತೆ ದಕ್ಷತೇನ ಹೊಗಳಿದ್ದೂ ಹೊಗಳಿದ್ದೇ. ಶಹಬಾಸ್ ಎಂದಿದ್ದೂ ಎಂದಿದ್ದೇ.

ಯಾರೂ ಯೋಚಿಸ್ಲಿಲ್ಲ. ಈ ಊರು ಬೆಂಗಾಡಿನಲ್ಲಿದೆ. ಕಾಡೂ ಇಲ್ಲ ಮೇಡೂ ಇಲ್ಲ - ವನ್ಯ ಮೃಗಗಳು ಒಂದೂ ಇಲ್ಲಾಂತ.

"ಹೀಗಿರುವಾಗ, ನೀವೇಕೆ ಸಾರ್, ಇಷ್ಟು ದುಡೀತೀರಿ? ಸುಮ್ಮನೆ ಮಾಡಿದ್ದಕ್ಕೆ ಡೈರಿ ಬರಕೊಂಡು ಹೋಗ್ಬಾರ್ದೆ" ಅಂತ ಸಲಹೆ ಮಾಡಿದ್ರು ಕುಲಕರ್ಣಿ.

"ಅಡ್ಡಿಯಿಲ್ಲ, ಹೀಗ್ಮಾಡಿದ್ರೆ ಇತಿಹಾಸ ಸಂಶೋಧನೆ ಅತಿಹಾಸವಾಗುತ್ತದೆ" ಎಂದು ಹೇಳಿ, ಆಆಆ...... ಎಂದು ಆಕಳಿಸಿದೆ.

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ನನ್ನ ಸೂಟು ಮತ್ತು ಸೀಟು

ನನ್ನ ಸೂಟು ಮತ್ತು ನನ್ನ ಸೀಟು ನನಗಿಂತ ಮುಖ್ಯ. ಇಲ್ಲದಿದ್ದರೆ ನನ್ನನ್ನು ಗೌರವಿಸುವ ಜನ ಮಾಯವಾದಾರು ಎಂಬ ಅರಿವು ನನ್ನಲ್ಲಿ ಮೂಡಿದೆ ಅನ್ನಿ !

ನಾನು ಬಡತನದಲ್ಲೇ ಬೆಳೆದು ವಿದ್ಯೆ ಕಲಿತದ್ದು. ಈಗೇನೋ ನಾನು ಉನ್ನತ ಹುದ್ದೆಯಲ್ಲಿದ್ದೇನೆನ್ನುತ್ತಾರೆ ಜನ. ಚಿಕ್ಕಂದಿನಿಂದಲೂ ಜನರ ನಡೆನುಡಿಗಳನ್ನು ಅಭ್ಯಸಿಸುವುದರಲ್ಲಿ ನನಗೆ ವಿಶೇಷವಾದ ಆಸ್ಥೆ. ಚಿಕ್ಕವನಾಗಿದ್ದಾಗ ಬಡವರ ಹುಡುಗನೆಂದು ಕೀಳಾಗಿ ನನ್ನನ್ನು ಅನೇಕರು ಕಾಣುತ್ತಿದ್ದುದು ನನ್ನ ಮನ ನೋಯಿಸಿತ್ತು. ಪರದೇಶಕ್ಕೆ ಹೋಗಿ ಬಂದ ಮೇಲೆ ಇದು ಮಾಯವಾಯಿತು. ನಾನು ಬಡವನೆಂದು ಹೇಳಿಕೊಳ್ಳಲು ಈಗ ಸ್ವಲ್ಪವೂ ಅವಮಾನವೆನ್ನಿಸುವುದಿಲ್ಲ. ಆದರೆ ಆಗ ... ಆಗಿನ ಮನೋವೃತ್ತಿಯೇ ಬೇರೆ.

ಚಿಕ್ಕಂದಿನ ದಿನಗಳಿಂದಲೂ ನನಗೆ ನನ್ನ ನಾಡಿನ ಪ್ರಾಚೀನತೆ, ಉಜ್ವಲವಾದ ಇತಿಹಾಸ, ಕಲೆಗಳ ಬಗ್ಗೆ ಗಾಢವಾದ ಅಭಿಮಾನ. ಕನ್ನಡನಾಡಿನಲ್ಲಿ ಮಾನವನು ಪ್ರಾಗೈತಿಹಾಸಿಕ ಕಾಲದಿಂದಲೂ ವಾಸಿಸಿ ಕಾಲಕಾಲಕ್ಕೆ ಮಾನವನ ಜ್ಞಾನವಿಕಾಸ ಹೇಗೆ ಹೇಗೆ ಪ್ರಗತಿಯಾಯಿತೆಂಬುದನ್ನು ಅಭ್ಯಸಿಸಲು ಬಹಳ ಪ್ರೀತಿ. ನಮ್ಮ ನಾಡಿನ ಜನರೆಲ್ಲಾ ಸ್ವಲ್ಪ ವಿದ್ಯಾವಂತರಾದರೂ ಅಗಾಧವಾಗಿ ಪ್ರಜ್ಞಾವಂತರಾಗಬೇಕು ಎಂಬುದು ನನ್ನ ಹೆಬ್ಬಯಕೆ.

ನನ್ನ ವಿಚಾರವೇನೇ ಇರಲಿ, ಜನರು ನನ್ನ ನೋಡುತ್ತಿದ್ದ ರೀತಿಯೇ ಬೇರೆ. ಹುಡುಗನಾಗಿಯೂ, ಯುವಕನಾಗಿಯೂ ನಾನು ಹಾಕುತ್ತಿದ್ದ ವೇಷ ಭೂಷ-ಒಂದು ಪಂಚೆ ಅಥವಾ ಬಿಳಿಯ ಪಾಯಿಜಾಮ ಮತ್ತು ಒಂದು ಅಂಗಿ, ಅತಿ ಹೆಚ್ಚೆಂದರೆ ಒಂದು ಪ್ಯಾಂಟು ಮತ್ತು ಒಂದು ಬುಷ್‌ಕೋಟು. ನೋಡಲು ಸಣ್ಣ, ಬಡಕಲು. ಹೀಗಿದ್ದರೆ ಯಾರುತಾನೇ ಹೆಚ್ಚಿನ ಗೌರವ ಕೊಡಲು ಸಾಧ್ಯ. ನನ್ನ (ನಾನು ತಿಳಿದಿದ್ದಂತೆ) ಪ್ರಗತಿಶೀಲ ಮನೋವಿಚಾರಕ್ಕೆ ಬೆಲೆಕೊಡಲು ಎಲ್ಲಿ ಸಾಧ್ಯ?

ಸೂಟಿನ ಆಸೆ

ಕಾಲೇಜಿನಲ್ಲಿ ಓದುತ್ತಿದ್ದ ನಾನು ಅನೇಕ ಮಿತ್ರರು ಸೂಟು ಹಾಕುತ್ತಿದ್ದುದನ್ನು ನೋಡುತ್ತಿದ್ದೆ. ಉಳಿದ ಗೆಳೆಯರು ಅವರಿಗೆ ಕೊಡುತ್ತಿದ್ದ ಮರ್‍ಯಾದೆ, ಗೌರವಗಳನ್ನು ಕಂಡು ಕರುಬುತ್ತಿದ್ದೆ. ನನಗೂ ಒಂದು ಸೂಟುಬೇಕೆಂಬ ಆಸೆ ಬಹಳವಾಯಿತು. ಆದರೆ ಹಣ......

ನನ್ನ ಇಂಗಿತ ನನ್ನ ಬಡ ತಂದೆಯವರಿಗೆ ತಿಳಿಯಿತು. ನನ್ನ ಕೊರಗು ಅವರಿಗೆ ಬಹಳ ದುಃಖವುಂಟುಮಾಡಿತು. ಇದೇ ವೇಳೆಗೆ ನಮ್ಮ ಪಕ್ಕದ ಮನೆಯವರಿಗೆ ಬಹಳ ತೊಂದರೆಯಿದ್ದಿತು. ಅವರ ಮಗನ 'ಸರ್ಜ್' ಸೂಟನ್ನು 35 ರೂಗಳಿಗೆ ಮಾರಲು ಸಿದ್ದರಿದ್ದರು. ಅತಿಶಯವೆಂದರೆ ಆ ಸೂಟು ನನಗೆ ಸರಿಹೋಗುತ್ತಿದ್ದಿತು. ಸ್ವಲ್ಪ ದೊಗಲೆಬಗಲೆಯಾದರೂ ಸರಿ, ಸೂಟು ನನಗೆ ಸಿಕ್ಕಿತು. ಅದನ್ನು ''ಡ್ರೈಕ್ಲೀನ್'' ಮಾಡಿಸಿ ಅಂದು ಅತಿ ಜಂಬದಿಂದ ಕಾಲೇಜಿಗೆ ಹಾಕಿಕೊಂಡು ಹೋದೆ. ಹುಡುಗರೆಲ್ಲಾ ನಕ್ಕರೆ-ಹುಡುಗಿಯರೆಲ್ಲಾ ಮುಸುಮುಸು ಮಾಡುತ್ತಿದ್ದರು. ಮೊದಲನೆ ದಿನ ಸ್ವಲ್ಪ ಮನಸ್ಸಿಗೆ ಬೇಜಾರಾದರೂ ದಿನಗಳುರುಳಿದಂತೆ ನಾನು ಹಾಕುತ್ತಿದ್ದ ದೊಗಲೆ ಸೂಟೇ ಫ್ಯಾಷನ್ ಆಯಿತು.

ಸೂಟು ಹಾಕಿದ ನಂತರ ನನ್ನ ವ್ಯಕ್ತಿತ್ವವೇ ಬದಲಾಯಿತು, ಕಾಲೇಜಿನ ಕಲಾ ವೃಂದಕ್ಕೆ ನಾನು ಸದಸ್ಯನಾಗಿ ಆರಿಸಲ್ಪಟ್ಟೆ. ಸಾಹುಕಾರ ವಿದ್ಯಾರ್ಥಿಗಳು ನನ್ನನ್ನು ಮಾತನಾಡಿಸಿ ಕಾಫಿಗೆ ಕರೆಯುತ್ತಿದ್ದರು. ನಮ್ಮ ವಿಭಾಗದ ಅಸೋಸಿಯೇಷನ್ನಿಗೆ ನಾನೇ

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* ಈ ಲೇಖನವು ಸುಧಾ ವಾರಪತ್ರಿಕೆ, ದಿನಾಂಕ 15ನೇ ಏಪ್ರಿಲ್, 1973, ಪುಟಗಳು, 75-76ರಲ್ಲಿ ಎನ್. ಎಸ್. ಮಿರ್ಲೆ ಎಂಬ ನಾಮಾಂಕಿತದಿಂದ ಪ್ರಕಟವಾಗಿದೆ.

ಕಾರ್ಯದರ್ಶಿ. ಸೂಟಿನ ಪ್ರಭಾವ ನನಗೆ ಅರಿವಾಯಿತು. ಮನಸ್ಸಿನಲ್ಲೇ ಅಂದುಕೊಂಡೆ - ''ನನ್ನ ವಿಚಾರಧಾರೆಯಾಗಲೀ ವ್ಯಕ್ತಿತ್ವವಾಗಲೀ ಸ್ವಲ್ಪವೂ ಬದಲಾಯಿಸಲಿಲ್ಲವಲ್ಲ. ಈ ಹಾಳು ಸೆಕೆಂಡ್ ಹ್ಯಾಂಡ್ ಸೂಟಿಗೆಷ್ಟು ಬೆಲೆ!'' ಎಂದು. ದೊಡ್ಡವನಾದಂತೆ - ಇಂತಹ ಸೂಟಿನ ಬೆಲೆಯ ಅನುಭವವು ಬೇಕಾದಷ್ಟಾದವು.

ಮೂರು ಗಂಟೆಗೆ ಬನ್ನಿ

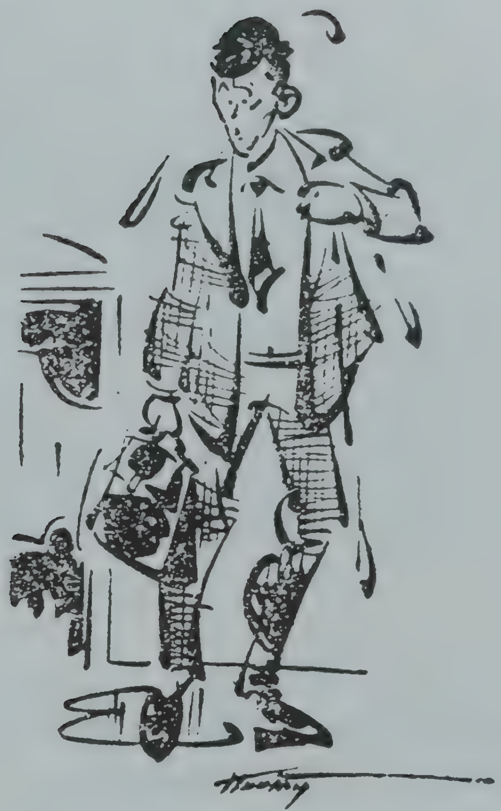
ಆಗ ನನಗೆ ಕೇವಲ 32 ವರ್ಷ. ನನ್ನ ಬಳಿ, ನಾನೇ ಹೊಲಿಸಿಕೊಂಡ ಸೂಟುಗಳು ಕನಿಷ್ಠ ನಾಲ್ಕು ಇದ್ದವು (ಮದುವೆಯಲ್ಲಿ ನನ್ನ ಮಾವ ಕೊಟ್ಟದ್ದು ಬಿಟ್ಟು). ಅಂದು ಬೇಸಿಗೆ ಅತಿ ಹೆಚ್ಚಿನ ಬಿಸಿಲು, ಮೊದಲೇ ನಾನು ಬೆವರುವುದು ಹೆಚ್ಚು. ಪರದೇಶಕ್ಕೆ ಹೋಗುವ ವ್ಯವಸ್ಥೆಗಳನ್ನು ಮಾಡಿಕೊಳ್ಳುತ್ತಿದ್ದೆ. ....ರ ಆಫೀಸಿಗೆ ನನ್ನ ಅರ್ಜಿ ತೆಗೆದುಕೊಂಡು ಹೋದೆ. ಬಿಸಿಲು ಹೆಚ್ಚಿದ್ದರಿಂದ ಒಂದು ಪ್ಯಾಂಟ್, ಬುಷ್ ಕೋಟು ಹಾಕಿಕೊಂಡಿದ್ದೆ. ಆಫೀಸರನ್ನು ನೋಡುವ ಮೊದಲು ಗುಮಾಸ್ತೆ ಬಳಿಗೆ ಹೋದೆ. ಅವರ ಮುಂದೆ ನಿಂತು ಹತ್ತು ನಿಮಿಷವಾದರೂ ನೋಡಿಯೂ ನೋಡದವರಂತೆ ಗುಮಾಸ್ತೆ ಬಹಳ 'ಬಿಸಿ' ಆಗಿದ್ದರು. ಇಪ್ಪತ್ತು ನಿಮಿಷಗಳ ನಂತರ 'ಸಾರ್' ಎಂದೆ. ತಲೆಯೆತ್ತಿ ಮೇಲಿನಿಂದ ಕೆಳಗಿನವರೆಗೂ ನೋಡಿ ತಾತ್ಸಾರದಿಂದ ''ಏನ್ರೀ ನಿಮ್ಮದು?'' ಎಂದರು. ''ನಾನು ಫಾರಿನ್ನಿಗೆ ಹೋಗುವವನಿದ್ದೇನೆ. ನನ್ನ ಅರ್ಜಿ...'' ಎಂದು ಮುಗಿಸುವ ಮೊದಲೇ ಮತ್ತೊಮ್ಮೆ ಅನುಮಾನ ಪೂರ್ವಕವಾಗಿ ಮೇಲಿನಿಂದ ಕೆಳಗೆ ನೋಡಿದರು. ''ಫಾರಿನ್ನಿಗೆ ಹೋಗೋ ಮುಖ ನೋಡು'' ಎನ್ನುವ ಹಾಗಿತ್ತು ಅವರ ಮುಖಭಾವ. ನನ್ನ ವಾಕ್ಯ ಇನ್ನೂ ಮುಗಿದೇ ಇರಲಿಲ್ಲ. ಅವರು ''ಸಾಹೇಬರು ಮೂರು ಘಂಟೆವರೆಗೆ ಯಾರನ್ನೂ ಬಿಡಬೇಡವೆಂದಿದ್ದಾರೆ ಕಣ್ರೀ... 3 ಗಂಟೆಗೆ ಬನ್ನಿ'' ಎಂದು ತಮ್ಮ ಕೆಲಸದಲ್ಲಿ ನಿರತರಾದರು.

ನಾನು ಹೆಚ್ಚಿಗೆ ಹೇಳಲವಕಾಶವೇ ಇರಲಿಲ್ಲ. ಅಲ್ಲಿಂದ ಎದ್ದೆ. ಮನೆಗೆ ಬರುತ್ತಾ ದಾರಿಯುದ್ದಕ್ಕೂ ಯೋಚಿಸಿದೆ. Influence ಇಲ್ಲದೇ ಯಾವ ಕೆಲಸವೂ ಸಾಧ್ಯವಿಲ್ಲ ಎಂಬುದರ ಅರಿವು ನನಗಿತ್ತು. ಆದರೆ ಈ ಸಂದರ್ಭದಲ್ಲಿ influence ಸಾಧ್ಯವಿರಲಿಲ್ಲ. ಥಟ್ಟನೆ ಯೋಚನೆಯೊಂದು ಸುಳಿಯಿತು. ಅಲ್ಲೇ ನಿಂತೆ. ಮರುಕ್ಷಣದಲ್ಲೇ ಮನೆಗೆ ಓಡಿದೆ. ಸೂಟ್‌ಕೇಸ್ ತೆಗೆದು ಸೂಟು, ಟೈ, ಬೂಟು ಹಾಕಿಕೊಂಡೆ, ಬೆವರು ಕೋಡಿ ಹರಿಯುತ್ತಿತ್ತು. ನನ್ನ ಹೆಂಡತಿ, ''ಹಿಂಗ್ಯಾಕ್ರಿ ! ರಣರಣ ಬಿಸಿಲ್ನಾಗೆ ಸೂಟ್ ಹಾಕೋತಿದ್ದೀರಿ?'' ಎಂದಳು (ಧಾರವಾಡದವಳು) ''ಸ್ವಲ್ಪ ಸುಮ್ನಿರು'' ಅಂದಿದ್ದೆ, ಬೆವರು ಒರೆಸಿಕೊಳ್ಳುತ್ತಾ. ಗಾಗಲ್ಸ್ ಹಾಕಿಕೊಂಡು .....ರ ಆಫೀಸಿಗೆ ಹಿಂದಿರುಗಿದೆ. ನನ್ನನ್ನು ನೋಡುತ್ತಿದ್ದಂತೆ ಗುಮಾಸ್ತೆ 'ಅಟೆನ್‌ಷನ್' ಆದರು. ''Can I help you''ಎಂದು ಇಂಗ್ಲೀಷಿನಲ್ಲೇ ಕೇಳಿದರು. ಸಾಹೇಬರನ್ನು 12-30ಕ್ಕೆ ಭೇಟಿಯಾದೆ. ನನ್ನ ಕೆಲಸ ಮೂರು ನಿಮಿಷದಲ್ಲೇ ಮುಗಿದುಹೋಯಿತು. ಆದರೆ ನನ್ನ ಒಳ ಬನೀನು ಒದ್ದೆಯಾಗಿತ್ತು. ಭಲಾ ! ನನ್ನ ಸೂಟೇ ! ಎಂದುಕೊಂಡು ಹಿಂತಿರುಗಿದೆ.

ವಿದೇಶದಿಂದ ಹಿಂತಿರುಗಿ ಬಂದ ಕೆಲವು ಕಾಲದ ಮೇಲೆ ನಮ್ಮ ನಾಡಿನಲ್ಲಿ ಧಾನ್ಯಗಳಿಗೆ, ಸಕ್ಕರೆಗೆ ತುಂಬಾ ತೊಂದರೆಯಾಗಿತ್ತು. ಯಥಾಪ್ರಕಾರ ಸ್ಪೆಷಲ್ ತಹಸೀಲ್ದಾರರ ಕಛೇರಿಗೆ ಹೋದೆ. ಮತ್ತೆ ಅದೇ ರಣರಣ ಬಿಸಿಲಿನ ಮೇ ತಿಂಗಳು. ಬೆವರು ಧಾರಾಕಾರವಾಗಿ ಹರಿಯುತ್ತಿತ್ತು. ಫಾರಿನ್ನಿನಿಂದ ತಂದಿದ್ದ ಸ್ಪೋರ್ಟ್ಸ್ ಶರಟು, ಪ್ಯಾಂಟು ಹಾಕಿಕೊಂಡಿದ್ದೆ. ಫಾರಿನ್ ಗಾಗಲ್ಸ್ ನನ ಕಣ್ಣುಗಳನ್ನಲಂಕರಿಸಿತ್ತು. ತಹಸಿಲ್ದಾರರ ಅಸಿಸ್ಟೆಂಟರ ಬಳಿಗೆ ಹೋದೆ. ಹಿಂದೆ ನಾನು ಹಳ್ಳಿ ಹಳ್ಳಿ ಸುತ್ತುತ್ತಿದ್ದಾಗ ಅವರು ಸರ್ಕಲ್ ಇನ್‌ಸ್ಪೆಕ್ಟರಾಗಿದ್ದರು. ಒಂದೇ ಚಾವಡಿಯಲ್ಲಿ ನಾವು ಉಂಡು ಮಲಗಿದ್ದೆವು ! ಆದರೂ ಅವರು ನನ್ನ ಗುರುತು ಹಿಡಿಯಲಿಲ್ಲ. ನಾನು ಒಂದು ಬೆಂಚಿನ ಮೇಲೆ ಕುಳಿತೆ. ಅರ್ಧಗಂಟೆ ಕಾದೆ. ನಂತರ ನನ್ನ ರೇಷನ್ ಅರ್ಜಿ ಅವರ ಮುಂದೆ ಹಿಡಿದೆ. ಅವರು ಮೇಲಿಂದ ಕೆಳಗೆ ನೋಡಿದರೂ ''ಇನ್ನೂ ಎರಡು ಮೂರು ದಿನ ಬಿಟ್ಟು ಬನ್ನಿ'' ಎಂದರು.

ಸೂಟಿನ ಪ್ರಭಾವ

ಅಲ್ಲಿಂದ ಎದ್ದೆ. ನಾನು ಈಗ ಸಾಕಷ್ಟು ''ಸೂಟಿನ ಅನುಭವಿ''ಯಾಗಿದ್ದೆ. ಮನೆಗೆ ಹೋದೆ. ಫಾರಿನ್ ಸೂಟು ಧರಿಸಿದೆ. ಗಾಗಲ್ಸ್ ಏರಿಸಿ ತಾಲ್ಲೂಕು ಆಫೀಸಿಗೆ ಬಂದೆ. ನನ್ನ ನಿರೀಕ್ಷೆಯಂತೆ ಒಳ್ಳೆಯ ಸ್ವಾಗತ ದೊರೆಯಿತು. ಕುರ್ಚಿಯ ಮೇಲೆ ಕೂರಿಸಿದರು. ಸಾಹೇಬರ ಭೇಟಿಯಾಯಿತು. ನನಗೆ ರೇಷನ್ ಕಾರ್ಡು ತಕ್ಷಣ ದೊರೆಯಿತು. ಅಲ್ಲದೆ 'ತಾವೇಕೆ ತೊಂದರೆ ತೆಗೆದುಕೊಂಡಿರಿ? ಸಿಪಾಯಿ ಕಳಿಸಿದ್ದರೆ ಆಗುತ್ತಿತ್ತಲ್ಲ' ಎಂದರು. ನನ್ನ ಕೆಲಸ ನಾನೇ ಮಾಡಿಕೊಳ್ಳುವ ಪ್ರವೃತ್ತಿಯವನಾದ ನನಗೆ ಸಿಪಾಯಿ ಕಳಿಸಿದ್ದರೆ ಎಷ್ಟು



ತಡವಾಗುತ್ತಿತ್ತು ಎಂಬುದರ ಅರಿವು ಚೆನ್ನಾಗಿತ್ತು. ಕೇವಲ ನನ್ನ ಸೂಟಿನಿಂದಲೇ ಕೆಲಸ ಇಷ್ಟು ಸುಲಭವಾಗುತ್ತದೆಂದು ಗೊತ್ತಿದ್ದರೆ, ಸಿಪಾಯಿ ಜೊತೆಯಲ್ಲಿ ನನ್ನ ಸೂಟನ್ನೇ (ಒಂದೇಕೆ, ಎರಡನ್ನು) ಕಳುಹಿಸಿಕೊಡುತ್ತಿದ್ದೆ ಎಂದುಕೊಂಡೆ ಅಂತರಂಗದಲ್ಲಿ.

ನನ್ನ ಸೂಟಿನ ಮಹಾತ್ಮೆ ಇಷ್ಟಾದರೆ 'ಸೀಟಿ'ನದೆಷ್ಟಿರಬೇಕು ! ನಮ್ಮ ರಾಜ್ಯದ ಉನ್ನತ ಹುದ್ದೆಯೊಂದು ಈಚೆಗೆ ದೊರಕಿತು. ಅದಕ್ಕೆ ಮುಂಚೆ ಸಾಮಾನ್ಯವಾದ ನೌಕರಿಯೊಂದರಲ್ಲಿದ್ದೆ. ದೊಡ್ಡ ಪರೀಕ್ಷೆಗಳನ್ನು ಪಾಸುಮಾಡಿ ಡಿಗ್ರಿಗಳನ್ನು ಪಡೆದಿದ್ದೆ. ಪರದೇಶದಲ್ಲಿ ನಾಲ್ಕು ವರ್ಷ ಕಳೆದು ಹೆಚ್ಚಿನ ವ್ಯಾಸಂಗ ಮಾಡಿದ್ದೆ. ದೇಶಗಳನ್ನೆಲ್ಲಾ ಸುತ್ತಿದ್ದೆ, ಅನುಭವಿಯಾಗಿದ್ದೆ. ಆದರೆ ಅದೃಷ್ಟ ಇನ್ನೂ ಖುಲಾಯಿಸಿರಲಿಲ್ಲ. ಸಣ್ಣ ನೌಕರಿಯೊಂದರ 'ಸೀಟ'ನ್ನ ಅಲಂಕರಿಸಿದ್ದೆ. ಆಗ ಜನರು, ಮಿತ್ರರು ನನ್ನನ್ನು ನೋಡುತ್ತಿದ್ದುದು ಸ್ವಲ್ಪ ಕೀಳಾಗಿಯೇ ಎಂದರೆ ತಪ್ಪಾಗಲಾರದು. ಈಗ ಉನ್ನತ ಪದವಿಗೆ ಆರಿಸಲ್ಪಟ್ಟನೆಂದು ತಿಳಿದಾಗಲೇ ಮಿತ್ರರ, ಜನರ, ದೃಷ್ಟಿ ನನ್ನ ಬಗ್ಗೆ ಸ್ವಲ್ಪ ಬದಲಾಯಿಸಲು ಪ್ರಾರಂಭವಾಯಿತು. ಆದರೆ ನನ್ನಲ್ಲಿ ಮಾತ್ರ ದೈಹಿಕವಾಗಲೀ, ಮಾನಸಿಕವಾಗಲೀ ಯಾವ ರೀತಿಯ ಬದಲಾವಣೆಯೂ ಆಗಿರಲಿಲ್ಲ. ಈ ಮಧ್ಯೆ ನನ್ನ ಹೊಸ ಹುದ್ದೆ ನನಗೆ ದೊರೆಯುವುದರಬಗ್ಗೆ, ಮಿತ್ರರೊಬ್ಬರು ಶಂಕೆ ಕಲ್ಪಿಸಿದಾಗ ಜನರ ದೃಷ್ಟಿ ಮೊದಲಿನ ಸ್ಥಿತಿಗೆ ಹಿಂತಿರುಗಲು ಹವಣಿಸಿತು. ಮತ್ತೆ ಉನ್ನತ ಹುದ್ದೆ ಖಚಿತ ಎಂದಾಗ ಜನರ ದೃಷ್ಟಿಯಲ್ಲಿ ನನ್ನ ಬಗ್ಗೆ ಗೌರವ ಏರತೊಡಗಿತು. ಜೀವನದಲ್ಲಿ ಇಂತಹ ಏರಿಳಿತಗಳನ್ನು ನಾನು ಅನೇಕ ಸಾರಿ ಅನುಭವಿಸಿದ್ದೆ. ಕಾರಣ, ಇದು ನನ್ನನ್ನು ಹೆಚ್ಚು ಕಾಡಲಿಲ್ಲ.

ಸೂಟ್, ಸೀಟು ಮಹಾತ್ಮೆ

ಆದರೆ ಉನ್ನತ ಹುದ್ದೆಯ 'ಪೀಠ'ವನ್ನಲಂಕರಿಸಿದ ಮೇಲೆ ಜನರಲ್ಲಿ, ಸ್ನೇಹಿತರಲ್ಲಿ ಆದ ಬದಲಾವಣೆ ನನಗಂತೂ ಊಹಿಸಲಸಾಧ್ಯ. ನನ್ನನ್ನು ಬಹಳ ಸ್ನೇಹಿತರು 'ಪಾರ್ಟಿ'ಗೆ ಕರೆದರು. ಸಭೆಗಳಲ್ಲಿ ಭಾಷಣ ಮಾಡಿ, ನನ್ನ ಗುಣಗಾನ ಮಾಡಿದರು. ಮಹಾ ವಿದ್ವಾಂಸ, ಮೇಧಾವಿ ಎಂದು ಹೀನಾಮಾನವಾಗಿ ಹೊಗಳಿದರು. ಇದೇ ಸ್ನೇಹಿತರು ಹಿಂದೆ ಹೀಗೇಕೆ ಮಾಡಲಿಲ್ಲ?

ಇದ್ದಕ್ಕಿದ್ದಂತೆಯೇ ನನಗೆ ಬೋಧಿವೃಕ್ಷದ ಕೆಳಗೆ ಕೂತಂತಾಗಿ ಜ್ಞಾನೋದಯವಾಯಿತು. ಈ ಎಲ್ಲಾ ಸಂಗತಿಗಳಿಗೂ ನಾನಲ್ಲ ಕಾರಣ, ನನ್ನ ಸೀಟು ಎಂದು. ಅವರ ಹೊಗಳಿಕೆಗಳೆಲ್ಲಾ ತಾತ್ಕಾಲಿಕವಾಗಿ ನನಗೆ ಸಂತೋಷ ಉಂಟುಮಾಡಿದರೂ ಇದು ಸೂಟು ಸೀಟುಗಳ ಮಹಾತ್ಮೆ ಎಂದು ಅರಿವಾಗಿ ನನಗೆ ಅಂತರಂಗದಲ್ಲಿ ವ್ಯತೆಯಾಯಿತು.

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ಇಲ್ಲದ ಗುಪ್ತನಿಧಿಗಾಗಿ ವಿಗ್ರಹ ಭೇದನ[*]

''ನಂಗಲಿಯ ಬಳಿ ಅಪಾರ ಗುಪ್ತ ನಿಧಿ'', ''ಕಳೆದ ಮಾರ್ಚ್ 27, ಯುಗಾದಿಯ ರಾತ್ರಿ ಲಕ್ಷ ಅಥವಾ ಹೆಚ್ಚು ಮೌಲ್ಯದ ಗುಪ್ತನಿಧಿಯನ್ನು ಹೊರತೆಗೆದು ಹಂಚಿಕೊಳ್ಳಲಾಗಿದೆ''.

ಇಂಥ ರೋಮಾಂಚಕರ ಶಿರೋನಾಮೆ ಮತ್ತು ಸುದ್ದಿಯನ್ನು ವೃತ್ತಪತ್ರಿಕೆಗಳಲ್ಲಿ ಓದಿದರೆ ಜನರಲ್ಲಿ ಕೋಲಾಹಲ ಉಂಟಾಗುವುದು ಸಹಜ. ಇದರಲ್ಲಿ ಸತ್ಯಾಸತ್ಯತೆ ಎಷ್ಟು ಎಂಬುದನ್ನು ವಿವೇಚಿಸಿ ಜನತೆಗೆ ತಿಳಿಸದೇ ಇದ್ದರೆ ಅಜ್ಞಾನಕ್ಕೆ ಗರಿಮೂಡುವ ಸಂಭವ.

ಶಿಲಾಯುಗದ ಸಮಾಧಿಗಳು:

ನಂಗಲಿಯ ಬಳಿ ತಿಳಿವಳಿಕೆಯಿಲ್ಲದೆ ಧ್ವಂಸಮಾಡಿದ 'ಕಲ್ಲಿನ ಪೆಟ್ಟಿಗೆ', ಬೃಹತ್ ಶಿಲಾಯುಗದ (Megalithic) ಸಂಸ್ಕೃತಿಯ ಪ್ರತೀಕ. ಅದು ಆ ಕಾಲದ ಸಮಾಧಿಗಳಲ್ಲೊಂದು. ಕಬ್ಬಿಣ ಯುಗದ ಒಂದು ಅಂಗ, ಬೃಹತ್ ಶಿಲಾಯುಗ. ಈ ಕಾಲದ ಜನಜೀವನದ ಬಗ್ಗೆ ನಮಗೆ ಸಂಪೂರ್ಣ ಮಾಹಿತಿ ಇಲ್ಲದಿದ್ದರೂ, ಆ ಜನರ ಶವಸಂಸ್ಕಾರ ಪದ್ಧತಿಯ ಬಗ್ಗೆ ಹೆಚ್ಚು ತಿಳಿವಳಿಕೆಯಿದೆ. ಇದಕ್ಕೆ ಕಾರಣ, ಆ ಕಾಲದ ಸಹಸ್ರಾರು ಸಮಾಧಿಗಳು ಈವರೆಗೂ ಉಳಿದಿವೆ. ದಕ್ಷಿಣ ಭಾರತದಲ್ಲೆಲ್ಲ ಅತಿ ಹೆಚ್ಚಿನ ಸಂಖ್ಯೆಯಲ್ಲಿರುವ ಈ ಸಮಾಧಿಗಳು ಕರ್ನಾಟಕದಲ್ಲಿ ಬಹುತೇಕ ಎಲ್ಲಾ ಪ್ರದೇಶಗಳಲ್ಲಿಯೂ ಕಂಡುಬಂದಿವೆ. ಎಲ್ಲೆಲ್ಲಿ ಹೆಚ್ಚಾಗಿ ದೊಡ್ಡ ಕಲ್ಲುಗಳು ದೊರೆಯುತ್ತಿದ್ದವೋ ಆ ಪ್ರದೇಶಗಳಲ್ಲೆಲ್ಲ ಬೃಹತ್ ಶಿಲಾಯುಗದ ಜನ ವಾಸಿಸುತ್ತಿದ್ದರು, ಮತ್ತು ತಮ್ಮ ಈ ವಿಶಿಷ್ಟ ರೀತಿಯ ಶವಸಂಸ್ಕಾರ ಪದ್ಧತಿಯನ್ನು ಪರಿಪಾಲಿಸುತ್ತಿದ್ದರು - ಎಂದು ಹೇಳಬಹುದು.

ಈ ಸಮಾಧಿಗಳನ್ನು ಕರ್ನಾಟಕದಲ್ಲಿ 'ಮೋರಿಯರ ಮನೆ', 'ಪಾಂಡವರ ಕಟ್ಟೆ', 'ಪಾಂಡವರ ಮನೆ', 'ಮುನಿವಾಸ ಗುಹೆ', 'ಭಸ್ಮದ ಕಟ್ಟೆ' ಮುಂತಾಗಿ ಅನೇಕ ಹೆಸರುಗಳಿಂದ ಕರೆಯುತ್ತಾರೆ. ನಮ್ಮ ನಾಡಿನಲ್ಲಿ ಅನೇಕ ರೀತಿಯ ಬೃಹತ್ ಶಿಲಾಸಮಾಧಿಗಳು ಇನ್ನೂ ಇವೆ. ಅವುಗಳಲ್ಲಿ ಮುಖ್ಯವಾದವು ಎಂದರೆ ಶಿಲಾವರ್ತುಲಗಳು, ಶಿಲಾಕೋಣೆಗಳು ಮತ್ತು ಸಮಾಧಿ ಗುಂಡಿಗಳು.

ವರ್ತುಲ ಸಮಾಧಿ:

ಶಿಲಾವರ್ತುಲಗಳು (Stone Circles) ರಾಜ್ಯದ ಎಲ್ಲೆಡೆ ಕಂಡುಬರುತ್ತವೆ. ಮೃತನನ್ನು ಸಮಾಧಿ ಮಾಡಿದ ನಂತರ, ಸಮಾಧಿಯ ಮೇಲ್ಭಾಗದಲ್ಲಿ ದೊಡ್ಡ ಗುಂಡುಗಳನ್ನು ವೃತ್ತಾಕಾರವಾಗಿ ಜೋಡಿಸುವುದೇ ಈ ಪದ್ಧತಿಯ ಮುಖ್ಯ ಲಕ್ಷಣ. ಕೆಲವು ಕಡೆ ಭೂಮಿಯ ಒಳಗೆ ದೊಡ್ಡ ಚಪ್ಪಡಿಗಳನ್ನು ಉಪಯೋಗಿಸಿ, ಶಿಲಾಕೋಣೆಗಳನ್ನು ನಿರ್ಮಿಸಿ, ಆ ಕೋಣೆಯೊಳಗೆ ಮೃತನ ಅಸ್ಥಿಗಳನ್ನಿಟ್ಟು, ಅನೇಕ ಮಣ್ಣಿನ ಪಾತ್ರೆಗಳನ್ನು, ಕಬ್ಬಿಣದ ಆಯುಧಗಳನ್ನಿಟ್ಟು, ಮಣ್ಣಿನಿಂದ ಮುಚ್ಚಿ, ನಂತರ ಆ ಸಮಾಧಿಯ ಮೇಲೆ ದುಂಡುಕಲ್ಲುಗಳನ್ನು ವೃತ್ತಾಕಾರವಾಗಿ ಜೋಡಿಸುತ್ತಿದ್ದರು. ನಾಲ್ಕು ಚಪ್ಪಡಿಗಳ ಗೋಡೆಯುಳ್ಳ ಈ ಕೋಣೆಯ ಒಂದು ಚಪ್ಪಡಿಗೆ ವೃತ್ತಾಕಾರದ ರಂಧ್ರ (Port-hole)ವನ್ನು ಮಾಡುತ್ತಿದ್ದರು. ಇಂಥ ಎಷ್ಟೋ ಸಮಾಧಿಗಳು ಚಿತ್ರದುರ್ಗ ಜಿಲ್ಲೆಯ ಬ್ರಹ್ಮಗಿರಿಯಲ್ಲಿವೆ. ನಂಗಲಿಯ ಬಳಿಯ ಸಮಾಧಿಗಳು ಈ ಗುಂಪಿಗೆ ಸೇರಿದವು.

ಇನ್ನೂ ಕೆಲವೆಡೆ ಶಿಲಾವರ್ತುಲ ಸಮಾಧಿಗಳೊಳಗೆ ಶಿಲಾಕೋಣೆಯ ಬದಲು, ದೊಡ್ಡ ಗಡಿಗೆಗಳೊಳಗೆ ಅಥವಾ ಕಾಲುಗಳುಳ್ಳ ಪ್ರಾಣಿಯ ಆಕಾರದ ಮಡಿಕೆ (Sarcophagi)ಗಳೊಳಗೆ ಮೃತನ ಅವಶೇಷಗಳನ್ನಿಟ್ಟು ಹೂಳುತ್ತಿದ್ದ ಪದ್ಧತಿಯೂ ಉಂಟು. ಇಂಥ ಸಮಾಧಿಗಳು ಬೆಂಗಳೂರು ಜಿಲ್ಲೆಯ ಹೊಸಕೋಟೆ ತಾಲೂಕಿನ ಜಡಿಗೇನ ಹಳ್ಳಿಯಲ್ಲಿವೆ.

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[*] ಈ ಲೇಖನವು ಸುಧಾ ವಾರಪತ್ರಿಕೆ, ದಿನಾಂಕ 16ನೇ ಜೂನ್, 1974, ಪುಟಗಳು, 26-28ರಲ್ಲಿ ಪ್ರಕಟವಾಗಿದೆ.

ಶಿಲಾಕೋಣೆಗಳು:

ಶಿಲಾಕೋಣೆಗಳು (Dolmens) ಭೂಮಿಯ ಮೇಲ್ಭಾಗದಲ್ಲಿ ಕಂಡುಬರುವ ಇಮಾರತುಗಳು. ಇವು ನಾಲ್ಕು ದೊಡ್ಡ ಕಲ್ಲು ಚಪ್ಪಡಿಗಳನ್ನು, ಒಂದು ಚಾವಣಿಯನ್ನು ಉಪಯೋಗಿಸಿ ಮಾಡಿದ ಕೋಣೆಯಾಕಾರದಾಗಿರುತ್ತದೆ. ಒಂದು ಚಪ್ಪಡಿಯ ಮೇಲೆ ವೃತ್ತಾಕಾರದ ರಂಧ್ರ ಕೊರೆದಿರುತ್ತದೆ. ಪ್ರಾಯಶಃ ಇಂಥ ಕೋಣೆಗಳ ಅಡಿಯಲ್ಲಿ ಮೃತನ ಅವಶೇಷಗಳನ್ನು ಹೂತಿರಬಹುದು. ಇಂತ ಶಿಲಾ ಕೋಣೆಗಳು ಧಾರವಾಡ ಜಿಲ್ಲೆಯ ಬ್ಯಾಡಗಿ ತಾಲೂಕಿನ ಮೋಟೇಬೆನ್ನೂರಿನಲ್ಲಿಯೂ, ಬಾದಾಮಿ ಬೆಟ್ಟಸಾಲಿನಲ್ಲಿಯೂ, ಕೋಲಾರ ಜಿಲ್ಲೆಯ ನಂಗಲಿ ಬಳಿಯ ಹಳೇ ಕುಪ್ಪದಲ್ಲಿಯೂ ಇವೆ. ಮೋಟೇಬೆನ್ನೂರಿನ ಶಿಲಾಕೋಣೆ ಅತ್ಯಂತ ದೊಡ್ಡ ಪ್ರಮಾಣದ್ದಾಗಿದ್ದು, ಇದನ್ನು ಊರಿನ ಜನರು ''ಕಲ್ಲು ಚಾವಡಿ'' ಎಂದು ಕರೆಯುತ್ತಾರೆ.

ಗುಂಡಿಗಳನ್ನು ತೋಡಿ, ಮೃತನ ಅಸ್ಥಿಗಳನ್ನು, ಪಾತ್ರೆಗಳನ್ನು, ಆಯುಧಗಳನ್ನೂ ಇಟ್ಟು, ಗುಂಡಿಯನ್ನು ಮಣ್ಣಿನಿಂದ ಮುಚ್ಚಿ, ಮೇಲೆ ಕಲ್ಲಿನ ಚೂರಿನ ರಾಶಿಯನ್ನೋ ಅಥವಾ ಮಣ್ಣಿನ ಗುಡ್ಡೆಯನ್ನೋ ಮಾಡುತ್ತಿದ್ದ ಪದ್ಧತಿಗೆ ಸಮಾಧಿ ಗುಂಡಿ (Pit-circles) ಎನ್ನುತ್ತಾರೆ. ಕೆಲವು ವೇಳೆ ಅಸ್ಥಿಗಳನ್ನು ಗಡಿಗೆಗಳಲ್ಲಿ ಹೂಳುತ್ತಿದ್ದುದು ಉಂಟು.*

ಇತರ ಪ್ರಭೇದಗಳು:

ಇವೇ ಅಲ್ಲದೆ ಸ್ವಲ್ಪ ಬೇರೆ ರೀತಿಯ ಕಲ್ಲು ಜೋಡಣೆ ಇರುವ ಅನೇಕ ಸಮಾಧಿಗಳು ಗುಲ್ಬರ್ಗ, ಬೆಳಗಾವಿ, ಬಿಜಾಪುರ, ಧಾರವಾಡ ಮುಂತಾದ ಜಿಲ್ಲೆಗಳಲ್ಲಿವೆ; ಚಿತ್ರದುರ್ಗದ ಬ್ರಹ್ಮಗಿರಿಯಲ್ಲಿಯೂ, ಬೆಂಗಳೂರು ಜಿಲ್ಲೆಯ ಜಡಿಗೇನಹಳ್ಳಿಯಲ್ಲಿಯೂ ನಮ್ಮ ಇಲಾಖೆಯವರು ಅಗೆದಿದ್ದಾರೆ. ಬೃಹತ್ ಶಿಲಾಯಗದ ಜನರು ಮರಣೋತ್ತರ ಜೀವನದಲ್ಲಿ ನಂಬಿಕೆಯುಳ್ಳವರಾದ್ದರಿಂದ, ಮೃತನ ಮರಣೋತ್ತರ ಜೀವನದ ಉಪಯೋಗಕ್ಕಾಗಿ ಪಾತ್ರೆಗಳನ್ನೂ ಆಯುಧ ಪರಿಕರಗಳನ್ನೂ ಅಸ್ಥಿಗಳೊಡನೆ ಹೂಳುತ್ತಿದ್ದರೆಂದು ತಿಳಿದು ಬಂದಿದೆ.

ಈ ಸಮಾಧಿಗಳ ಕಾಲ ಕ್ರಿ.ಪೂ. 700ರಿಂದ ಈಚೆಗೆ ಕ್ರಿ.ಪೂ. 200ರ ವರೆಗೆ ಇರಬಹುದೆಂದು ಸಂಶೋಧಕರು ತರ್ಕಿಸಿದ್ದಾರೆ.

ನಂಗಲಿಯ 'ನಿಧಿ':

ಇನ್ನು ನಂಗಲಿಯಲ್ಲಿ 'ಧ್ವಂಸ ಮಾಡಿದ' ಸಮಾಧಿ ಮತ್ತು ಅಲ್ಲಿ ದೊರೆತ 'ಅಪಾರ ಗುಪ್ತ ನಿಧಿ'ಯ ವಿಚಾರ, ಮೇಲೆ ಹೇಳಿದಂತೆ ಈ ಅವಶೇಷಗಳು ನಮ್ಮ ನಾಡಿನ ಸಂಸ್ಕೃತಿಯ ಅವಶೇಷಗಳು. ಇವುಗಳಲ್ಲಿ ಅಪಾರ ಗುಪ್ತನಿಧಿ ದೊರಕಿತೆಂಬುದು ಶುದ್ಧ ಸುಳ್ಳು. ಅವುಗಳಲ್ಲಿ ಸಿಕ್ಕಿದ್ದರೆ ಕೇವಲ ಎಲುಬುಗಳು ಮತ್ತು ಮಣ್ಣಿನ ಪಾತ್ರೆಗಳು ಮಾತ್ರ.

ನಮ್ಮ ನಾಡಿನಲ್ಲಿ ಬೃಹತ್ ಶಿಲಾಯುಗದ ಅವಶೇಷಗಳು ಮಾತ್ರವೇ ಅಲ್ಲದೆ, ಇನ್ನೂ ಅನೇಕ ಕಲಾಕೃತಿಗಳು, ದೇವಾಲಯಗಳು, ತಿಳುವಳಿಕೆ ಇಲ್ಲದೆ, ಹೇಗಾದರೂ ಹಣಗಳಿಸಬೇಕೆಂದು ಹುಚ್ಚಿರುವ ಮೌಢ್ಯಕ್ಕೆ ಬಲಿಯಾಗಿವೆ.

ಎಷ್ಟೋ ಹಳ್ಳಿಗಳಲ್ಲಿ ಸೊಗಸಾದ ಗಣಪತಿ ಶಿಲಾಮೂರ್ತಿಯ ಹೊಟ್ಟೆಯನ್ನು ಅಜ್ಞಾನಿಗಳು ಒಡೆದಿದ್ದಾರೆ, ಇದಕ್ಕೆ ಕಾರಣ ಮೂಢನಂಬಿಕೆ. ''ಪೂರ್ವದ ಜನರು ಪುಣ್ಯವಂತರು ಕಲ್ಲು ಕೂಡ ಮೇಣದಂತಿತ್ತು ಅವರಿಗೆ. ಗಣಪನ ಮೂರ್ತಿಯನ್ನು ಮಾಡಿ ಹೊಟ್ಟೆಯಲ್ಲಿ ಮುತ್ತು ರತ್ನಗಳನ್ನು ಇಡುತ್ತಿದ್ದರು'' ಎಂಬುದು ಈ ಜನರ ನಂಬಿಕೆ. ಆ ಒಡವೆಗಳನ್ನು ಪಡೆಯಲು ಗಣಪತಿಯ ಹೊಟ್ಟೆಗೆ ಪ್ರಹಾರ !

ಇನ್ನು ಕೆಲವೆಡೆಗಳಲ್ಲಿ ದೇವಾಲಯದ ಗರ್ಭಗೃಹದಲ್ಲಿರುವ ಲಿಂಗವನ್ನು, ಪ್ರತಿಷ್ಠಿತ ಮೂರ್ತಿಗಳನ್ನು ಬುಡಮೇಲು ಮಾಡಿರುವುದನ್ನು ಕಾಣಬಹುದು. ಧಾರವಾಡ ಜಿಲ್ಲೆಯ ಹಾವೇರಿಯಲ್ಲಿ ಸುಂದರವಾದ ಚಾಳುಕ್ಯರ ಕಾಲದ ಸಿದ್ಧೇಶ್ವರ ದೇವಾಲಯವಿದೆ. ಇಲ್ಲಿ ಪುರಸಿದ್ಧಪ್ಪನೆಂದು ಕರೆಸಿಕೊಳ್ಳುವ ಶೈವಮುನಿಯ ಮೂರ್ತಿಯನ್ನು ಜನ ಅನೇಕ ಸಾರಿ ಕಿತ್ತಿದ್ದರು. ಪ್ರತಿಷ್ಠೆ ಮಾಡುವ ಕಾಲದಲ್ಲಿ ಸ್ವಲ್ಪವಾದರೂ ಹೊನ್ನು ಹಾಕಬೇಕೆಂದೂ ನಮ್ಮ ಪೂರ್ವಜರು ನಮಗಿಂತ ಉತ್ತಮ ಸ್ಥಿತಿಯಲ್ಲಿದ್ದುದರಿಂದ ಹೇರಳವಾಗಿ ಹೊನ್ನು ಮತ್ತು ರತ್ನಗಳನ್ನು ಇಂಥ ಮೂರ್ತಿಯ ಪೀಠದ ಕೆಳಗೆ ಹಾಕಿದ್ದರೆಂದೂ ನಂಬಿದ್ದುದೇ ಇದಕ್ಕೆ ಕಾರಣ.

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* See Pl. 27 in this volume (M.S.N.)

ಒಂದು ಚೋಳ ಶಿಲ್ಪ:

ಅತ್ಯಂತ ದುಃಖಕರವಾದ ಸಂಗತಿ ಎಂದರೆ ಮುಳಬಾಗಿಲ ಸೋಮೇಶ್ವರ ದೇವಾಲಯದಲ್ಲಿದ್ದ ಕಂಚಿನ ನಟರಾಜ ವಿಗ್ರಹದ ಛೇದನ. ಇದು ಚೋಳರ ಕಾಲದ ಸುಂದರ ಪ್ರತಿಮೆ. ಈ ಪ್ರತಿಮೆಯನ್ನು ಕದ್ದು, ಹೊಟ್ಟೆಯಲ್ಲಿದೆ ಎಂದು ಹೇಳಲಾದ 'ನಿಧಿ' ಯನ್ನು ಪಡೆಯಲು, ಮೂರ್ತಿಯನ್ನು ಮೂರು ಭಾಗವಾಗಿ ಕತ್ತರಿಸಿ, ಆ ಊರಿನ ಕೆರೆಗೆ ಎಸೆದಿದ್ದರು. ಅವರಿಗೆ ನಿಧಿಯೇನೋ ದೊರೆಯಲಿಲ್ಲ; ಆದರೆ ಕ್ರಿ.ಶ. 10-11ನೇ ಶತಮಾನದ ಕಲಾಕೌಶಲವನ್ನು ಎತ್ತಿ ತೋರಿಸುವ ಸುಂದರ ಪ್ರತಿಮೆಯೊಂದು ನಾಶವಾಯಿತು. ಈ ನಟರಾಜ ವಿಗ್ರಹದ ಊರ್ಧ್ವಬಾಗವೂ ಪ್ರಭಾವಳಿಯೂ ನಮ್ಮ ಇಲಾಖೆಯ ಸಂಗ್ರಹಾಲಯದಲ್ಲಿವೆ.

ಶಿಲಾ ಶಾಸನಗಳ ಬಗ್ಗೆಯೂ ಜನತೆಯಲ್ಲಿ ಮೂಢನಂಬಿಕೆ ಇಲ್ಲದಿಲ್ಲ. ಅನೇಕ ಸ್ಥಳಗಳಲ್ಲಿ 'ಗುಪ್ತನಿಧಿ'ಯನ್ನು ಎಲ್ಲೋ ಒಂದು ಕಡೆ ಬಚ್ಚಿಟ್ಟು, ಅವು ಎಲ್ಲಿವೆ ಎಂಬುದನ್ನು ಈ ಶಾಸನಗಳಲ್ಲಿ ಬರೆದಿದೆ - ಎಂದು ಜನ ನಂಬುತ್ತಾರೆ. ಬಚ್ಚಿಟ್ಟ ಸ್ಥಳದ ಗುರುತನ್ನು ಶಾಸನ ಶಿಲೆಯಲ್ಲಿ ಮೇಲೆ, ಕೆಳಗೆ, ಮಧ್ಯೆ - ಹೀಗೆ ಎಲ್ಲೆಲ್ಲೊ ಬರೆದಿದೆಯಂತೆ; ಇದು ಯಾರಿಂದಲೂ ಓದಲಾಗದ ಭಾಷೆಯಂತೆ; ಅಮವಾಸ್ಯೆಯ ದಿನ ತಲೆಮೇಲಾಗಿ ಹುಟ್ಟಿದವನಿಗೆ ಮಾತ್ರ ಇದು ತಿಳಿಯುತ್ತದೆಯಂತೆ !

ಭ್ರಮೆ:

ನಾವು ಈ ಶಾಸನಗಳನ್ನು ಸಂಗ್ರಹಿಸಲು ಹೋದಾಗ, ಹಳ್ಳಿಯ ಜನ ಹೇಳುವುದು ಹೀಗೆ; ''ಸರ್ಕಾರಕ್ಕೆ ಯೋಜನೆಗಳಿಗೆ ಈಗ ಹಣ ಬೇಕಾಗಿವೆ. ಆದ್ದರಿಂದ ಈ ಶಾಸನಗಳನ್ನು ಓದಿಸಿಕೊಂಡು ರಾತ್ರೋರಾತ್ರಿ ಹಣ ತೆಗೆದುಕೊಂಡು ಹೋಗುವ ಹವಣಿಕೆ ಸರ್ಕಾರದ್ದು'' ಅನೇಕ ಸ್ಥಳಗಳಲ್ಲಿ ಶಾಸನಗಳನ್ನು ಅಲ್ಲಿಯೇ ಓದಿ, ಆ ಊರಿನ ಶಾಲಾ ಮಾಸ್ತರರ ಮೂಲಕ ಜನರಿಗೆ ಅವುಗಳ ಅರ್ಥವನ್ನು ವಿವರಿಸಿ ಹೇಳಿದಾಗ, ಜನರಿಗೆ ಆಶ್ಚರ್ಯ.

ಸಾಮಾನ್ಯವಾಗಿ ದಾನಶಾಸನಗಳು, ನಮ್ಮ ಪೂರ್ವಜರು ದೇವಾಲಯಗಳನ್ನು ಕಟ್ಟಿಸಿದ, ಅವುಗಳ ಜೀರ್ಣೋದ್ಧಾರ, ಅಂಗಭೋಗ, ರಂಗಭೋಗ, ನಿತ್ಯನೈವೇದ್ಯ, ಪೂಜೆಗಳಿಗಾಗಿ ಕೊಟ್ಟ ದತ್ತಿಗಳ ವಿವರಗಳನ್ನು ಹೊಂದಿರುತ್ತವೆ; ಅನೇಕ ವೇಳೆ ಊರಿಗಾಗಿ ಜೀವತೆತ್ತ ವೀರನ ನೆನಪಿಗಾಗಿ ನಿಲ್ಲಿಸಿದ ವೀರಗಲ್ಲುಗಳಾಗಿರುತ್ತವೆ. ಇಲ್ಲವೇ ಅಂಥ ವೀರನ ಜೊತೆ ಸತಿ ಹೋದ ಮಹಾಸತಿ (ಮಾಸ್ತಿ) ಕಲ್ಲುಗಳಾಗಿರುತ್ತವೆ.

ಇತಿಹಾಸಕಾರರಿಗೆ ಶಿಲಾಶಾಸನಗಳು ಅತ್ಯಮೂಲ್ಯ. ಏಕೆಂದರೆ ದಾನಕೊಡುವ ಮೊದಲು ಆ ಕಾಲದಲ್ಲಿ ಆಳುತ್ತಿದ್ದ ರಾಜ, ಅವನ ವಂಶಾವಳಿ, ಅವನ ಮಾಂಡಳಿಕ, ಆ ರಾಜ್ಯದ ವಿಭಾಗಗಳು - ಮುಂತಾದ ಅನೇಕ ಪ್ರಮುಖ ಐತಿಹಾಸಿಕ ಅಂಶಗಳು ಬರೆಯಲ್ಪಡುತ್ತಿದ್ದವು. ಈ ಶಾಸನಗಳು ನಿಧಿಯನ್ನು ಹೂತಿಟ್ಟಿರುವುದಕ್ಕೆ ಸಂಬಂಧ ಪಟ್ಟುವೆನ್ನುವುದು ಅಭಾಸ.

ಆಪತ್ಕಾಲ ನಿಧಿ:

ಆದರೆ ಎಷ್ಟೋ ಕಡೆಗಳಲ್ಲಿ ಚಿನ್ನದ ನಾಣ್ಯಗಳಿಂದ ತುಂಬಿದ ಗಡಿಗೆಗಳು, ಪಾತ್ರೆಗಳು ಸಿಕ್ಕಿವೆಯಲ್ಲ?

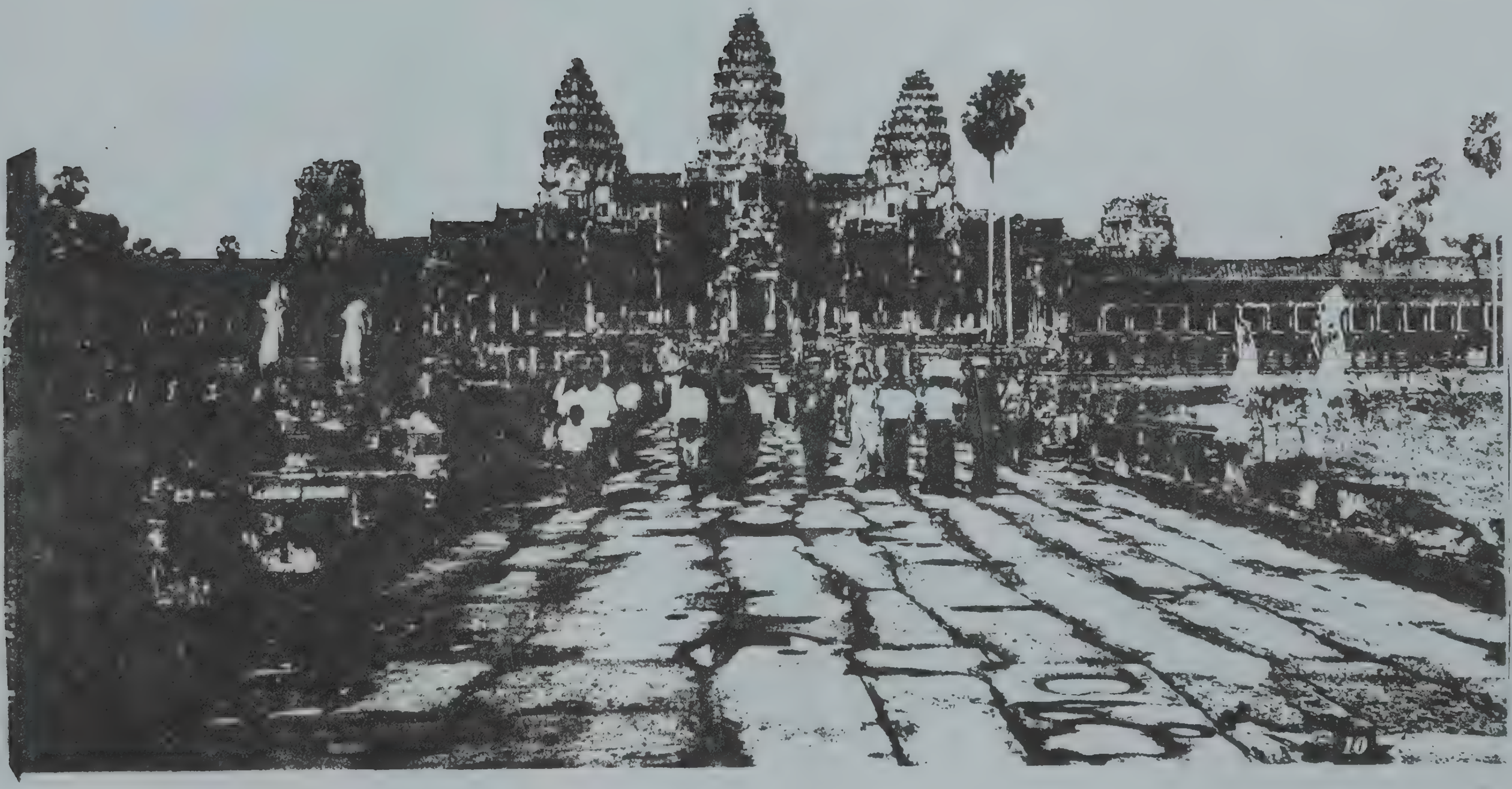
ಭೂಮಿಯಲ್ಲಿ ಕೆಲವು ವೇಳೆ, ನಾಣ್ಯ ಸಂಗ್ರಹಗಳು, ಒಡವೆಗಳು ದೊರೆತಿರುವುದೇನೋ ನಿಜ. ಎಷ್ಟೋವೇಳೆ ಆಪತ್ಕಾಲದಲ್ಲಿ ಜನ ತಮ್ಮಲ್ಲಿದ್ದ ಹಣವನ್ನೂ, ಒಡವೆ ವಸ್ತುಗಳನ್ನೂ ಹೂಳಿಡುತ್ತಾರೆ. ಆಪತ್ತು ಕಳೆದ ಮೇಲೆ ಊರಿಗೆ ಹಿಂದಿರುಗಿದ ಜನ ತಾವಿಟ್ಟಿದ್ದ ಹಣ ಒಡವೆಗಳನ್ನು ಮತ್ತೆ ಪಡೆಯುತ್ತಾರೆ. ದುರದೃಷ್ಟದಿಂದ ಹಿಂದಿರುಗದಿದ್ದವರ ವಸ್ತುಗಳು ಹಾಗೆಯೇ ಭೂಮಿಯಲ್ಲಿ ಉಳಿಯುತ್ತವೆ. ಉದಾಹರಣೆಗೆ ವಿಜಯನಗರ ಸಾಮ್ರಾಜ್ಯದ ಅಳಿವು ಸನ್ನಿಹಿತವಾಗಿದೆಯೆಂಬ ವಿಷಯ ತಿಳಿದ ಅನೇಕ ಜನ ತಮ್ಮ ದುಡ್ಡು, ಒಡವೆ ಮುಂತಾದುವುಗಳನ್ನು ಹೂತಿಟ್ಟರೆಂದೂ, ವಿಜಯನಗರ ರಾಜ್ಯಕ್ಕೆ ಸೇರಿದ ಅನೇಕ ಗ್ರಾಮಗಳಲ್ಲಿ ಇಂಥ 'ನಿಧಿ'ಗಳು ಸಿಕ್ಕಿತೆಂದು ಆಗಾಗ್ಗೆ ಕೇಳಿಬರುತ್ತಿರುತ್ತದೆ.

ಇನ್ನು ಅಂಜನ ಹಾಕುವ ಜನ ನಿರ್ಬಲ ಮನಸ್ಸುಳ್ಳ ಹಳ್ಳಿಗರನ್ನು ಹುಡುಕುತ್ತಾರೆ; ಪೂಜೆ ಪುನಸ್ಕಾರಗಳನ್ನು ಮಾಡಿ, ಪ್ರಶ್ನೆಗಳನ್ನು ಕೇಳಿ, ನಿಯೋಜಿತ ವ್ಯಕ್ತಿಗಳಿಂದ 'ಉತ್ತರ' ಹೊರಡಿಸುತ್ತಾರೆ.

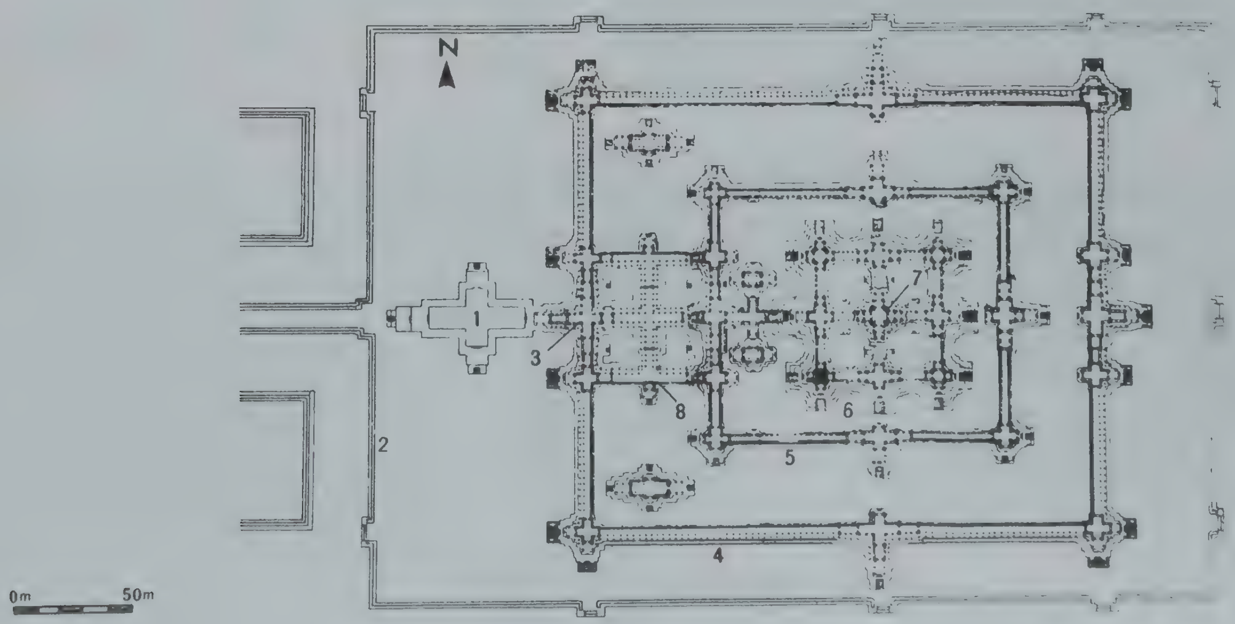
ಇಂಥ ಮೋಸಗಳಿಗೆ ಬಲಿಯಾಗದೆ, ನಮ್ಮ ನಾಡಿನ ಜನತೆ, ಹೆಚ್ಚು ತಿಳುವಳಿಕೆ ಪಡೆದು, ಅಮೂಲ್ಯವಾದ ಸಾಂಸ್ಕೃತಿಕ ಅವಶೇಷಗಳನ್ನು ನಾಶಮಾಡದೆ, ನಾಶಮಾಡಲು ಅವಕಾಶ ಕೊಡದೆ, ಅವುಗಳನ್ನು ಸಂರಕ್ಷಿಸಲು ನೆರವಾಗುವುದು ಕರ್ತವ್ಯ.

ANGKOR

GENERAL VIEW



VIEW OF THE FAÇADE FROM WEST APPROACH, FIRST HALF OF 12TH CENTURY.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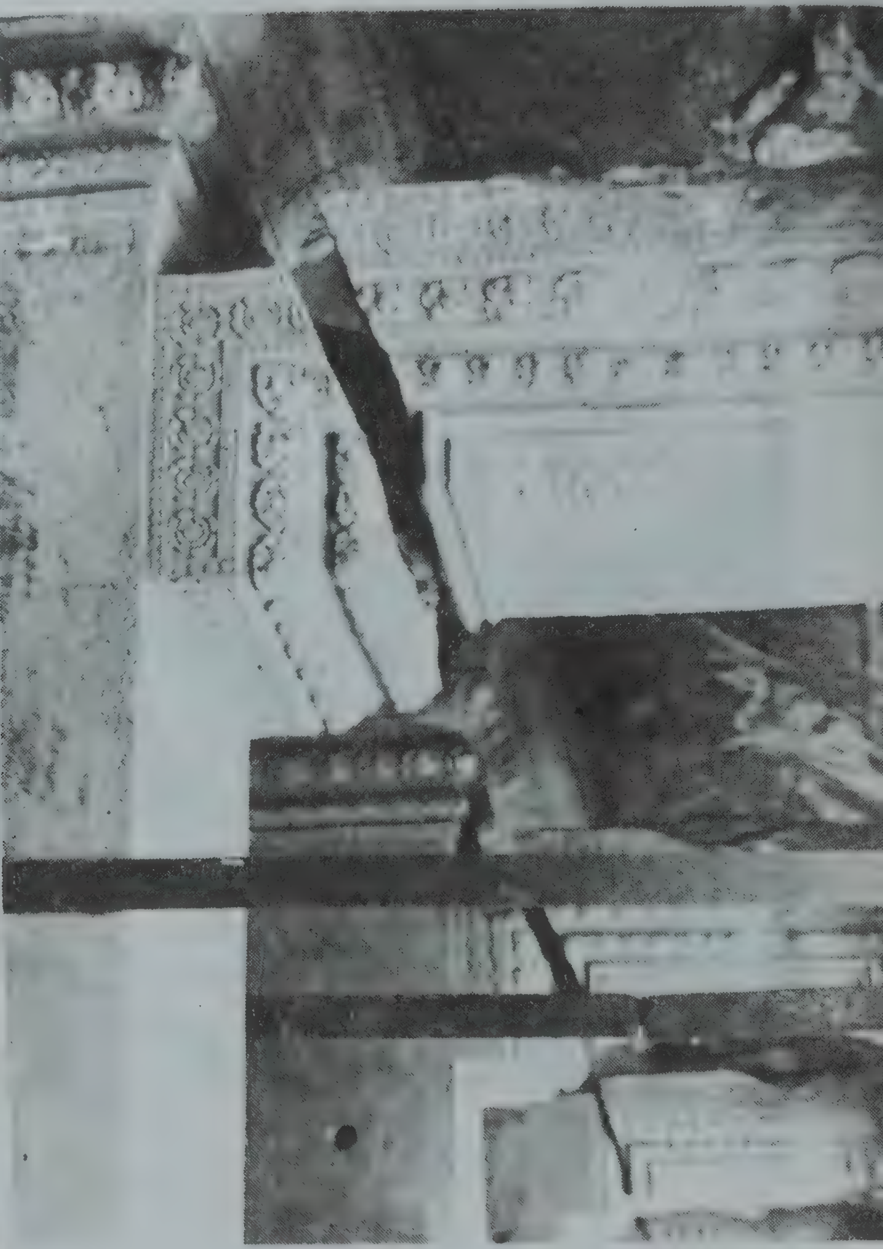
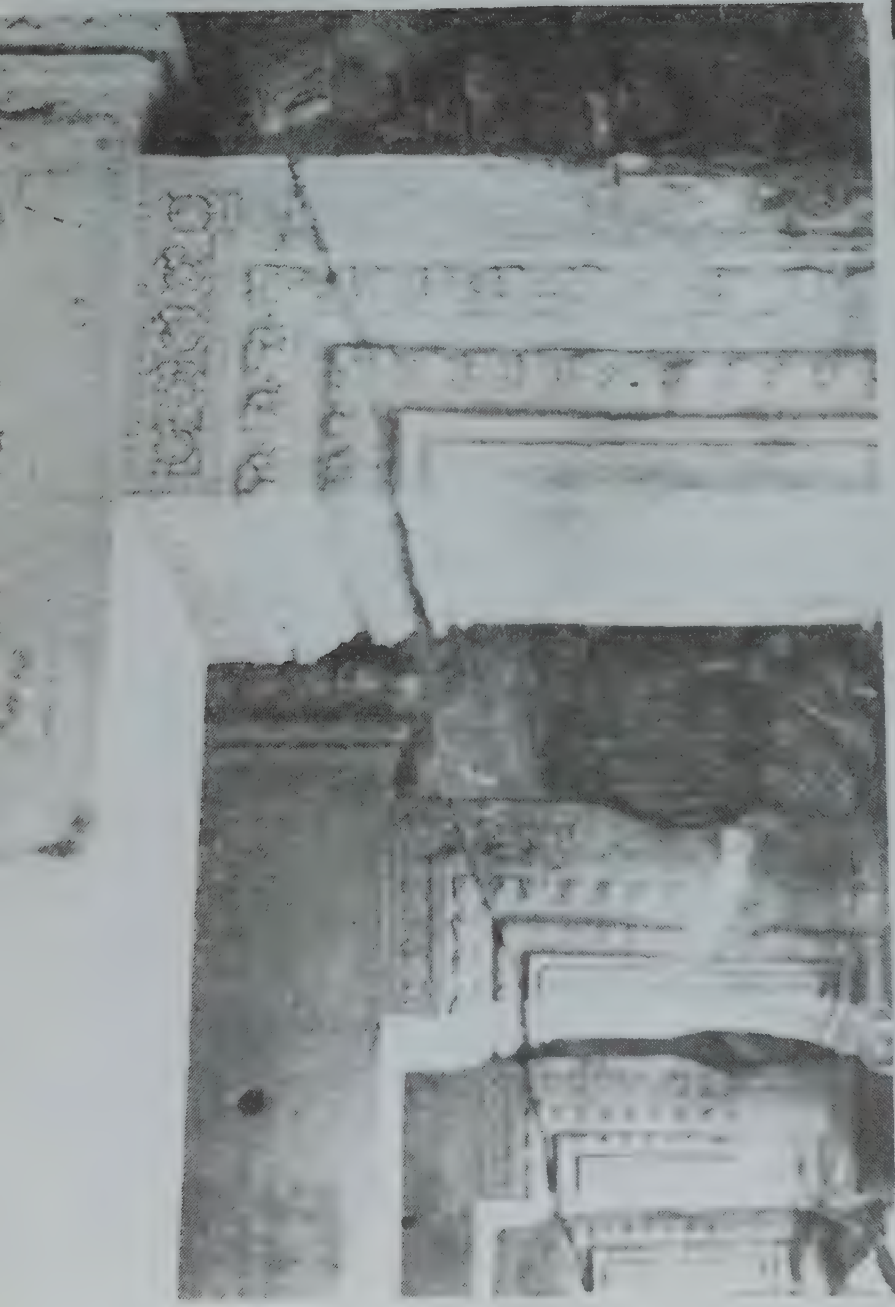
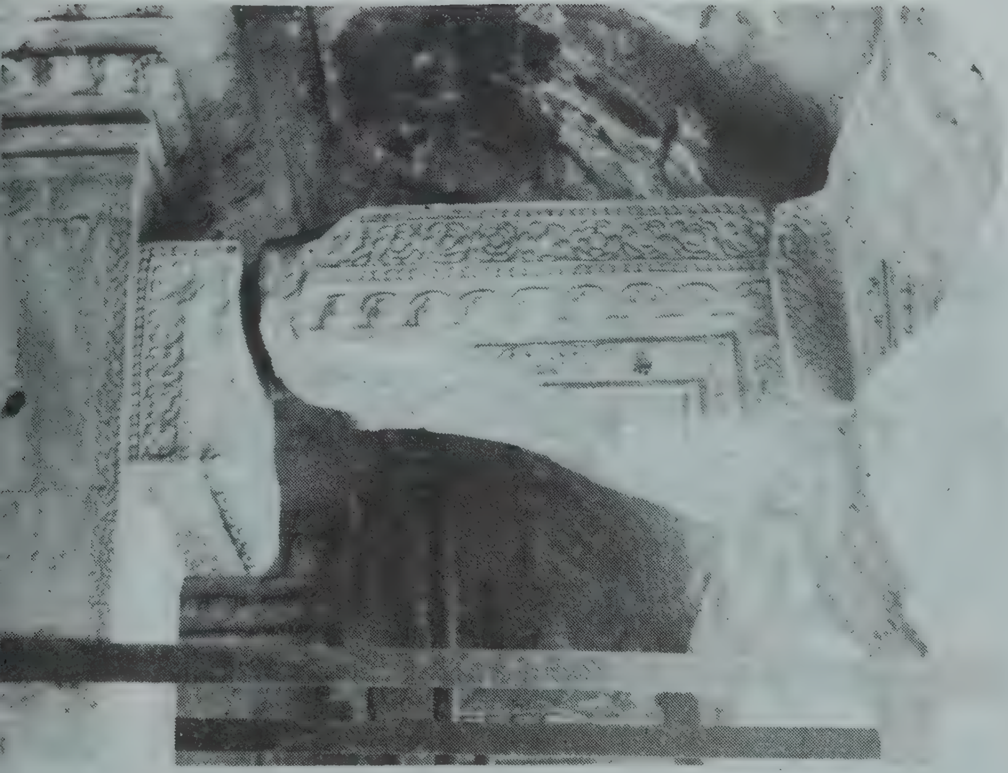


a. Western wing gallery on North side of third enclosure Before conservation leaning pillars beams with widened joints and belts

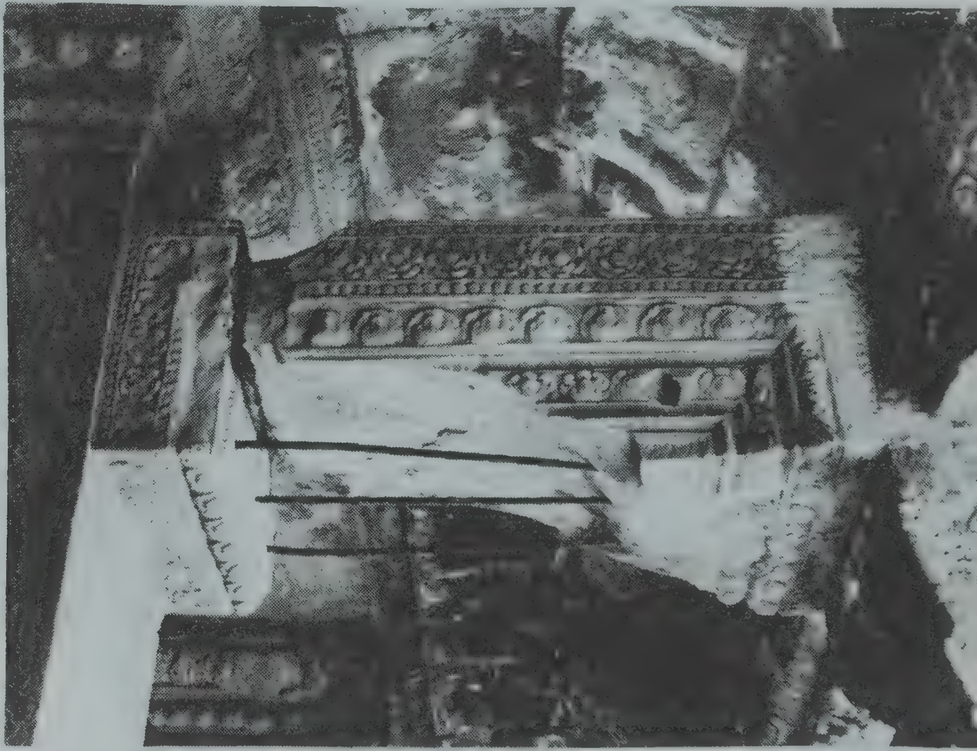


b. Western wing gallery on North side of third enclosure After conservation

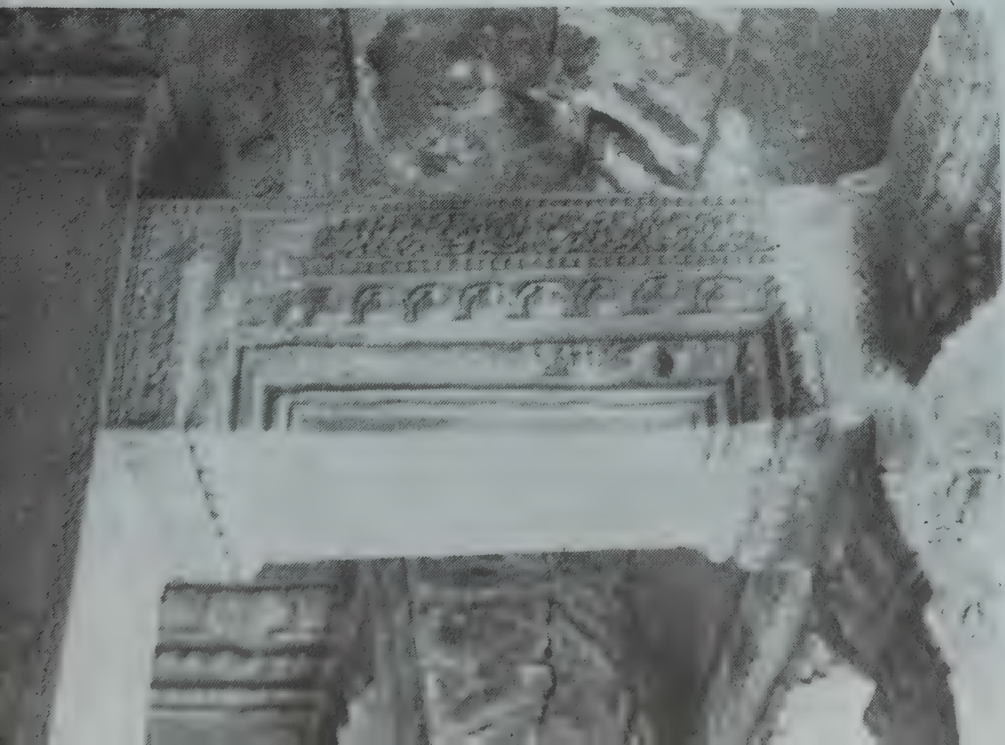
PL 223



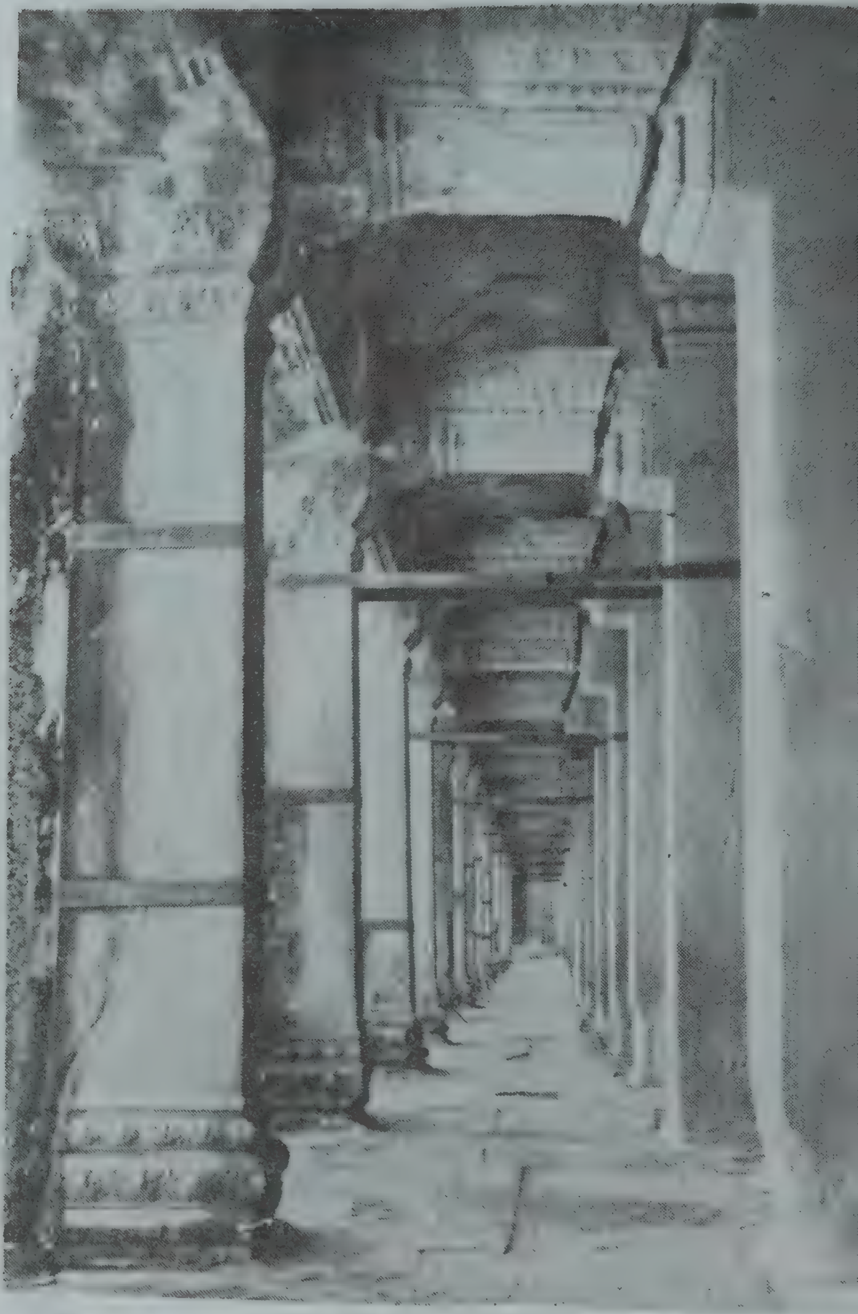
a. Eastern wing gallery on North of third enclos
Til-beam before conservation



. Eastern wing gallery on North of third enclosure
(Tie-beam) during conservation

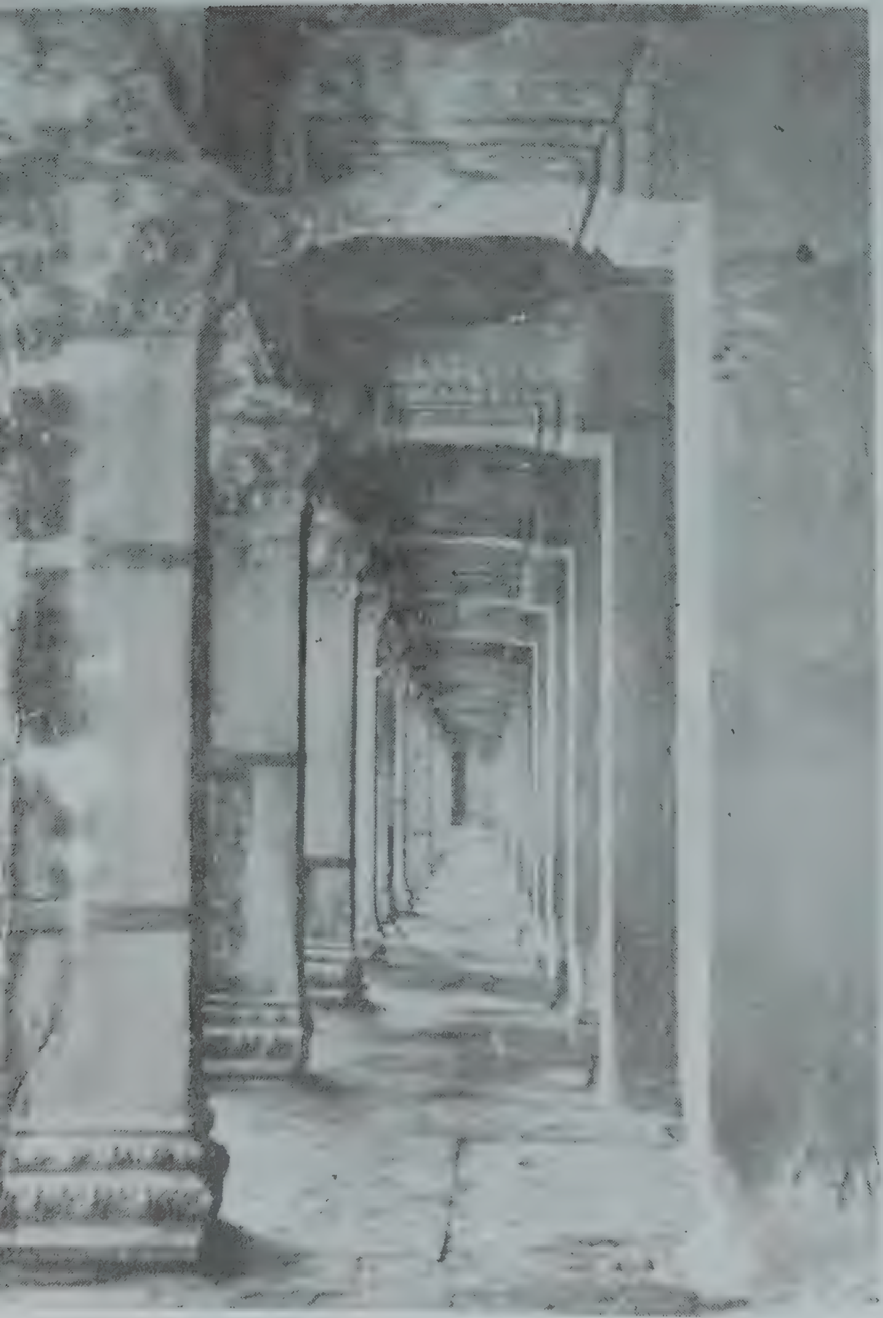


c. Eastern wing gallery on North of third enclos
Tie-beam After conservation



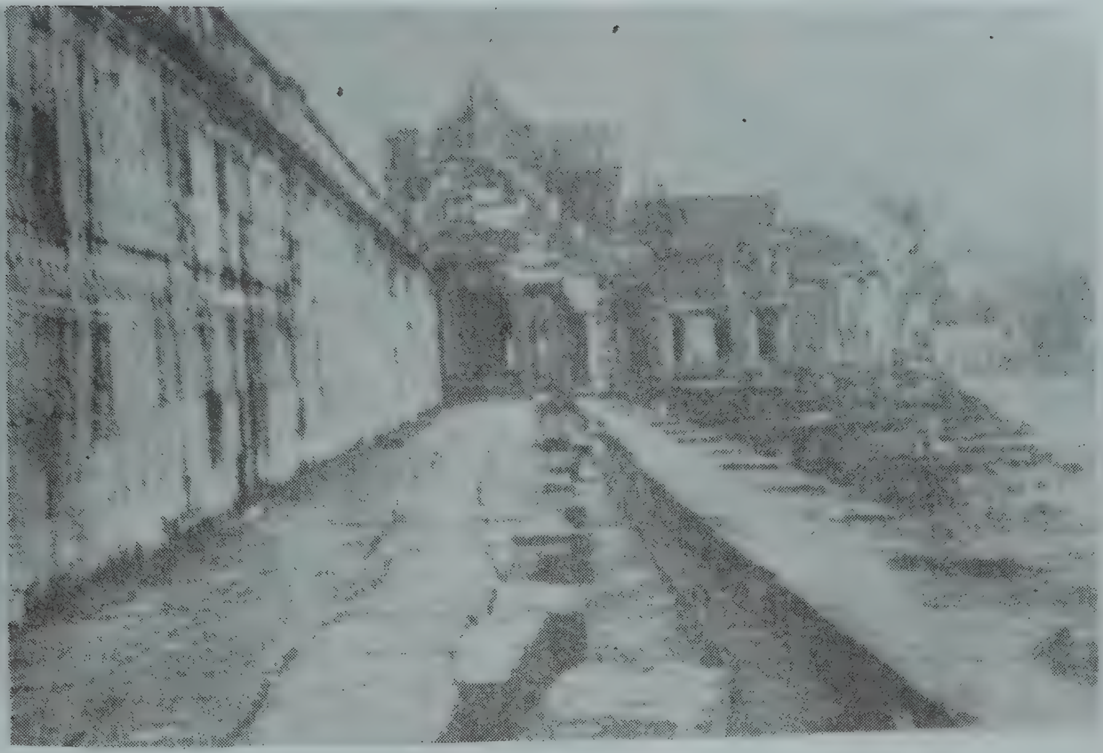
Before

a. Western wing gallery on North side of third en
leaning pillars, widened joints in beams and b

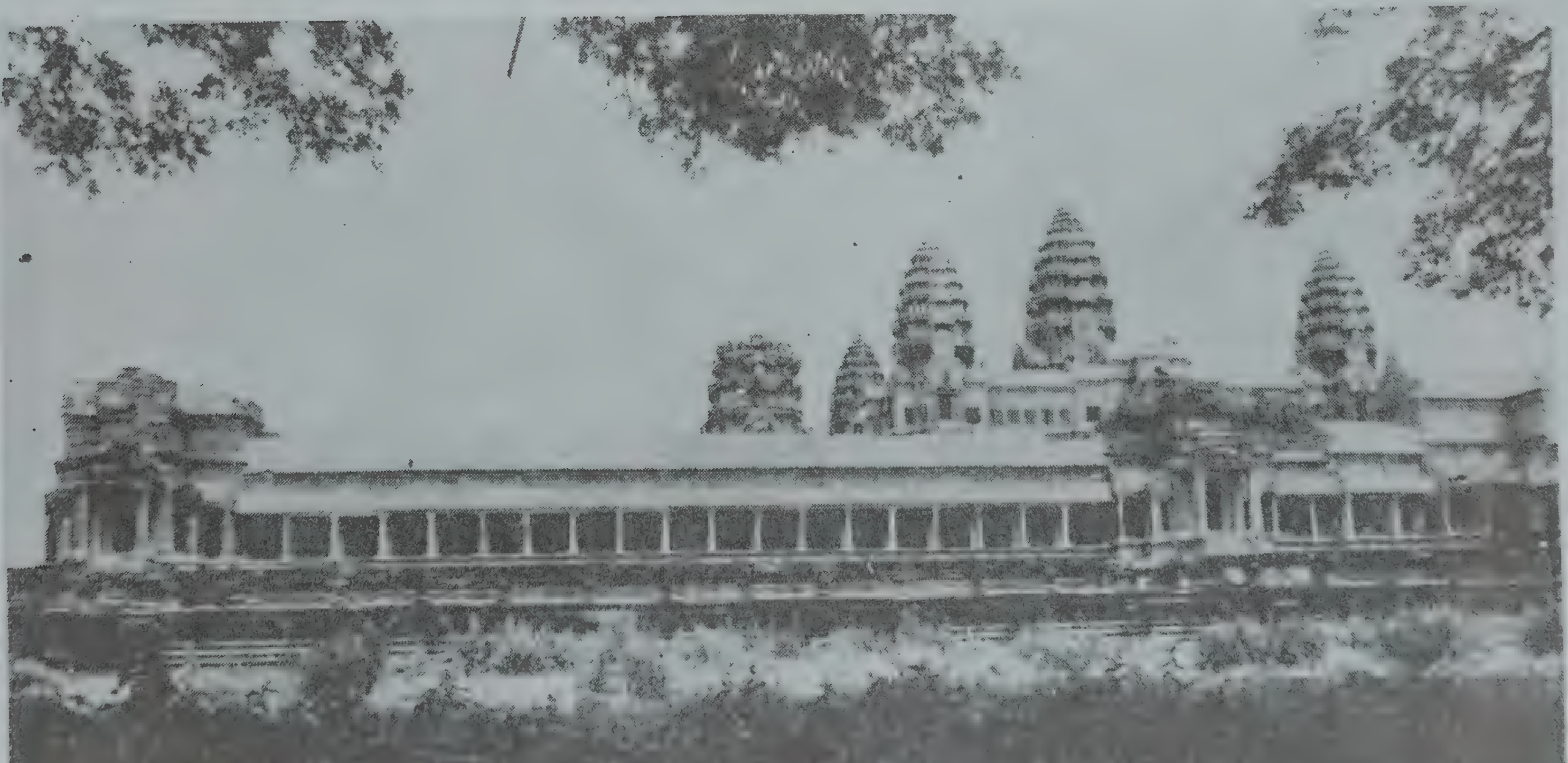


after

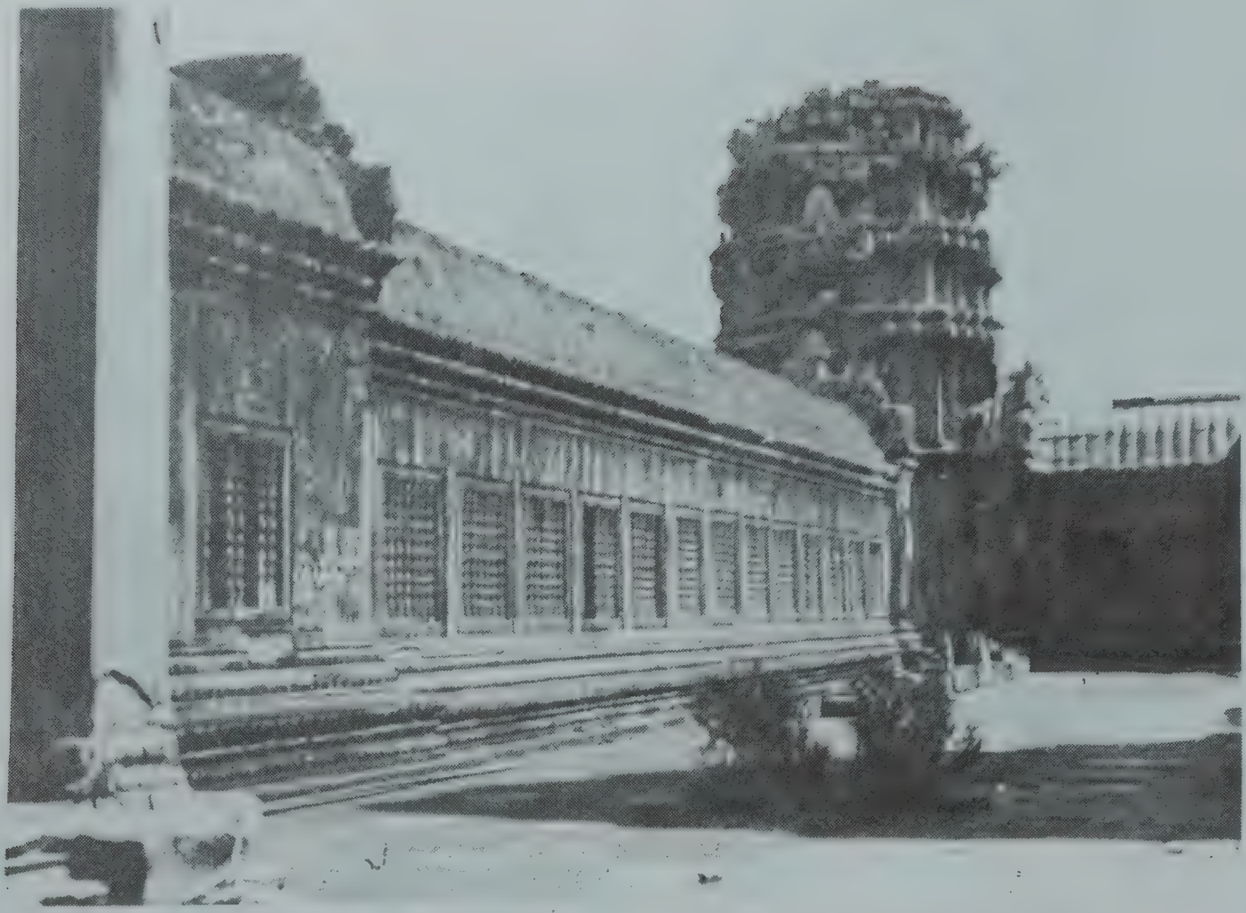
b. Western wing gallery on North side of third enclo
After conservation



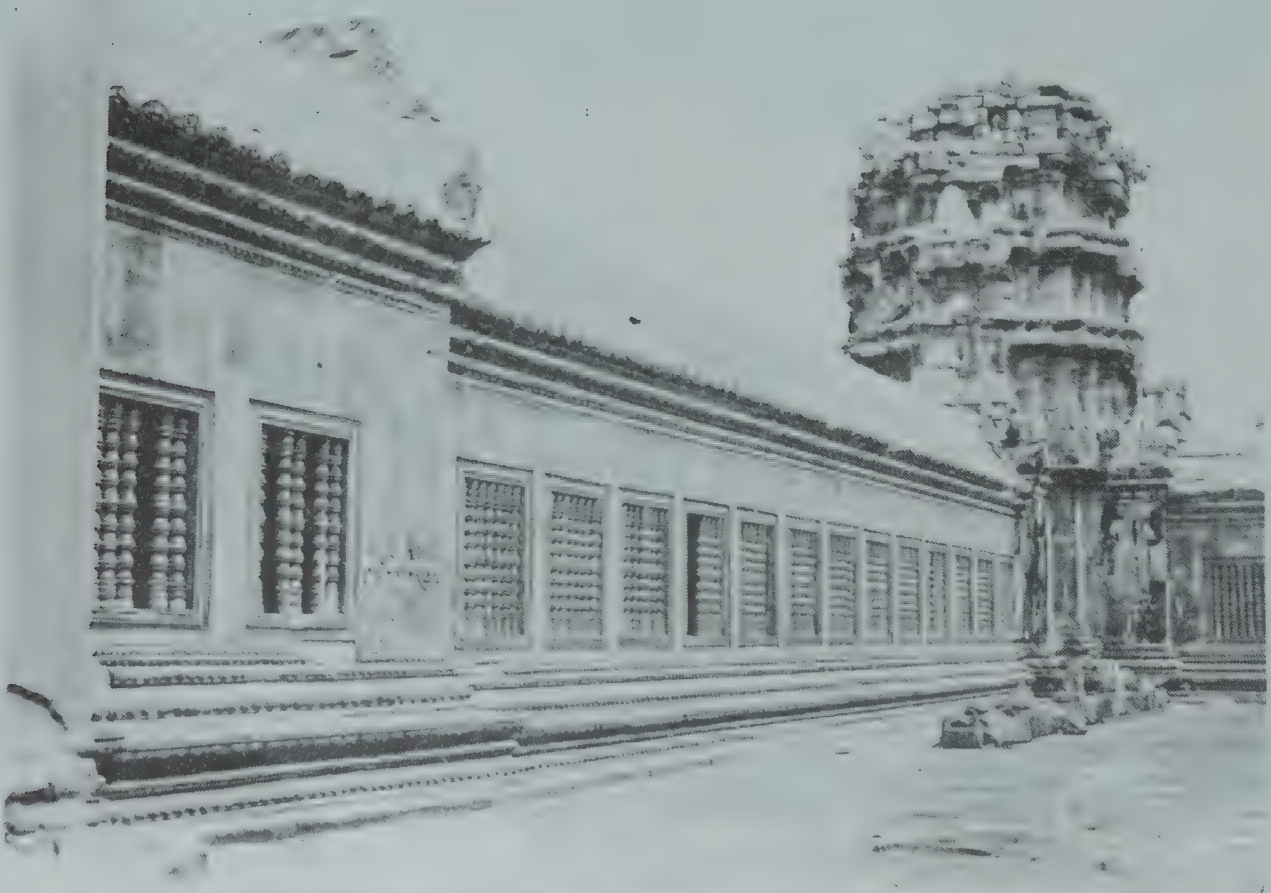
a. Samudramanthan Gallery
Before conservation



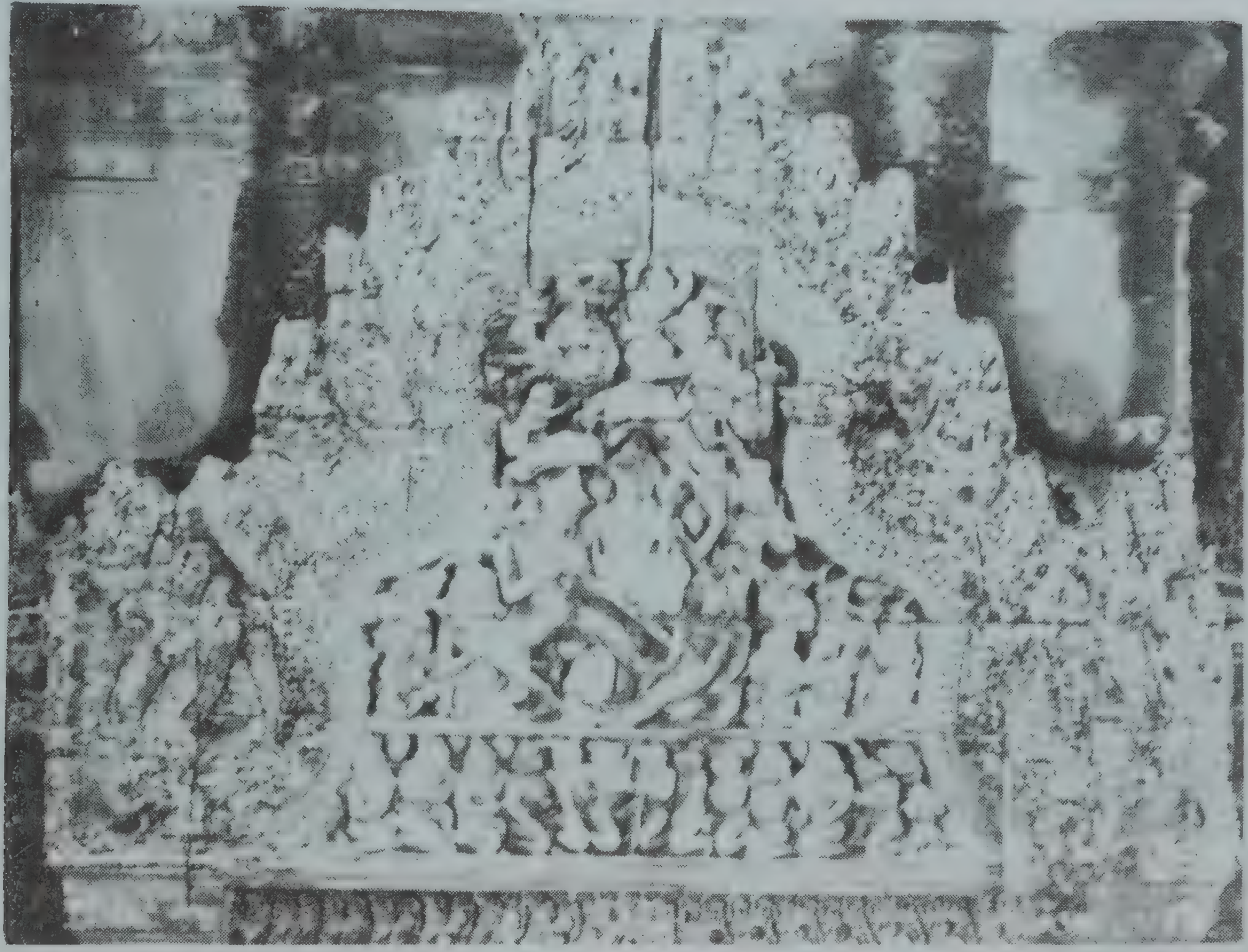
b. Samudramanthan Gallery and flanking entrance pavilious third enclosure
After conservation



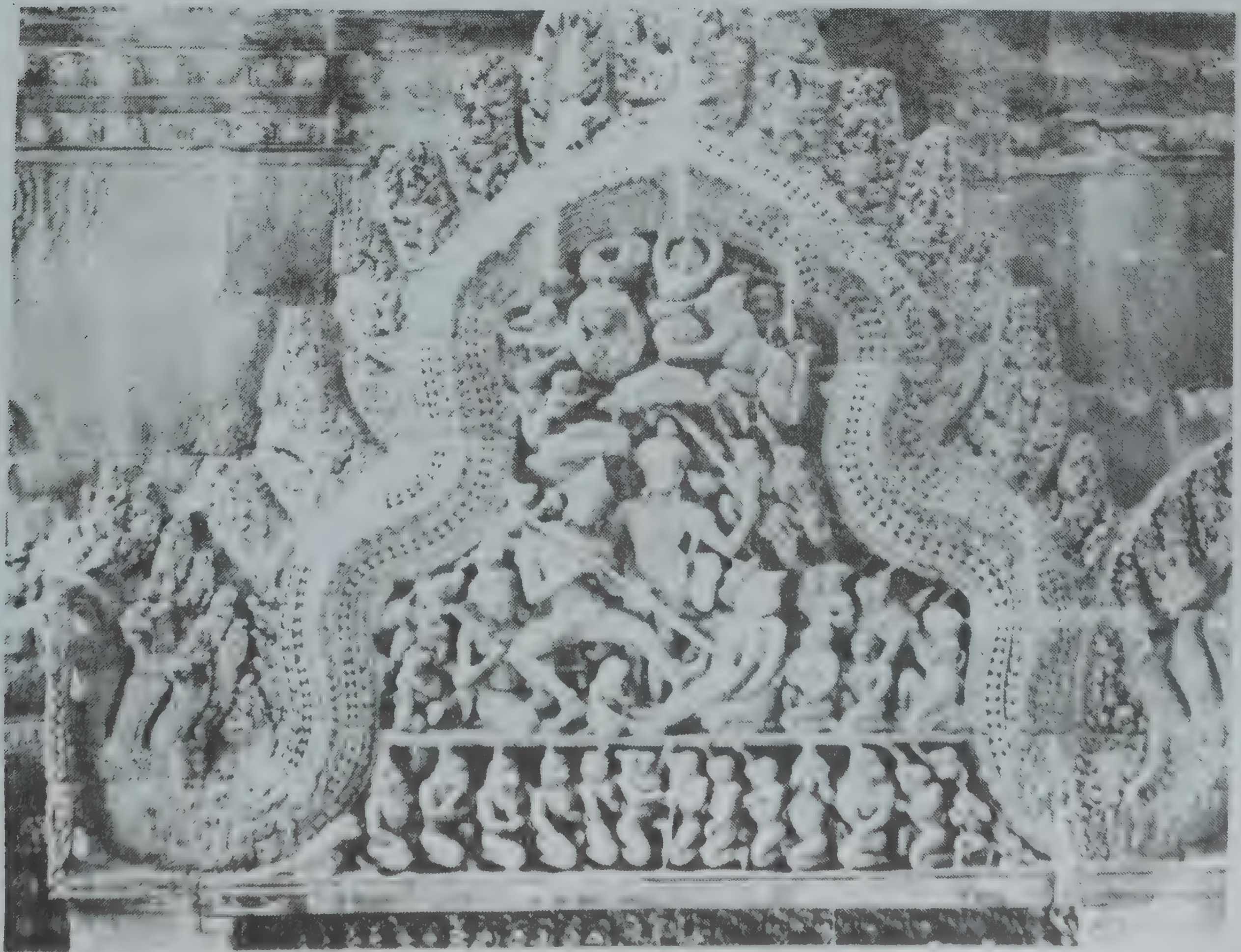
a. Southern side of East interior wall second enclosure
Before treatment



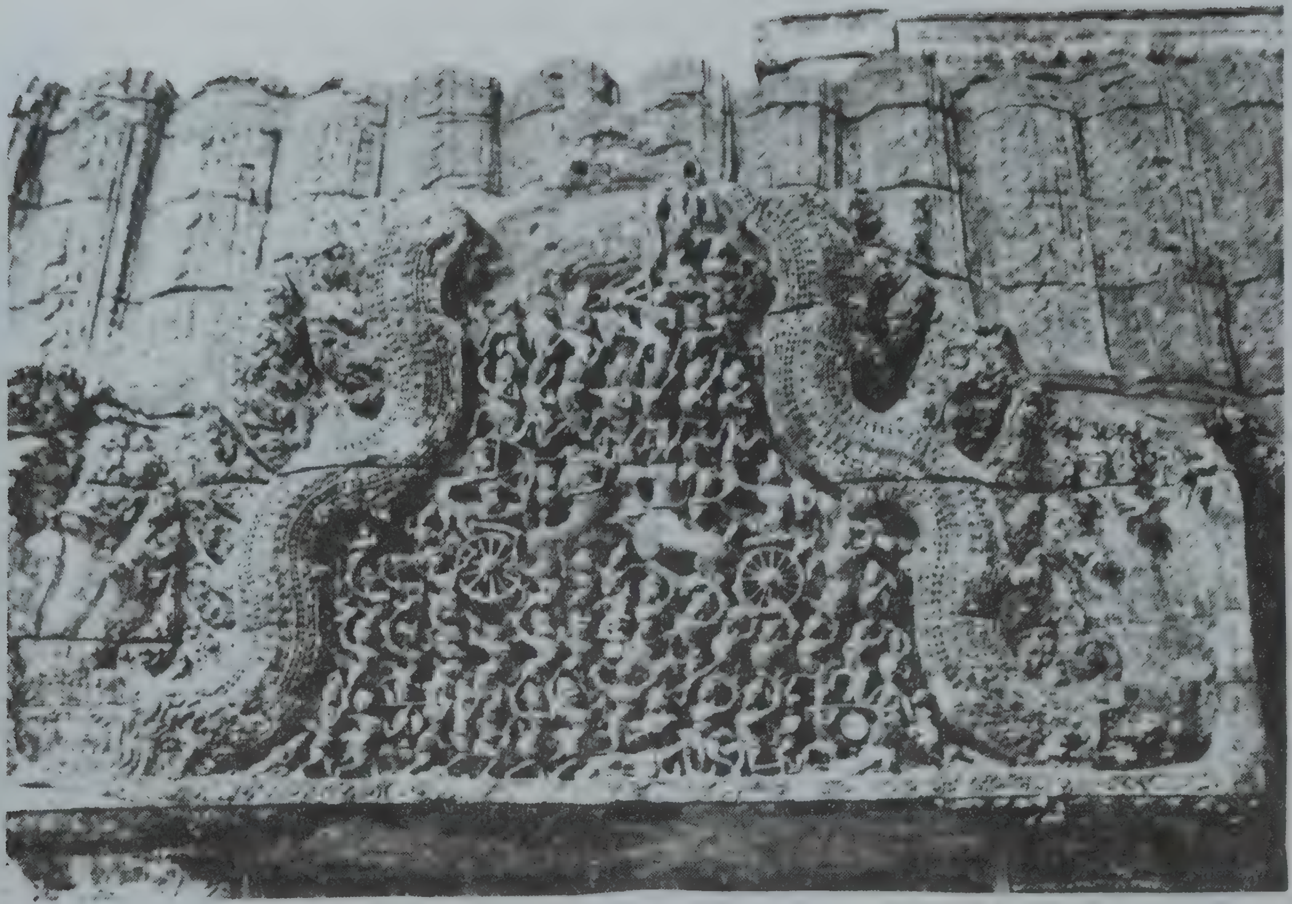
b. Southern side of east interior wall second enclosure
After chemical treatment



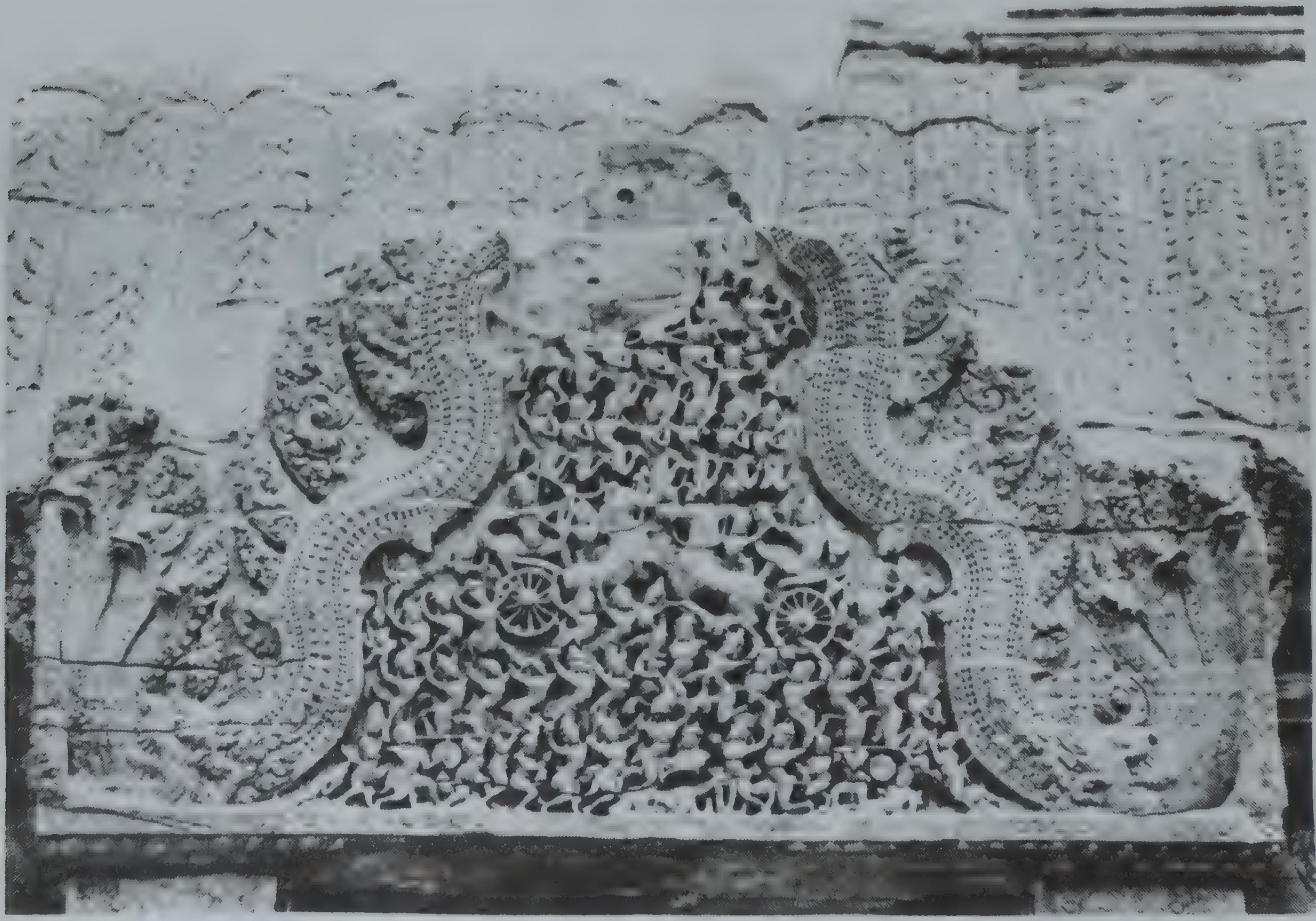
a. Second decorative pediment on the central entrence of Southern interior of second enclosure Before chemical treatment



b. Second decorative pediment on the central entrance of Southern interior of second enclosure After chemical treatment

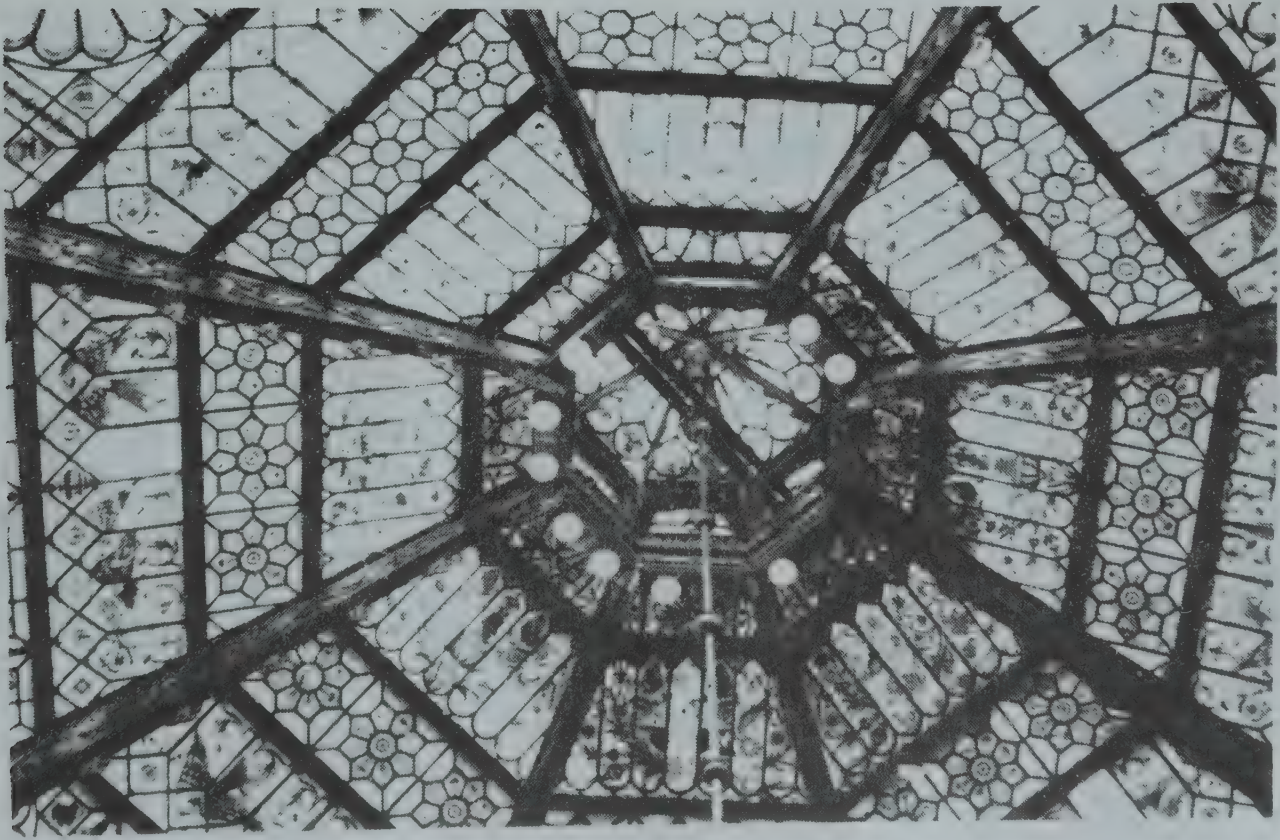


a. Western gate, Grown of North Interior Wall second enclosure
Before chemical preservation

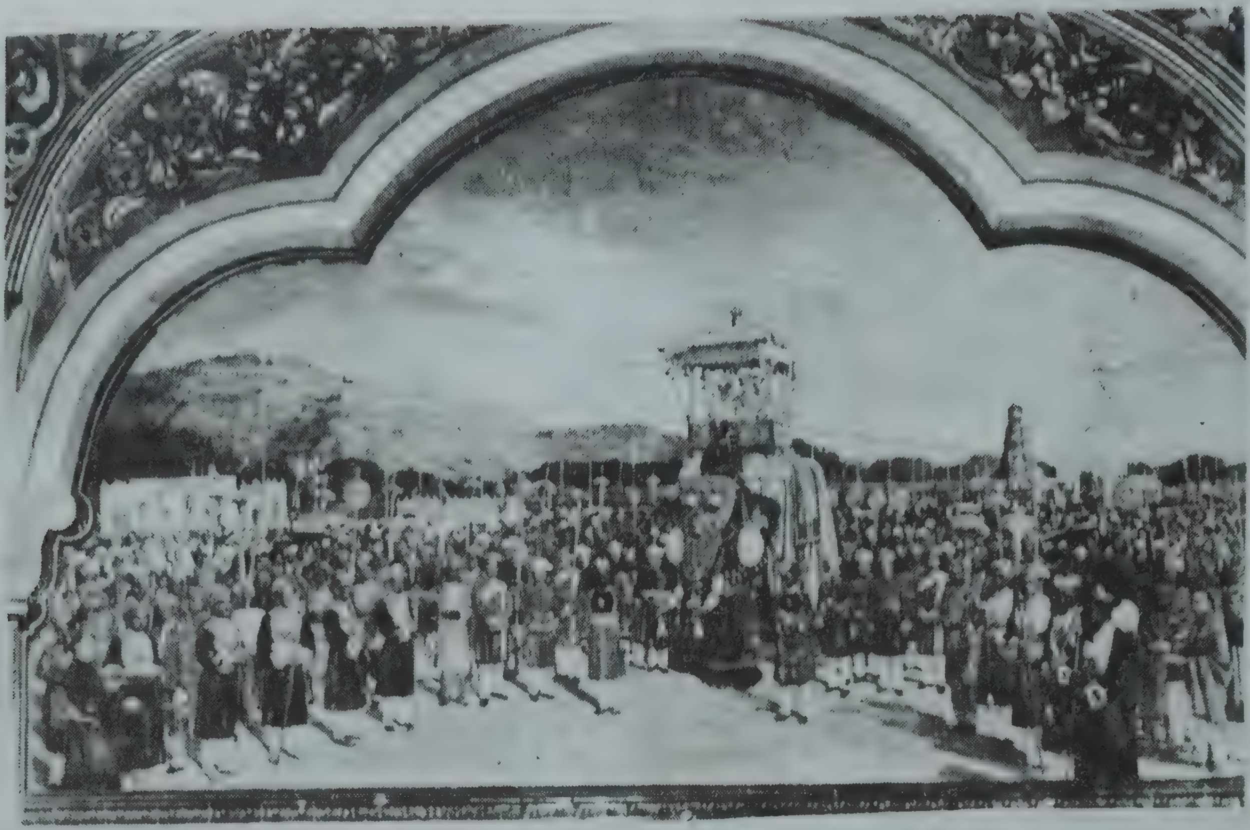


b. Western gate Grown of North Interior wall second enclosure
After chemical treatment

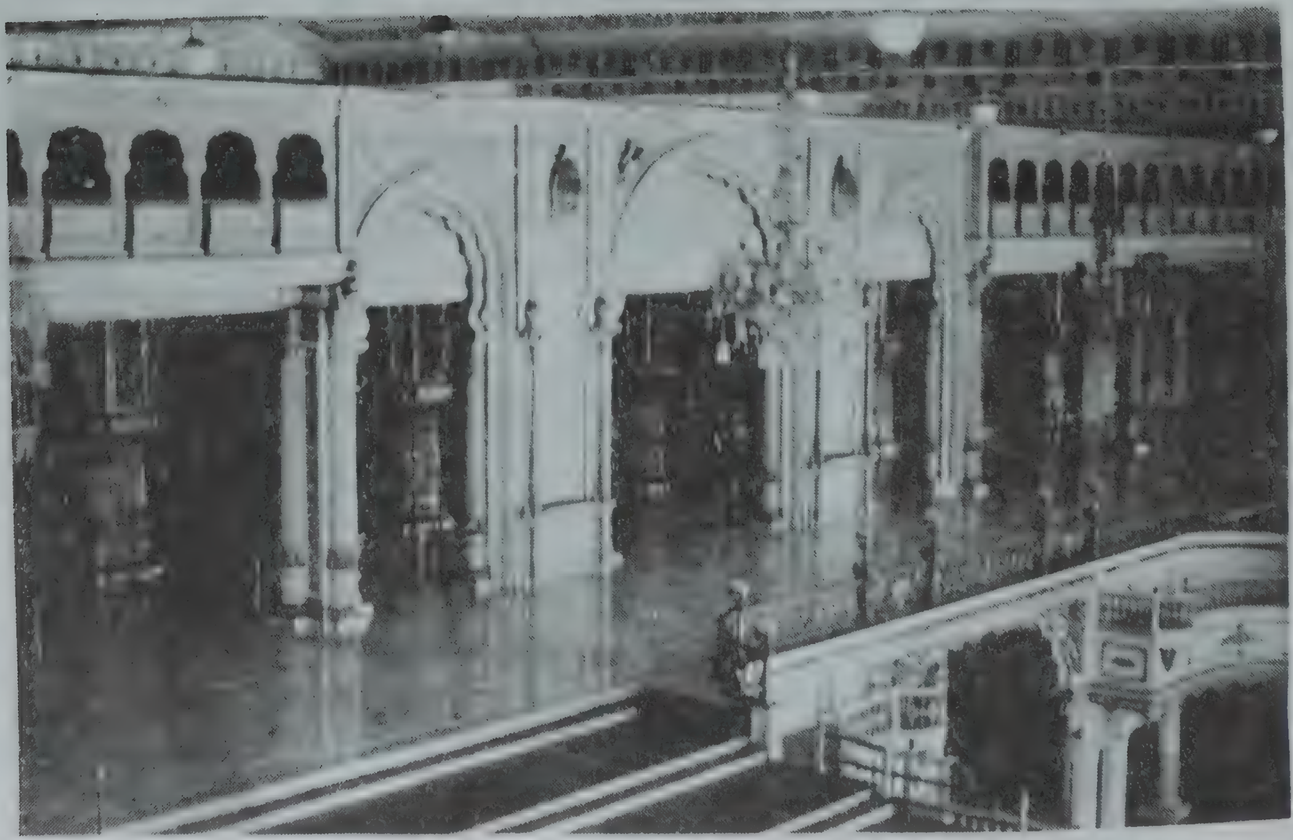
a. The Mysore Palace - General View from the East



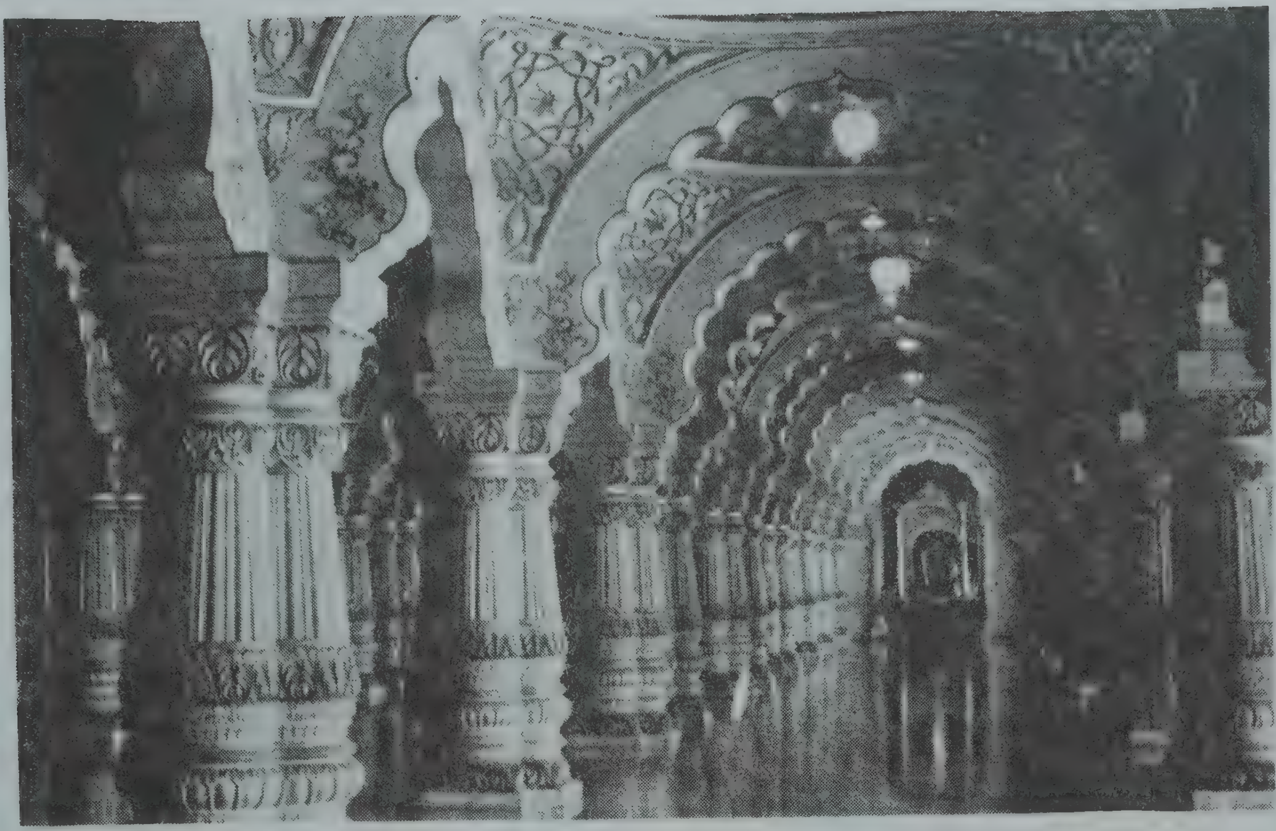
b. The Mysore Palace - Kalyanamantapa Stained Glass Ceiling



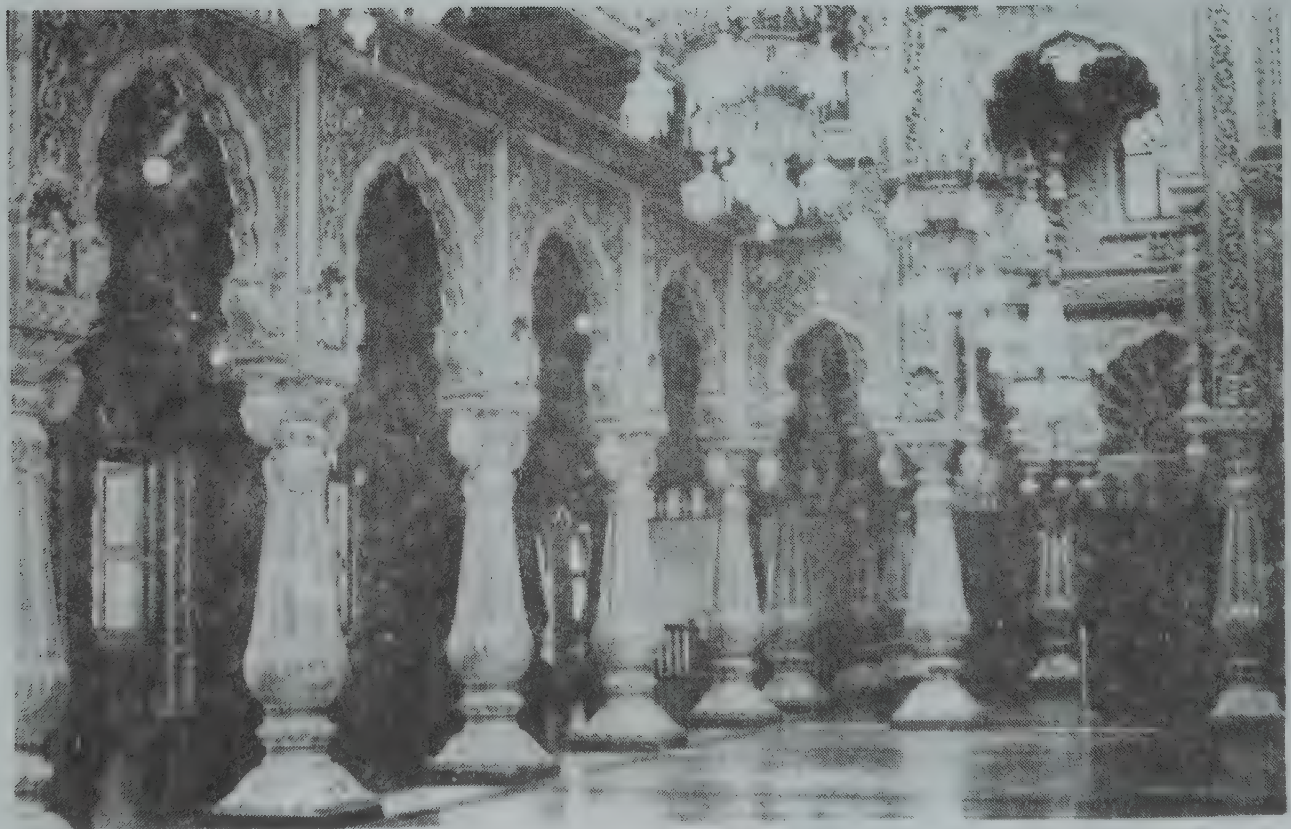
a. Dasara Procession - Painting on Canvas in the Kalyanamantapa, Mysore Palace



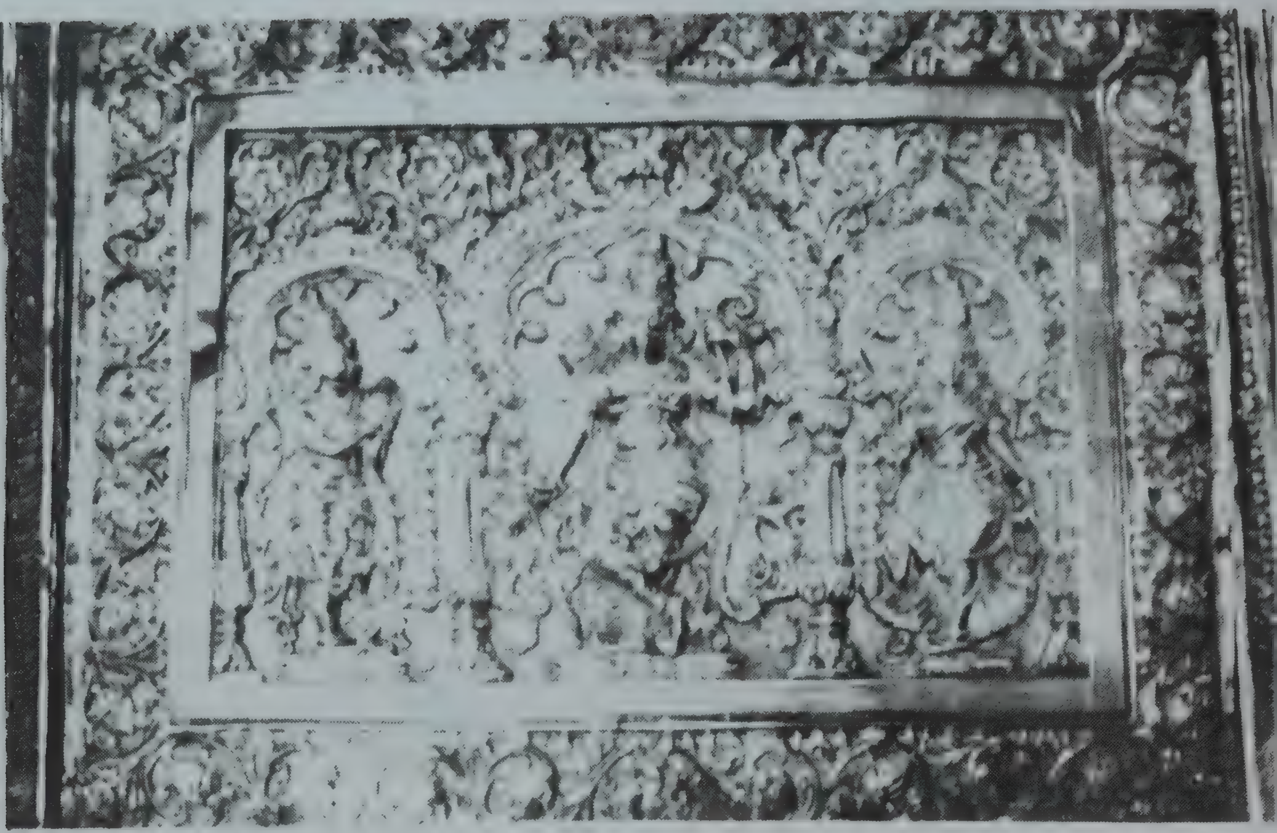
b. The Mysore Palace - Ceremonial Public Durbar Hall



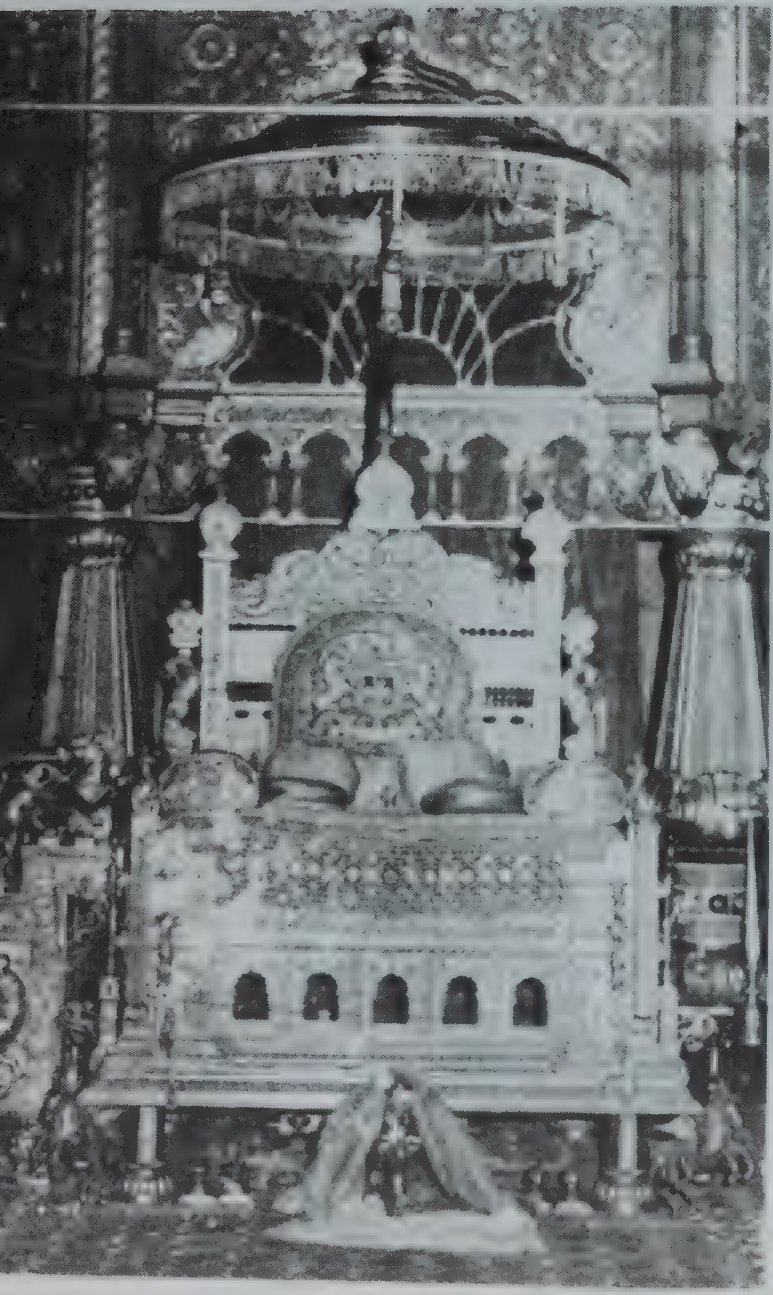
a. The Mysore Palace Collonade - The Main Durbar Hall



b. The Mysore Palace - Ambavilas Private Durbar Hall

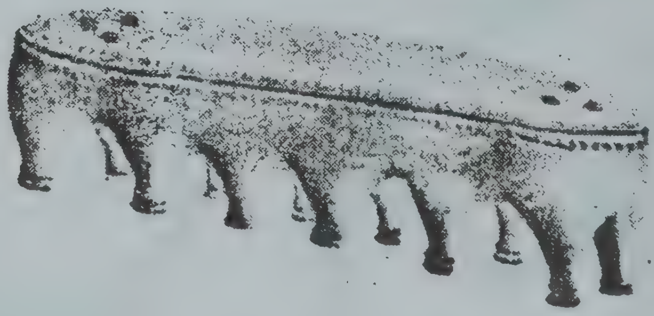


a. The Mysore Palace - Silver Door Panel depicting Sita, Rama and Hanuma - Ambavilas Private Durbar Hall

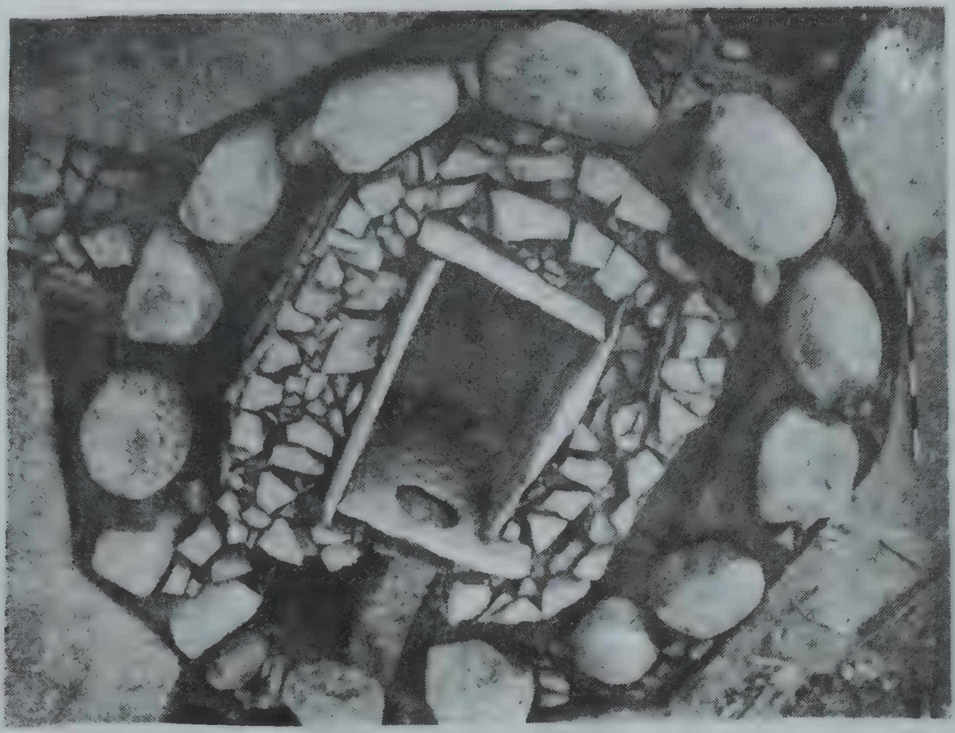


b. The Mysore Palace - Ceremonial Golden Throne

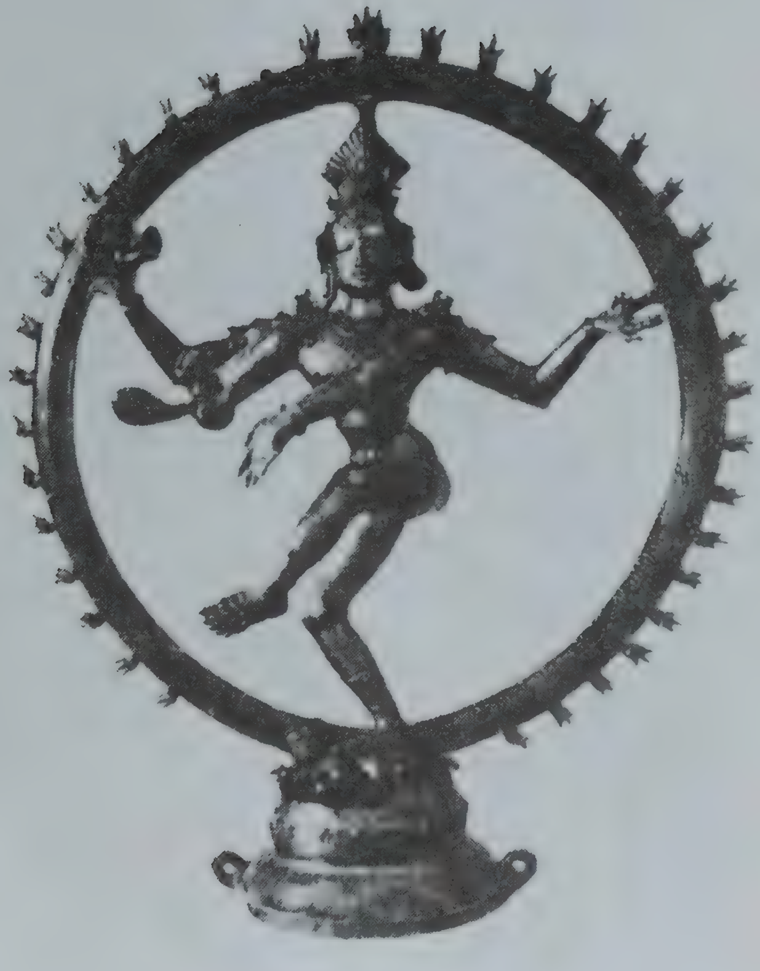
ನಂಗಲಿಗೆ ಸಮೀಪದಲ್ಲಿರುವ ಹಳೇಕುಪ್ಪ ಗ್ರಾಮದ ಮಧ್ಯದಲ್ಲಿರುವ ಶಿಲಾಕೋಣೆ



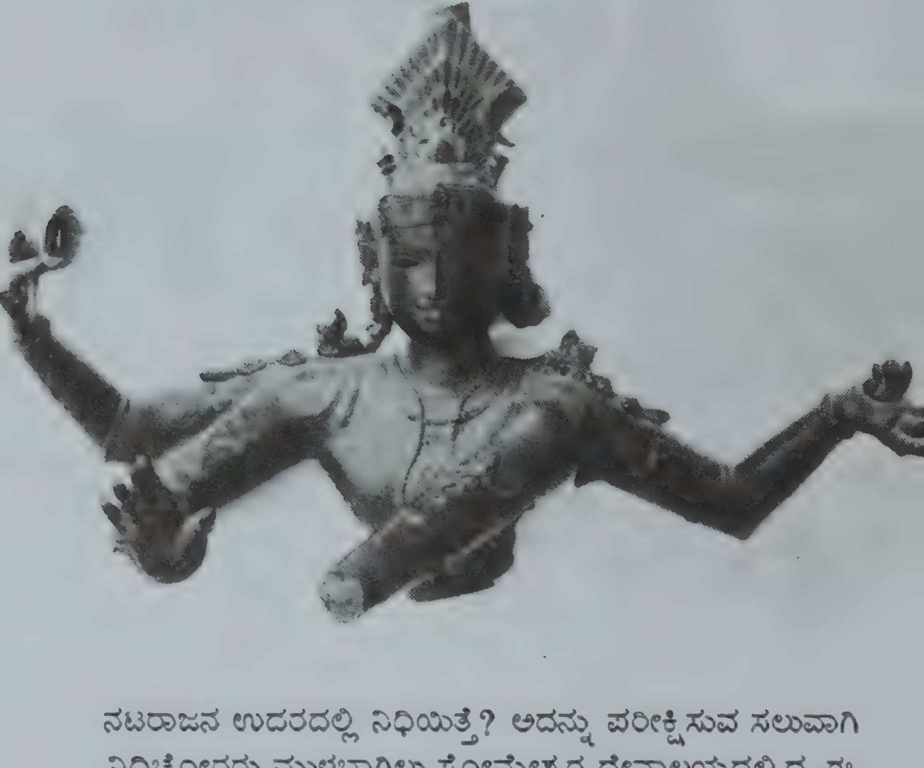
ಜಡಿಗೇನಹಳ್ಳಿಯಲ್ಲಿ ಅಗೆದು ತೆಗೆಯಲಾದ ಪ್ರಾಣಿಯ ಆಕಾರದ ಮಣ್ಣಿನ ಮಡಕೆ



ಚಿತ್ರದುರ್ಗ ಜಿಲ್ಲೆಯ ಬ್ರಹ್ಮಗಿರಿಯಲ್ಲಿ ಅಗೆಯಲಾದ ಶಿಲಾ ವರ್ತುಲ;
ಶಿಲಾಕೋಣೆಯಲ್ಲಿರುವ ಮಡಿಕೆಗಳನ್ನು, ಚಪ್ಪಡಿಯಲ್ಲಿ ಕೊರೆದಿರುವ
ದ್ವಾರಾಕಾರದ ರಂಧ್ರವನ್ನು ಗಮನಿಸಿ



ನಿಧಿಚೋರರ ಕೈಗೆ ಸಿಕ್ಕಿ ಛಿದ್ರವಾಗುವ ಮುನ್ನ
ದೇವಾಲಯದಲ್ಲಿ ಇದ್ದ ಸುಂದರ ಮೂರ್ತಿ



ನಟರಾಜನ ಉದರದಲ್ಲಿ ನಿಧಿಯಿತ್ತೆ? ಅದನ್ನು ಪರೀಕ್ಷಿಸುವ ಸಲುವಾಗಿ
ನಿಧಿಚೋರರು ಮುಳಬಾಗಿಲು ಸೋಮೇಶ್ವರ ದೇವಾಲಯದಲ್ಲಿದ್ದ ಈ
ಸುಂದರ ವಿಗ್ರಹವನ್ನು ಒಡೆದು ಹಾಕಿದರು !

Dr. M. S. Nagaraja Rao

Dr. D.V.Devaraj avers,

"Dr. M.S.Nagaraja Rao had a distinguished career as an Archaeologist and Culture Administrator and has carved for himself a permanent niche in the chosen field of Archaeology. He started his career in the Department of Archaeology, Mysore in 1956 as an Epigraphist, from where he went to the Archaeological Survey of India, as an Exploration Assistant, in 1957. What distinguished Dr. Rao in his career, is that he headed both the organisations, where he began his career. In 1972, he returned to the State Department as the full time Director of Archaeology. From here he went to Delhi, as the Director General of Archaeological Survey of India in 1984, a distinction, which he is the only South Indian to achieve. He served both the institutions eminently. What is amazing is the fact that inspite of a busy career, administering these organisations, he has found it possible to conduct research and publish so much, contributing to solve many problems in archaeology and history of our country. 'Publish or Perish' is what Dr. D.C. Pavate, Vice-Chancellor said to have told the academics of Karnatak University. Dr. Rao has taken this advice seriously, which has helped him to rise to the highest position in his chosen field. Even the select research writings of his, published here show that he is an 'all rounder' in Archaeology".

Dr. K.V.Ramesh admires,

"In all the four decades of my close contacts with specialists in archaeology-oriented subjects, I have often felt, and continue to feel to this day, that we have in Dr. Nagaraja Rao the very epitome of the 'complete archaeologist' such completeness surpassing the bounds of his native state of Karnataka and of India. We find in him, as reflected in his impressive and, on many fronts, unequalled record as an administrator of archaeological & cultural matters and in his writings included in the present volume, a remarkably lucid blend of the explorer (e.g. Tungabhadra valley, Dharwar District, Tekkalakota), the excavator (e.g. Sanganakallu, Tekkalakota, Hallur, Komaranahalli, Vijayanagar), the conservator (e.g. Angkor Wat in Cambodia), the museologist (e.g. District Museums in Karnataka, the Mysore Palace as a museum, etc.), the expert on art and architecture (e.g. on the Ashṭamātṛikas, the Saptānāgas, the sculptured panels from Tambur, Kirātārjunīyam in Indian art, Rāshṭrakūṭa temples at Sirivāḷa, etc.) and the epigraphist and numismatist (e.g. Jamalagama grant, Honnavar Plates, etc. and Roman and Byzantine gold coins)".

NĀGA CHANDRIKĀ

Cover Design : KAMALESH